

ROYAL TELEVISION SOCIETY

England & Wales · Charity number 313728

Details

Other names THE ROYAL TELEVISION SOCIETY

Status Registered

Legal form Charitable company

Company number 00249462

Registered 1965-04-29

Register [View on the Charity Commission register](#)

Contact

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Activities

Objects: (A) THE ADVANCEMENT OF PUBLIC EDUCATION IN THE PRACTICE, TECHNOLOGY, ART AND SCIENCE OF TELEVISION AND ALLIED FIELDS (B) 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

Activities: The RTS furthers the public's understanding of television through its publications, web site and educational events organised nationally and through its Nations and Regions Centres. For full details see the RTS Annual Report.

Classification

- **How:** Makes Grants To Individuals, Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- Ireland
- Isle Of Man
- Northern Ireland
- Scotland
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2024-12-31	£5,130,618	£5,022,651	£8,887,234	22
2023-12-31	£5,137,293	£4,574,657	£8,316,201	19
2022-12-31	£4,241,710	£3,656,783	£7,465,237	17
2021-12-31	£2,296,547	£2,781,417	£7,600,524	15
2020-12-31	£1,586,492	£2,482,662	£7,699,178	16

Trustees

Name	Role	Appointed
Jane Turton	Chair	2015-11-03
Alison Kirkham		2026-01-01
Anna Mallett		2026-01-01
Caroline Cooper		2026-01-01
Julian Christopher Bellamy		2018-11-15
Kulinder Khaila		2026-01-01
Lynn Janette Barlow		2016-11-03
MIKE GREEN		2011-07-06
Rhuanedd Bethan Richards		2026-01-01
SIMON JEREMY PITTS		2013-09-13
Simon Bucks		2022-09-13
Timothy John Hincks		2024-04-26

Linked charities

- JOHN LOGIE BAIRD TRAVELLING SCHOLARSHIP FUND (313728-1)
- THE GEORGE AND MAY SHIERS MEMORIAL FUND - TELEVISION HISTORY AWARD (ROYAL TELEVISION SOCIETY) (313728-2)

ROYAL TELEVISION SOCIETY

England & Wales - Charity number 313728

Accounts



ANNUAL REPORT 2024



Glastonbury 2024
on the BBC

ROYAL TELEVISION SOCIETY ANNUAL REPORT 2024

Board of Trustees report to members

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Channel 4 covered
the Paralympics



**Introduction
and objectives**

Education
and skills

Public
engagement

Thought
leadership

Recognising
excellence

Nations and
regions

Membership
and volunteers

Financial
support

Our
people

National
events

Centre
reports

Governance
and finance

Principal Patrons

BBC
Channel 4

ITV
Sky

International Patrons

Hearst Networks EMEA
Apple TV+
HP With Intel
Liberty Global
NBCUniversal International
Netflix

Paramount
Sony Pictures Television
Spencer Stuart
The Walt Disney Company
Warner Bros. Discovery
YouTube

Major Patrons

Accenture
All3Media
Banijay UK
Channel 5
Deloitte
Enders Analysis
Fremantle UK
GB News
IMG Studios
ITN
OC&C

Prime Video
Roku
S4C
Sargent-Disc
STV Group
UKTV
Virgin Media O2
YouView

RTS Patrons

Arqiva
Elevate Talent
Entertainment Partners
Lumina Search
PubMatic

Raidió Teilifís Éireann
Sky Ireland
TG4
Virgin Media Ireland



Foreword from the Chair

Television can educate, inform and entertain, and, at its most potent, it can make such a profound impact that it leads to a change in the law. *Mr Bates vs the Post Office* did just that in 2024. This remarkable drama shone a light on a scandal, and, through awareness and the public's response, it helped change people's lives for the better. It is also a reminder of the huge contribution that public service broadcasting makes in the UK.

There were many other creative successes – dramas such as *The Day of the Jackal*, *Rivals* and *One Day*, the finale of *Gavin & Stacey*, edge-of-the-seat entertainment from *The Traitors* and the incredible achievements of the Paris Paralympians. 2024 has also been a challenging year for producers and freelancers in the television and film industry. The Society strives to support the sector, encouraging debate, hosting events, backing young talent and celebrating achievements with the aim to inspire, inform and bring people together during tough times.

The RTS London Convention, “Keeping our creative edge”, was a highlight of the year, sparking thought-provoking discussions with excellent national and international speakers, headlined by a keynote from Lisa Nandy. The Secretary of

State for Culture, Media and Sport urged broadcasters to broaden their horizons and move beyond a London-centric focus to better reflect diverse stories from across the UK.

We were honoured that HM King Charles III agreed to continue as our Royal Patron. His Majesty has been incredibly supportive of our educational activities and, particularly the 10-year-old bursary scheme, which provides both financial and pastoral support to students from lower income backgrounds. Last year, recipients attended 30 universities and institutions from across the UK – 46% were from minority ethnic backgrounds and 34% identified as having a disability or long-term health condition. We are delighted that 82% of our bursary alumni are currently working in the industry and are proud that some members from our earlier cohorts are returning to mentor new scholars.

To further our commitment to education, the Society announced the launch of the RTS Academy and Mini MBA in TV and Streaming Media. This pioneering, industry-led course will provide participants with a deeper business understanding of the sector. With its vast network of connections, the RTS is uniquely positioned to help provide valuable insights and

accelerate professional careers.

Our 14 UK regional centres had a busy year hosting more than 100 events, including programme and student award ceremonies. Events featured some of TV's biggest stars, including Michael Sheen, who attended the premiere of his TV directorial debut, *The Way*, in Port Talbot, and Steve Pemberton and Reece Shearsmith who closed the door on *Inside No 9* at a sold-out central London cinema.

Many thanks to Theresa Wise and her team, and to my fellow Trustees for their hard work wise advice and valuable contributions. I would also like to thank Yasmina Hadded who stepped down from the board and to warmly welcome Tim Hincks who has joined us.

The RTS goes from strength to strength thanks to the tireless efforts of its members, patrons, staff and, above all, its volunteers. Looking to the future, I am confident that our collective efforts will help our incredibly talented industry to not only continue to provide audiences with high quality content across all genres but also rise to the challenges that lie ahead.

Jane Turton OBE,
Chair of the Board of Trustees



Foreword from the Chief Executive

2024 witnessed an impressive raft of achievements for the RTS and the television industry as a whole. Notwithstanding the difficult economic environment, the year saw a series of outstanding creative successes complemented by a Society firing on all cylinders.

The RTS celebrated a highly successful London Convention, the 10th year of its Bursary Scheme and the confirmation that HM King Charles III would remain as the Society's Royal Patron

The Society's latest exciting endeavour, the RTS Academy, launched in September. The Mini MBA in TV and Streaming Media brings an affordable CPD-accredited course to learners from across the TV landscape. As an educational charity, the RTS is ideally placed to provide this learning, the first of its kind within the television and streaming media sectors. It is a natural extension of the Society's existing educational initiatives such as the bursary programmes, and it underscores our commitment to supporting professionals throughout their careers.

The course, encompassing 80

hours of learning, is spread across 24 modules, covering everything from programme-making to business, industry context, strategic planning and technology. Through interviews and case studies, our learners will benefit from the in-depth knowledge and insights from more than 100 of our industry leaders. Enrolment opened in March 2025. We are offering the course free of charge to RTS bursary alumni.

The bursary scheme awarded a further 41 bursaries during the course of the year: 24 TV Production Journalism, 11 Digital Innovation, 5 STV and one Steve Hewlett bursary. Many thanks to All3Media, AppleTV+ and Hartwood Films for their continued generous support of the scheme.

The RTS London Convention proved to be an event to remember. Netflix, the principal sponsor and convention chair Anna Mallett, Vice President of Production EMEA, pulled out all the stops to produce a thought-provoking and star-studded occasion. Highlights included addresses by Netflix CEO Ted Sarandos and Steven

Knight, a hit-making masterclass from Andy Wilman and Nicola Shindler, and interviews with BBC Director-General Tim Davie, ITV CEO Carolyn McCall and Channel 4 CEO Alex Mahon, as well as Lisa Nandy, Secretary of State for Culture, Media and Sport. Our heartfelt thanks go to Anna and Netflix.

There were 22 RTS National Events during the year including an address by Bectu head Philippa Childs, a screening and Q&A with the team behind Sky's The Tattooist of Auschwitz, a breakfast keynote speech from Tim Davie and events on duty of care, sport and TV measurement. We jointly supported the Steve Hewlett Memorial Lecture with the Media Society in September this year, which was given by legendary broadcaster Joan Bakewell.

Through events like February's RTS Futures Careers Fair (supported by IMG Studios and the National Film and Television School), which was attended by more than 1,000 students and masterclasses later in the year, the Society is ensuring that young people have access

to the tools and networks they need to thrive. The growing popularity of these initiatives demonstrates the industry's appetite for engaging with and supporting a new generation of talent – whether they wish to develop craft skills in sound, editing, camera work or special effects, through to casting, directing or producing.

Our prestigious and well-attended national and centre awards ceremonies continue to celebrate talent and excellence across the industry. Susanna Reid did a fantastic job hosting the Journalism Awards at the London Hilton, which were supported by Wolftech and Dataminr in February. Tom Allen hosted a glittering Programme Awards at JW Marriott Grosvenor House Hotel, in partnership with Cast & Crew in March. Our independent juries reflect our country's diversity and are well respected for their integrity. The award categories have recently been updated to consider emerging technologies and new areas of creative expertise.

The Society remains committed to reducing its environmental impact in all its activities, to which ends it has a

sustainability policy that is reviewed annually. Efforts are made to reduce waste and use recyclable materials in all of its activities. The RTS offset 60 tonnes of Co2e from the RTS London Convention in September through Carbon Footprint, and from October, 3 Dorset Rise, where the RTS has its HQ, switched to 100% green electricity.

All events are supported by our burgeoning digital and social media activities. This year the Society saw significant growth across its social media platforms, strengthening engagement with audiences. We have increased our Instagram following by 38% and in the two years since its launch, our TikTok account has become one of our most active platforms.

Financially, it has been a strong year. Two factors were prudent financial management and a strong IBC. More than 45,000 visitors from 170 countries joined exhibitors in Amsterdam for the IBC's International Broadcasting Convention, while Society membership continued to grow, assisted by enhanced messaging and benefits. RTS Patrons have remained

steady with almost all existing patrons continuing their support. We welcomed two new Patrons, Arqiva and the online ad platform PubMatic.

I would like to pay tribute to Simon Albury who passed away in September. Simon had been a television producer and director and was CEO of the RTS for 13 years from 2000. He was a larger than life character and a passionate campaigner for diversity in television. Simon launched RTS Futures and was a hard act to follow. Personally he touched a lot of people and helped many in their careers.

It has been a year marked by a series of stand-out successes for the Society, topped by the launch of our new initiative, the RTS Academy. None of this could have been achieved without the help and hard work put in by our wonderful chair Jane Turton, staff, Trustees, Patrons and our volunteers. My thanks go to them all.

Theresa Wise MBE,
Chief Executive

Strategic objectives

The RTS is an educational charity. We strive to advance public education in the art and science of television and related media, particularly by celebrating outstanding creative work in the fields.

Under charity law, an educational charity should demonstrably promote, sustain and increase knowledge – both individual and collective – of specific areas of study, skills and expertise.

The RTS's programme and skills awards, regional events, lectures, national events, masterclasses, educational cash bursaries and publications are designed to achieve these aims. Charity Commission guidance includes "training (including vocational training) and life-long learning" and "the development of individual capabilities, competences, skills and understanding".

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

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



BBC One drama
Ludwig starred
David Mitchell

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



Discovery brought
coverage of the
Paris Summer
Olympics to the UK

Part One

Achievements and performance

The Board of Trustees (who are also the directors of the Royal Television Society for the purposes of company law) present their annual directors' report and consolidated accounts for the year ended 31 December 2024, 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.

The Society is fortunate to have

an income stream generated by IBC which has enabled its activities to grow over the years. It saw the delivery of improvements in line with a strong modernisation growth strategy, originally set in 2012 and updated in 2021.

The new RTS Academy Mini MBA in Television and Streaming Media has been developed as part of this new RTS strategic plan and is projected to generate a surplus in due course, contributing to the Society's future financial sustainability.

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 build a career in television

1 IMPROVING SOCIAL MOBILITY IN TV: RTS UNDERGRADUATE BURSARIES

2024 marked 10 years since the Society's Royal Patron, HM King Charles III, launched the RTS Bursary Scheme. In that time, it has supported 373 students and kickstarted very many careers, taking our bursary scholars in many different

directions, from researching for ITV's biggest entertainment shows, to producing groundbreaking multimedia content for Channel 4 News, to editing on Gogglebox for Studio Lambert.

The RTS celebrated this milestone by hosting an event at Freemantle Media's offices for those who have contributed to the scheme's far-reaching impact, including bursary scholars past and present, partners, mentors and supporters. Attendees were inspired by speeches from graduates Dean Massey and Maxine Sibanda, as well as current bursary



Above: Sky News
camera operator
Dean Massey,
a former RTS
bursary scholar
and current RTS
bursary scholar
Saleem Miah right



scholar Saleem Miah. Dean experienced an incredible full-circle moment when he received the Camera Operator of the Year award at the RTS Television Journalism Awards in 2022, while reporting from the frontline in Ukraine. Saleem outlined the opportunities the scheme has afforded him as a student, such as working on *The Devil's Hour* with Hartswood Films, being a runner for Nine Lives Media and interning on *Coronation Street*. Maxine, currently a script editor at New Pictures, spoke of how she now sits on the RTS Education Committee, where she takes part in the bursary selection process.

The goal of the RTS Bursary Scheme is to help level the playing field in TV through championing and channelling new voices. The financial support (increased from £1,000 to £1,500 per year) is incredibly helpful for the scholars, but it is the pastoral support that sets the scheme apart. They are equipped with the tools, connections and knowledge to advance in the screen industries through benefits such as free RTS membership, events, networking opportunities and one-to-one mentorship. These benefits often lead to practical opportunities such as work experience, which enhances scholars' on-the-job skills and CV, but they are also vital for personal growth and building essential soft skills such as networking and cultivating confidence. According to alumnus Ore Olukoga, who





Netflix CEO Ted Sarandos and David Beckham talk to bursary scholars at the RTS London Convention

now presents BBC Radio 1's breakfast show, landing a place on the scheme helped "give me that self-belief... it was like, no, I'm worthy of being here. I'm talented enough to be in these rooms".

2024 event highlights included the RTS London Convention where, in addition to partaking in all networking events and panels, the bursary scholars had a private audience with David Beckham and got to question Netflix boss Ted Sarandos on what he looks for in a pitch. They also attended the RTS Patrons' Dinner in November, sitting alongside RTS fellows including Steven Knight, Ade Rawcliffe and Phil Edgar-Jones, as well as RTS Bursary Scheme ambassador, the presenter AJ Odudu. The Patrons' Dinner led to work opportunities for many of our scholars, including Amelia Nicola Nurcan, who said: "Connecting with Charlotte Moore at the RTS Patrons Dinner led to an invaluable work experience at Hungry Bear Productions and I had the remarkable opportunity to observe a Mastermind recording and engage directly with its producers.

"The bursary's support, which covers accommodation and travel costs for events, made it possible for me to attend and benefit from these experiences. Achieving this without the backing of RTS would have been far more difficult."

The following day, bursary scholars attended the RTS Student Masterclasses, where they gained insights into the inner workings of the television industry across development, journalism, factual programming and drama.

First year Digital Innovation Scholars embarked on a two-week RTS Summer Tour where they visited 10 companies: Everyone TV, STV, Paramount, Channel 4, Industrial Light & Magic, Sky, BBC, ITV, Arqiva and IET.tv. This provided them with a unique opportunity to learn about the intersection of technology and entertainment, and the roles available to them upon graduation. There are currently bursary scholars working at both Arqiva and Everyone TV as a direct result of attending the tour. One scholar described it as "an incredible opportunity, as it introduced me and other scholars to various roles and opportunities within technical areas of television. The tour was not only informative but also a great networking experience where I met inspiring professionals and fellow scholars."

In the current challenging industry climate, the RTS focused on programming virtual events to prepare bursary scholars for life post-graduation, so they can work towards forging viable and sustainable careers within the sector. It hosted several 'Meet the Talent Managers'



events throughout the year, to outline key resources, interview techniques and how to structure and write a CV and job application. As ever, the RTS is immensely grateful to All3Media, the Steve Hewlett Fund, Hartswood Films, STV, and Apple TV+ for offering mentorship, funding and taking part in these events.

As the Society looks towards the next 10 years and beyond, the ambition is to

continue to grow the scheme and build on its impact. Some 41 new bursary scholars were taken on board in 2024 and, as our pool of graduates continues to grow and alumni forge their own successful career paths, we look forward to them feeding into the scheme's continued development, mentoring the next generation of bursary scholars as they were once supported themselves.

2 RTS MINI MBA

The RTS Mini MBA launched in September 2024 and opened for enrolment on 17 March 2025. It is a pioneering industry-led course that provides a comprehensive business understanding of the TV and streaming media sector. It offers

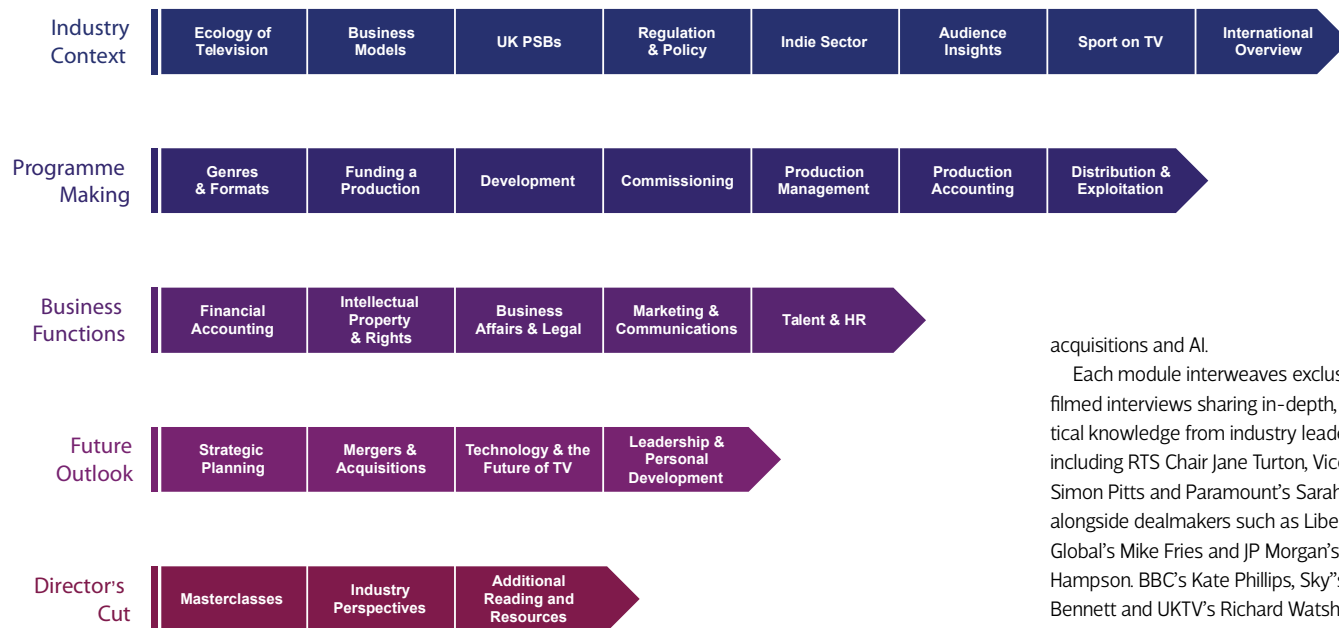
AJ Odudu
(centre) with
bursary scholars
at the RTS
Patrons' Dinner

the next generation of leaders access to invaluable insider knowledge and expertise, and helps them to fast-track their careers and feel more confident and effective in their current roles.

The course was developed in collaboration with more than 100 industry luminaries following extensive market research carried out by the RTS and findings from the DCMS report, 'Creative Industries Sector Vision', which revealed a vital gap in professional training. The TV industry is exciting and dynamic, but it is also complex and multi-layered, with its learn-on-the-job culture making it challenging for people working in specialist areas to gain an understanding of how the rest of the business operates.

As an educational charity with a wealth of industry relationships, the RTS is uniquely placed to design and deliver this course – the first of its kind within the sector. It will benefit the industry as a whole, while also fulfilling the Society's core charitable objectives. The high level of interest following the Mini MBA's successful launch at IBC Amsterdam in September 2024 demonstrated the industry's desire for this type of qualification.

In designing the curriculum the RTS carried out a considerable amount of research, seeking advice from an advisory committee made up of industry



experts and education technology specialists throughout the two-year development process. The course consists of more than 80 hours of on-demand, online learning in four streams – Industry Context, Programme-making, Business Functions and Future Outlook.

Across 24 modules, the Mini MBA reveals the inner workings of the

industry, with core topics ranging from: the creative processes and strategy of programme-making; how a programme is developed, commissioned and made; the role and purpose of the key business functions underpinning the industry; and the evolution of the television landscape, including how its future outlook is affected by factors such as mergers and

acquisitions and AI.

Each module interweaves exclusive filmed interviews sharing in-depth, practical knowledge from industry leaders including RTS Chair Jane Turton, Vice Chair Simon Pitts and Paramount's Sarah Rose, alongside dealmakers such as Liberty Global's Mike Fries and JP Morgan's Harry Hampson. BBC's Kate Phillips, Sky's Zai Bennett and UKTV's Richard Watsham discuss the commissioning process, while Stephen Lambert of Studio Lambert, Patrick Holland from Banijay and Fremantle's Amelia Brown talk about the independent production sector. The course is supported by excellent research bodies such as Enders Analysis, Omdia, O&O and Parrot Analytics, which have contributed charts and research enabling professionals to acquire an evidence-based approach to their learning.

There are also a wide variety of case

studies including: demystifying *Got Talent*, a hugely successful global format; the making of high-end drama *A Gentleman in Moscow*; *Love Island's* ad income, sponsorship and product placement; and the evolution of Sky's successful and expansive business model. Importantly, there are a number of interactive elements such as discussion forums where learners can connect and ask questions, and practical assessments.

The Mini MBA has an overall focus on leadership and personal development and will be CPD-accredited with the option to take a graded final assessment to attain a distinction. The Director's Cut encourages learners to use the wider RTS archive, including TV magazine articles, RTS Conventions, masterclasses and industry perspectives. All will leave able to make better business decisions, achieve a greater impact within their organisation and boost their future careers.

The RTS Mini MBA is for anybody who wants to understand the business of television, and for companies looking to elevate their teams and invest in the future talent of TV. It is beneficial for professionals at all levels and from every background, working within the TV industry or for a company servicing it.

3 GETTING STARTED IN TV: RTS FUTURES

Providing practical advice to those hoping to break into and build a career in television is at the heart of much of the Society's activities. This is particularly true of RTS Futures events, both national and regional, and the careers days organised around the country.

The TV Careers Fair

In 2024, the RTS Futures Careers Fair was held at the Business Design Centre in Islington, London on 7 February, with more than 1,600 tickets sold – a record number for an in-person fair. There were also 687 on-demand views. It was sponsored by IMG Studios and the National Film and Television School. In 2023, 1,300 attended the fair in person and there were a further 113 on-demand views.

The sessions covered the length and

breadth of television, but all were aimed at new entrants to the industry or those in the early stages of their careers.

A dissection of Netflix hit *Squid Game: The Challenge*, was the day's standout session. In "Filming the impossible: The art of science and natural history", Peter Leonard, who runs the Science and Natural History MA programme at the National Film and Television School, discussed the difficulties of filming in these two genres.

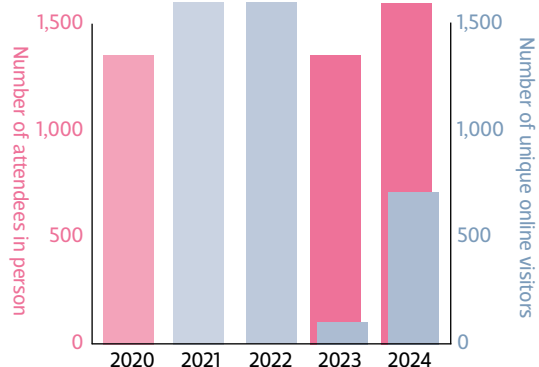
"Getting your foot in the door" offered an outline of the programmes available for new entrants to the industry, including those from the BBC, Channel 4, Mama Youth and ScreenSkills, while "The future of tech roles" was hosted by Danielle Neville Reilly, IMG Media's Head of Production Services.

The fair welcomed close to 50 industry exhibitors. At the CV clinic more than 350 attendees had their CVs tweaked by media professionals and 100 TV experts offered advice in the "ask me anything" area.

RTS Futures Careers Fair in
Islington, London

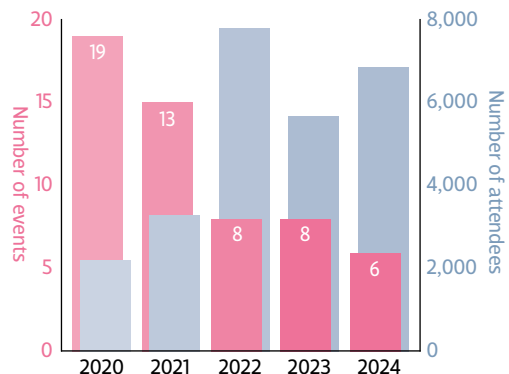


RTS FUTURES CAREERS FAIRS



In 2023, the RTS Futures Careers Fair returned to the Business Design Centre in Islington, London and attracted 1,300 visitors; there were a further 113 on-demand views. In 2022, the RTS Futures Virtual Careers Fair attracted more than 1,600 people – the same number as attended the 2021 virtual fair; in 2020, 1,300 people attended the fair in central London.

RTS FUTURES EVENTS



The number of events held included one joint event, organised by RTS Futures and RTS National Events. The attendance figures from 2020 onwards are a mix of in-person and online viewing.



RTS Futures events

These educational events are aimed at younger people interested in a career in television or just beginning to work in the industry. The number who have signed up for RTS Futures communications rose by 43 in 2024, making a total of 8,343 by the end of the year (there were 8,300 in 2023, 6,200 in 2022, 6,075 in 2021 and 5,980 in 2020).

Excluding the Careers Fair discussed above, six events were held this year, two

in person and four online. There were eight events in 2022 and 2023, 13 in 2021 and 19 in 2020. There was no charge for attending online events.

The year's programme began in March with a well-attended event at the Cavendish Conference Centre in London looking at hit ITV drama *Mr Bates vs the Post Office*. Actor Monica Dolan was among the panellists at a session chaired by the broadcaster and journalist Mark Lawson.

The following month, "Presenting yourself for success" offered the advice, "Talent and hard work are not enough – you have to be able to hustle."

The year concluded with three online events: "Runner to researcher" in June; "Talent champions: the path to becoming an agent" in July; "Skills for the future of TV: VFX, animation and virtual production" in October; and an examination of *The Jury: Murder Trial* in December, which revealed how the fascinating Channel 4 show was developed.

Mark Lawson discusses ITV drama *Mr Bates vs the Post Office* with one of its stars, Monica Dolan at an RTS Futures Event





Curve Media CEO Camilla Lewis is interviewed by Expectation Co-CEO Tim Hincks at the RTS Masterclasses

RTS Masterclasses

The RTS Masterclasses for students and young entrants to the industry drew a crowd of 383 to Kings Place, London in November to hear four of the industry’s leading practitioners talk about their careers and offer first-hand advice on how to make a start in television.

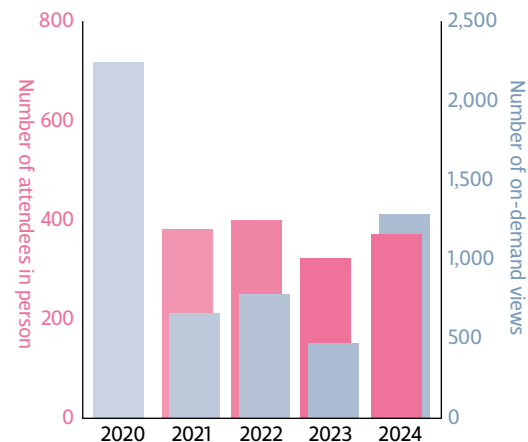
Drama director Jordan Hogg, who has cerebral palsy, discussed his career including helming the pioneering BBC One drama *Ralph & Katie*, which he said was the “most inclusive and happy environment I’ve ever worked in”.

Factual producer Camilla Lewis gave a compelling masterclass, winning applause when she revealed that she had failed her maths O-level but was, in fact, very good at business.

Ria Chatterjee, a correspondent specialising in social affairs, described working for the “fearless” Channel 4 News as her “dream job”. She identified the key attributes of a news correspondent as “empathy and humanity, and being able to connect with people”.

The development masterclass was given by quiz and factual entertainment specialist Dorsa Nam from MultiStory Media and Blast Films’ Dan Omnes, who developed BBC One film *Big Gay Wedding* with Tom Allen.

RTS MASTERCLASSES



In 2023 the four masterclasses at the IET drew a crowd of 328. The four 2022 masterclasses were postponed following the announcement of a national rail strike and held in January 2023 at the BFI in central London, attracting an audience of 400. In 2021, the four sessions took place at the IET and attracted an audience of 380. There were also 610 subsequent views of the filmed masterclasses. The four Craft Skills Masterclasses were held online and viewed by 310 people. In 2020, two sets of masterclasses were delivered online: the four Student Programme Masterclasses were joined by 1,070 people, while the Craft Skills sessions were viewed by 1,170.

3 RECOGNISING EXCELLENCE

RTS Student Television Awards

The live awards ceremony was held at the Institution of Engineering and Technology (IET) in central London on 21 June and attended by 300 students, lecturers, and industry professionals. It was hosted by rapper, author and broadcaster Guvna B and the awards were presented by RTS Honorary Secretary Simon Bucks. 4Skills was the sponsor.

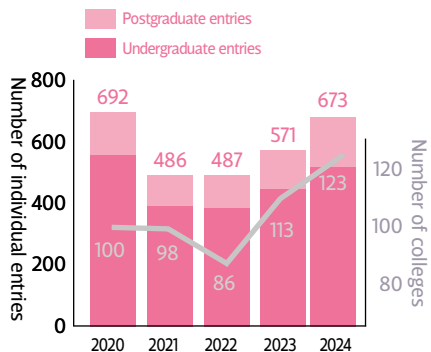
This year, 673 entries were received from 123 universities, colleges and educational institutions around the UK.

The RTS Student Television Awards 2024 rewarded outstanding work produced during the 2022/23 academic year. Undergraduate entries were first judged at a regional level by their local RTS centre in early 2024. The winning films from each RTS centre, along with all postgraduate entries, were then judged nationally in April 2024. The Craft Skills awards were made at the discretion of the judges. A total of 24 awards were presented.

Jellyfish and Lobster from the NFTS scooped the Postgraduate Drama award and Writing prize for Yasmin Afifi



RTS STUDENT TELEVISION AWARDS ENTRIES



In 2023, the awards ceremony was held at the BFI, Southbank and attended by 350 students, lecturers, and industry professionals. In 2022, the ceremony was held at UAL, London College of Communication and attended by 125 people; a further 150 people watched the live stream on-demand. In 2021, the virtual awards ceremony was watched live by 480 people and subsequently by an additional 260 on-demand. In 2020, the virtual ceremony was watched live by 650 people and, after the event, by 250 on YouTube.

Undergraduate Factual – Short Form winner *Strongwoman* from the University of Stirling

RTS Student Television Awards 2024

673 entries from
123 colleges in
13 RTS centres
195 centre jurors chose
63 nominees and
80 national jurors chose
42 nominees

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

Mum's Spaghetti: NFTS student Luke Stronach won the Production Design prize



Cowboys vs Prairie Dogs from the University of the West of England won the Postgraduate Saving the Planet award



RTS Young Technologist Award

Self-taught web developer Benjamin Sheppard was named RTS Young Technologist of the Year. Sheppard – who works for the BBC and specialises in broadcast graphics – has been creating websites, web tools and digital services since the age of 12.

Connor Webster, Lead Software Engineer at YouView, was the runner-up and received the Coffey Award for Excellence in Technology.

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. They were established by the RTS with funds from the family of AM Beresford-Cooke, an engineer who contributed much to the development of British broadcasting – technology.



Benjamin Sheppard, RTS Young
Technologist of the Year

Post Graduate Drama winners
Jellyfish and Lobster



Engaging with the public

To promote a wider understanding of the relevance and importance of the medium to society worldwide

4 The RTS: digital impact

The RTS digital team delivered impressive engagement and growth across a number of social media platforms during the year. In just two years since it launched, the RTS TikTok account has become one of the most active platforms, growing to over 10,300 followers (+173% on 2023) and accumulating 3.6 million video likes (+183% on 2023). The Society's Instagram follower base rose by 39%, while the number of LinkedIn followers increased by 31%.

The RTS digital production team of four full-timers created and promoted daily content for the RTS website and social media channels, as well as covering the Society's events and initiatives.

Content ranged from features to daily

Chris Packham was named Best Presenter for BBC documentary *Inside Our Autistic Minds* at the RTS Programme Awards

updates on television news (such as new commissions, weekly TV round-ups and casting announcements). It also featured educational content relevant to the industry, news of Society activities and interviews with key industry figures. The team interviewed TV talent and award nominees, including Daisy Haggard, Jenna Coleman, AJ Odudu, Gbemisola Ikumelo, Chris Packham, Stacey Solomon, Alex Horne, Greg Davies, Matt Frei, Laura Kuenssberg, Rhod Gilbert, Kat Sadler, Mairead Tyers, Molly Manners and Lola Blue.

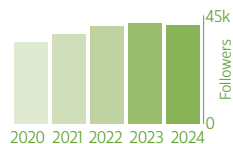
The YouTube and Vimeo channels were integral for broadcasting national and regional events. The events included conversations with leading industry figures, panel discussions, masterclasses, interviews and awards, both online and in person. Illustrated written reports of all National and RTS Futures events were uploaded to the website and published in Television magazine.

The website was accessed by 993,800 users in 2024 (a rise of 20% from 826,700 users in 2023), who accounted for 1,942,400 page views (a rise of 8% from 1,795,800 in 2023). The most



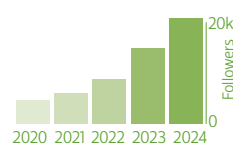
RTS X

40,600
followers



RTS Instagram

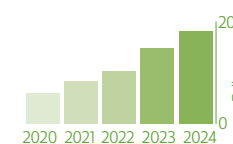
20,500
followers



popular content on the RTS website related to TV news, interviews and RTS events and awards, particularly the RTS Programme Awards, RTS Television Journalism Awards, RTS Futures Careers Fair and our Education and Training pages. The site supports online payment for events booking and hosts a wide variety of educational material and an archive of RTS publications.

RTS LinkedIn

18,700
followers



Top 10 webpages

	Page views
RTS homepage	69,500
Interview with Will Smith, <i>Slow Horses</i> showrunner	66,900
<i>The Voice UK</i> to return in 2024 with three new judges	35,400
Entry Level Training page	31,900
RTS Programme Awards 2024 awards page	30,200
Awards homepage	23,300
Events homepage	22,200
RTS Bursaries	21,700
Meet the 10 contestants finding love on <i>I Kissed a Girl</i>	16,800
Trailer and release date announced for <i>Ghosts</i> ' fifth and final series	15,400

Top RTS website articles

	Page views
Interview with Will Smith, <i>Slow Horses</i> showrunner	66,900
<i>The Voice UK</i> to return in 2024 with three new judges	35,400
Meet the 10 contestants finding love on <i>I Kissed a Girl</i>	16,800
Trailer and release date announced for <i>Ghosts</i> ' fifth and final series	15,400
Meet the contestants of summer <i>Love Island</i> 2024	13,200
Contestants for series 18 of <i>Taskmaster</i> announced	11,700
Winners announced for the RTS Programme Awards 2024	11,500
Meet the contestants in <i>Race Across the World</i> series four	11,500
Two new Nordic noirs to be added to BBC iPlayer	11,000
<i>Until I Kill You</i> unique true crime drama about singular person	10,800

RTS videos by views

	Page views
Ex- <i>Top Gear</i> producer Andy Wilman looks back on the impact of Richard Hammond's 2006 crash	265,100
<i>The Grand Tour</i> producer Andy Wilman explains Jeremy Clarkson's brutal editing process	159,600
Claudia Jessie, Hannah Dodd and Jessica Madsen reveal how they'd fair as debutantes	121,100
An evening with <i>Brassic</i> creators Joe Gilgun, Danny Brocklehurst and David Livingstone Full video	55,200
The "Rest Is Television" with Richard Osman and Marina Hyde RTS London Convention 2024	26,500
Claudia Jessie, Hannah Dodd and Jessica Madsen talk FOBI over FOMO and Francesca's debut	23,400
Mark Heap on how to play Jim, the iconic neighbour from <i>Friday Night Dinner</i>	21,100
Hannah Dodd talks stepping into Francesca's shoes for the third instalment	18,200
Sarah Lancashire accepts her Outstanding Achievement Award RTS Programme Awards 2023	17,300
Oliver Savell's Alan Carr impression	14,900

Social media

The RTS digital team maintained an active social media presence, strengthening engagement with audiences through strategic content creation, targeted campaigns and enhanced promotion of key RTS initiatives, which continued to drive a significant proportion of the traffic to the Society's website.

The team created multimedia content to share on social media, with a focus on video reels covering RTS awards, events, convention, educational content and interviews with industry figures for the RTS YouTube channel and social media platforms. The digital team spoke to high-profile on-screen talent for short form videos, including Keira Knightley, Ben Whishaw, Adeel Akhtar, Alan Carr, Susanna Reid, Hannah Waddingham and Shaun Dooley. Interviews with the cast of *Bridgerton* series three amassed over 14.6 million views and 1.9 million likes on TikTok, with 9.8 million views and 480,000 likes on Instagram.

Top RTS TikTok videos

- *Bridgerton* interview with Claudia Jessie, Hannah Dodd and Jessica Madsen – 7.4 million views and 1.2 million likes
- *Bridgerton* interview with Claudia Jessie, Hannah Dodd and Jessica Madsen – 2.3 million views and 320,000 likes
- *Black Doves* interview with Ben Whishaw and Keira Knightley – 1.1 million views and 98,200 likes
- *Piglets* interview with Mark Heap and Sarah Parish – 900,000 views and 56,000 likes

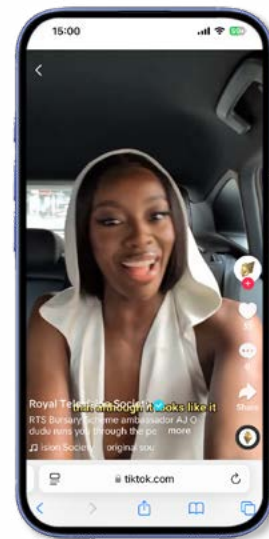


Keira Knightley in
Netflix spy caper
Black Doves

The key statistics were:

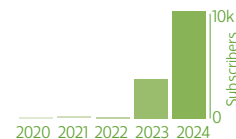
- The RTS Instagram account had 20,500 followers (a rise of 39% from 14,800 in 2023)
- RTS LinkedIn had 18,700 followers (a rise of 31% from 14,300 in 2023)
- The RTS TikTok account had 10,300 followers (a rise of 173% from 3,800 in 2023)
- The RTS YouTube channel had 16,700 subscribers (a rise of 13% from 14,800 in 2023)
- RTS X (formerly Twitter) accounts had 40,600 followers (roughly steady with 2023)

The RTS has an effective and diverse RTS video library, which has a total audience watch time of over 1.2 million hours since inception. The awards winners' interviews and highlights were shared on the website and socials, and the RTS Programme Awards nominations were also streamed on the RTS YouTube channel and X (formerly Twitter). The team partnered with RTS Bursary Scheme Ambassador AJ Odudu on targeted cross-promotional campaigns to boost awareness and drive applications for



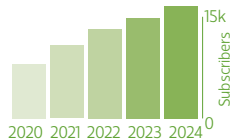
RTS TikTok

10,300
subscribers



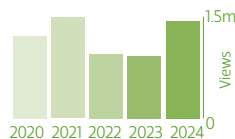
RTS YouTube

16,700
subscribers



RTS YouTube

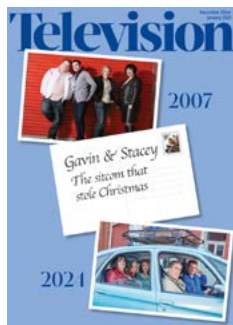
1,400,000
views



the scheme, and collaborated with RTS bursary scholars in campaigns such as vlogs, Q&As, vox pops and guest posts, showcasing their skills and fostering peer-to-peer engagement with young audiences.

RTS online video

The total number of video streams increased by 55% to 1.4 million views (923,400 views in 2023), with a total watch time of 63,760 hours compared to 88,670 in 2023, decreased due to the increase in short-form videos on the platform. The two most popular videos were clips of Andy Wilman from the RTS London Convention session, “The hit-makers”, one was viewed 265,100 times with a total watch time of 3,650 hours, and the second was viewed 159,900 times with a total watch time of 1,280 hours. Other popular videos included clips from the cast of *Bridgerton* (121,000 views), our 2020 event with the cast of *Brassic* (55,200 views) and “The Rest is Television” London Convention session with Richard Osman and Marina Hyde (26,500 views).



5 Spreading the word: publications

The Society's well regarded monthly magazine, Television, offers in-depth coverage of current media debates and developments, as well as focusing on the best shows and the talent that makes them. It also includes reports on Society events and awards ceremonies from around the UK and Ireland.

Television cast its net wide in 2024, offering features on many of year's biggest programmes, including: *Breath-taking*, *The Gentleman*, *A Gentleman in Moscow*, *Blue Lights*, *Eric*, *Until I Kill You* and *The Day of the Jackal*.

The magazine continued to address urgent issues facing the TV industry: misinformation in news; disability

equality, the future of the BBC, economic downturn, the state of investigative journalism, advertising revenue and the state of sport broadcasting.

It also interviewed or profiled key industry figures and talent, including: BBC Chair Samir Shah, TV historian Bettany Hughes; ITV Head of Drama Polly Hill; Culture Secretary Lisa Nandy, actor Rebecca Hall and Channel 5 President Sarah Rose.

"Working Lives" looked at a wide range of TV jobs and the talented people who do them, including that of music supervisor, medical advisor, creature actor, indie boss, access coordinator and football commentator.

"Comfort Classic" turned the spotlight on some of the nation's most treasured TV shows – comedies such as *Absolutely Fabulous*, *Dad's Army*, *Porridge* and *Bottom*; dramas like *Spiral* and *The Cops*;



and classic gameshow *Bullseye*.

Another regular feature, “Ear Candy”, brought readers up to date with the latest podcasts. These included: *The Rest is Entertainment*; *Why Do You Hate Me?*, *Electoral Dysfunction*, *Never Strays Far*, and *the Guardian Football Weekly*.

Television’s “Our Friend” column is devoted to the world of TV outside London. During the year, guest columnists included: Sky News’s Rob Harris writing from Paris, Channel 4 News correspondent Siobhan Kennedy filing from Washington; Chiara Di Filippo (the East), Kully Khaila (Midlands) and Graeme Thompson (North East).

The TV diarists featured in *Television* included: broadcaster Trevor Phillips; leading director Jessica Hobbs; producer Andy Harries; screenwriter Jason Cook and ITV London News reporter Ronke Phillips.

6 RTS partnerships: joint events

The Society is committed to building relationships with other bodies where such co-operation enables the RTS to increase its impact, influence and effectiveness. During the year, it jointly organised one national and many local activities with partners. Details of the local events can be found on pages 56 to 65.

The Steve Hewlett Memorial Lecture

The lecture, in memory of the late broadcaster and journalist, is jointly organised with The Media Society. This year, it was delivered at the University of Westminster in October by the veteran broadcaster Joan Bakewell.



Joan Bakewell in
conversation with
Gillian Reynolds

7 RTS national events

In 2024, 14 events were produced, eight of which were in-person. Of the online events, one was live and five pre-recorded.

The year before, 16 events were produced (one of which was held jointly with RTS Futures), and nine of which were in-person. Of the online events, four were live and three pre-recorded. In 2022, there were 29 events, nine of which were in-person. Of the online events, eight were live and 12 pre-recorded. In 2021, three in-person and 33 online events were held during the year. In 2020, there were four in-person and 14 online events.

The Society's national events allow members and the general public to hear and question television's movers and shakers on a wide range of issues. They also feature the talent, both behind and in front of the camera, discussing television's best shows.

During the year, *Wilderness*, *The Dry*, *The Tattooist of Auschwitz*, *Showtrial*, *Out of Order* and *Everyone Else Burns* were previewed or discussed. The panellists included creators, producers, directors and star actors.



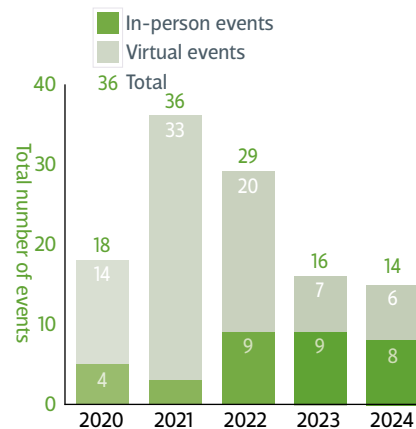
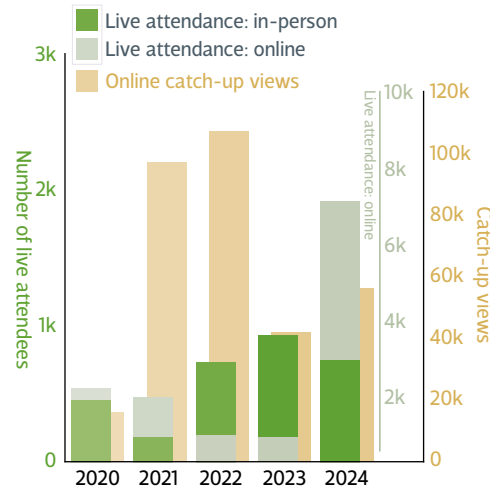
Channel 4 comedy *We Are Lady Parts* featured in an RTS National Event

Sky Atlantic hit:
The Day of Jackal



Media analyst Evan Shapiro
speaking at the RTS National
Event, "2024 TV Predictions"

RTS NATIONAL EVENTS



A number of RTS National Events turned the spotlight on some of television's biggest talking points. The year began in January with "2024 TV Predictions", at which a stellar panel looked forward to the year ahead in television. It was followed in February by an event at which Bectu Head Philippa Childs addressed the crisis facing the industry's freelance workforce.

In March, BBC Director-General Tim Davie set out his vision for a digital-first BBC at a special RTS event.

In June, "Under the knife: dissecting the medical format" brought together three producers who revealed how they make primetime medical series.

The following month, "How to do good duty of care" assembled an expert panel to discuss how best to guard the welfare of programme contributors.

In October, "Tick-tock: has time run out of TV measurement?" tackled the complexity of understanding TV audiences in a multi-platform, online age.

The following month, "Next-gen sports fans: new trends shaping the future of sports viewing" looked at how broadcasters and programme-makers can attract a younger audience.



8 Press coverage

Society events and awards received extensive coverage in the national and regional newspapers, as well as in the trade press and on TV during the year.

Stories mentioning the RTS appeared in the Daily Mail, Daily Telegraph Financial Times, Guardian, Daily Express, Daily Mirror, Independent, Sun and The Times.

Trade publications included Broadcast, C21, The Hollywood Reporter, Deadline, Digital Spy, Televisual, TVB Europe and Variety, while stories mentioning the RTS were broadcast on ITV News, BBC Radio and Sky News, among others.

BBC Director-General
Tim Davie

Many stories found a home in the regional press around the country, including the Glasgow Times, Birmingham Mail, Manchester Evening News, Liverpool Echo, Shetland News, Oxford Mail, Shropshire Star and Sunderland Echo. Abroad, the RTS was mentioned in the Irish Mirror, Boston Globe and Vogue Italy.

The Society also reached the consumer press, with mentions in OK! and the Radio Times.

Across the year, there were some 6,000 mentions of the RTS across print, online and broadcast media.



Netflix CEO Ted Sarandos at the RTS London Convention

Thought leadership

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

9 RTS LONDON CONVENTION 2024

The biennial RTS London Convention, this year entitled “Keeping our creative edge”, was held on 17 September at King’s Place, London. The attendance was 397 and on-demand views reached 45,900 by the end of the year. The RTS London Convention 2024 app, sponsored by Accenture,

was downloaded 230 times.

The Principal Sponsor was Netflix, with Netflix’s Anna Mallett, Vice President, Production, EMEA/UK, chairing the convention.

Of the 32 speakers at the convention, 56% were female and 16% were black, Asian or ethnic minority.

In a post-London satisfaction survey, delegates praised the quality of the Convention: 90% of attendees rated it as excellent or very good (56% in 2022).

Some 86% judged the quality of the speakers as excellent or very good (77% in 2022), while 79% thought the breadth of subjects excellent or very good (44% in 2022).

1 International keynote: Ted Sarandos

The Netflix's chief lauded the UK's creativity and its part in the growth of the streaming giant.

2 How to win audiences and influence them

Executives from four of the biggest global media houses wrestled with the eternal challenge of how to attract viewers..

3 UK keynote: Tim Davie

During the course of an interview with journalist Amol Rajan, the BBC Director-General Tim Davie highlighted the success of the iPlayer.

David Beckham at the
RTS London Convention

4 In conversation with Steven Knight

The Peaky Blinders creator discussed his new studio in Digbeth, Birmingham in conversation with Katie Razzall.

5 UK keynote: Alex Mahon

The Channel 4 CEO discussed indies, digital growth, advertising and her hit shows.

6 In conversation With David Beckham

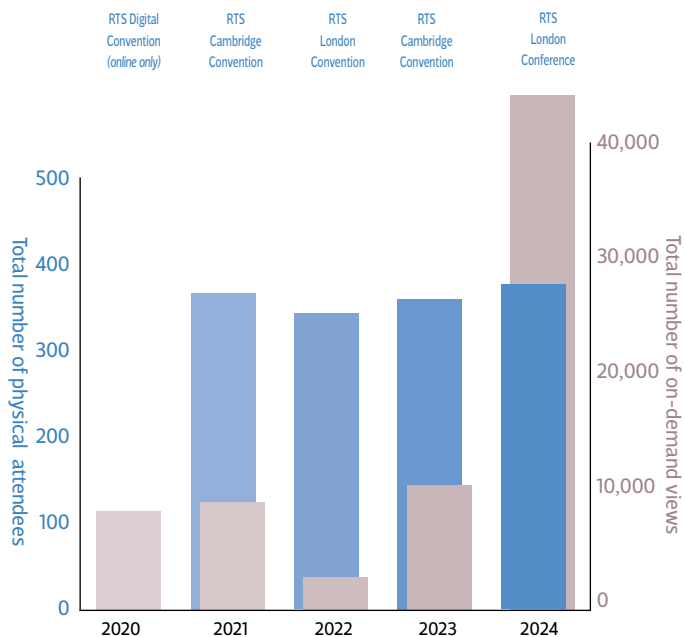
The iconic ex-football player talked about the development of his content studio, Studio 99, which is going from strength to strength.

7 The hitmakers

Two of the UK's most successful producers – Andy Wilman and Nicola Shindler – shared tips on what makes a must-see show.



ATTENDANCE AT RTS ANNUAL CONVENTIONS



The RTS Cambridge Convention and RTS London Convention are held on alternate years. The 2020 Convention was online only. Since then, in-person attendance has been supplemented by on-demand viewing



8 How do we value our industry?

A heavyweight panel turned the spotlight on the television industry, discussing how best to value a creative company and whether consolidation is the only way forward.

9 UK keynote: Dame Carolyn McCall

The ITV CEO discussed the broadcaster's digital transformation and the welcome

recovery in its advertising revenue.

10 How safe is our news?

With audiences increasingly going online for their news and finding that much of it is fake, the panel discussed how TV news providers can respond.

11 Secretary of State keynote

Culture Secretary Lisa Nandy emphasised the duty of broadcasters and producers to reflect the UK's national story.

Culture Secretary
Lisa Nandy in
conversation
with Netflix's
Anna Mallett

12 The rest is television

Marina Hyde and Richard Osman cast an irreverent eye over the day's proceedings in a special edition of their hit podcast The Rest is Entertainment.



Andy Wilman, Camilla Lewis & Nicola Shindler



Peaky Blinders creator Steven Knight



Richard Osman and Marina Hyde offer their take on the RTS London Convention

Recognising excellence

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

10 RTS awards

The Society's awards are highly respected throughout the television industry. The ceremonies, which are produced by RTS Enterprises, are well attended because of the integrity of the judging process, the refinement of award categories that take into account emerging technologies and new areas of creative expertise, as well as the level of professionalism with which they are mounted. The Society is extremely grateful to the awards jurors and presenters, all of whom donate their services.

RTS Television Journalism Awards 2024

The awards were held on 28 February at the London Hilton on Park Lane, in front of an audience of 545, in partnership with Wolftech and Dataminr. *Good Morning Britain's* Susanna Reid, who was named Network Presenter of the Year, hosted the ceremony.

For the seventh year running, Sky News was named News Channel of the Year. Its political editor Beth Rigby was named Political Journalist of the Year.

Channel 4 programme *Dispatches* picked up two awards for *Russell Brand in Plain Sight: Current Affairs – Home and*



Hannah Waddingham holding her Best Entertainment Performance trophy at the RTS Programme Awards

RTS Journalism Awards: News Channel of the Year – Sky News

Scoop of the Year.

Kirsty Wark received the Outstanding Contribution Award, while Martin Lewis took home the Special Award.

In total, there were 20 categories, plus one RTS Special Award and one Outstanding Contribution Award. Of the 275 awards jurors, 14% described their background as black, Asian or minority ethnic, and 47% were female. See the chart on page 36 for a comparison with previous years.

RTS Programme Awards 2024

Hosted by Tom Allen, the awards were presented on 26 March at the JW Marriott Grosvenor House, London, in partnership with Cast & Crew, and in front of an audience of 905.

BBC One drama *The Sixth Commandment* took home two awards: Writer – Drama for Sarah Phelps and the Limited Series prize. The corporation's *Happy Valley* was named best Drama Series, while the Single Drama award went to Channel 4's *Partygate*.

The Scripted Comedy award went

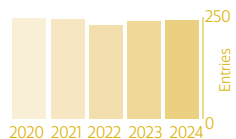


Timothy Spall and Anne Reid starred in double-award winner *The Sixth Commandment*

RTS Journalism Awards: Susanna Reid – Network Presenter of the Year

RTS Television Journalism Awards

240
entries



60 nominees
275 jurors

In 2023, the RTS Television Journalism Awards were held at the London Hilton on Park Lane, and attracted an audience of 613. In 2022, the awards were held in the Ballroom of the Grosvenor House Hotel, Park Lane in front of 478 people. In 2021, the awards were presented online and attracted 1,600 live views, plus a further 2,400 on-demand views. In 2020, 545 people attended the ceremony at the London Hilton, Park Lane.



Esther Rantzen was awarded the RTS Gold Medal

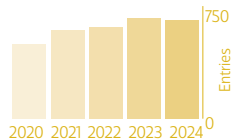
to Disney+'s *Extraordinary*, while BBC comedy *Black Ops* took home the two Comedy Performance awards, with Gbemisola Ikumelo and Hammed Animashaun honoured.

The RTS Gold Medal was awarded to Esther Rantzen, the Outstanding Achievement Award to Stephen Lambert and the Judges' Award to *Mr Bates vs the Post Office*.

Thirty awards, plus the Gold Medal, Outstanding Achievement and Judges' awards were presented at the ceremony, making 33 in total. Of the 263 awards jurors, 38% described their background as black, Asian or minority ethnic, and 57% were female. See the chart on page 36 for a comparison with previous years.

RTS Programme Awards

664
entries



91 nominees
263 jurors

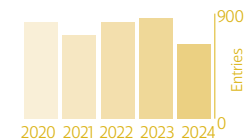
In 2023, the RTS Programme Awards were presented at the Grosvenor House Hotel, London, in front of an audience of 896. In 2022, the awards were also held at the Grosvenor House Hotel and attracted an audience of 824. In 2021, 2,700 people watched the virtual ceremony live, with a further 4,600 on-demand views. In 2020, a total of 1,470 people watched the virtual ceremony live or on catch-up.



Tamara Lawrence, Leading Actor and Bella Ramsey, Supporting Actor for BBC One drama *Time* (top) and RTS Craft & Design Awards: Editing – Non-scripted, Otto Burnham for BBC Two's *Atomic People* (bottom)

RTS Craft & Design Awards

695
entries




81 nominees
142 jurors

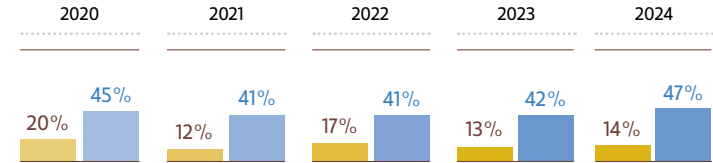
In 2023, the RTS Craft & Design Awards were held at the London Hilton, Park Lane, London, in front of an audience of 463. In 2022 and 2021, the awards drew an audience of 474 and 379, respectively. Both were at the London Hilton, Park Lane. In 2020, the awards were made at an online ceremony, which had been watched by 1,400 people by the end of the year.

Introduction
and objectivesEducation
and skillsPublic
engagementThought
leadershipRecognising
excellenceNations and
regionsMembership
and volunteersFinancial
supportOur
peopleNational
eventsCentre
reportsGovernance
and finance

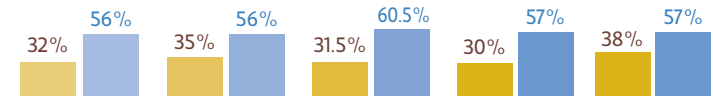
MAKE-UP OF RTS AWARDS JURIES

 % of jurors of black, Asian or minority ethnic background

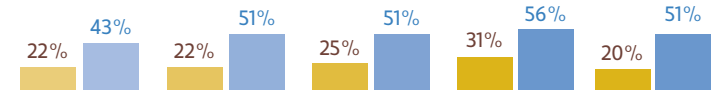
 % of jurors who were female



RTS Television Journalism Awards



RTS Programme Awards



RTS Craft & Design Awards

Gbemisola Ikumelo
in BBC One comedy
Black Ops



RTS Student Television Awards 2024

Full details of these awards, which were held in June, are in the education and skills section on pages 17 to 18.

RTS Craft & Design Awards 2024

The awards, hosted by ITV presenter Charlotte Hawkins, were held at the London Hilton, Park Lane, on 2 December in front of an audience of 445.

The BBC led the way with 11 wins, followed by Netflix with six and Apple TV+ with five.

The Outstanding Contribution Award was presented to Peter Kosminsky, the director of BBC One drama *Wolf Hall*, while the RTS Special Award went to The TV Collective, The Film and TV Charity and The TV Mindset.

Twenty-eight awards, one RTS Special Award and one Outstanding Contribution

Award were presented at the ceremony, making 30 in total. Of the 142 awards jurors, 20% described their background as black, Asian or minority ethnic, and 51% were female. See the chart on page 36 for a comparison with previous years.

RTS Fellowships

The Society announced six new RTS Fellowships in 2024: Philip Edgar-Jones, Executive Director, Sky TV; Patrick Holland, CEO and Executive Chair, Banijay Group; Gwyneth Hughes, director and writer; Rosie Jones, comedian, writer and actor; Stephen Merchant, comedian, actor, writer, and director; and Ade Rawcliffe, Group Director of Diversity and Inclusion, ITV.

Squid Game: The Challenge: the RTS Futures Careers Fair featured a masterclass on the Netflix show



Nations and regions

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

11 RTS CENTRES

The Society is proud of the work done by its network of volunteers across the UK and the Republic of Ireland. Its infrastructure of 14 centres offered an impressive variety of events and awards ceremonies during 2024.

All RTS national and local activities are

aimed at advancing the understanding of television and its related fields. Masterclasses, public events, screenings and awards play their part in building knowledge about television.

Some 103 of the 125 events held by the Society in 2024 (100 of 125 in 2023, 94 of 149 in 2022, 80 of 138 in 2021 and 105 of 185 in 2020) were hosted by the regional centres, whose activities are described on pages 56 to 65 of this report.

Made in Bristol: BBC
One comedy-drama
The Outlaws



RTS CENTRES

Cymru/Wales

Chair: Edward Russell

Devon and Cornwall

Chair: Matt Geraghty

East

Chair: Dinah Lord

London

Chair: Phil Barnes

Midlands

Chair: Kully Khaila

North East and the Border

Chair: Joanna Makepeace-Woods

Northern Ireland

Chair: Sarah McCaffrey

North West

Chair: Cameron Roach

Republic of Ireland

Chair: Agnes Cogan

RTS Technology Centre

Chair: Kim Rowell

Scotland

Chair: Dan Twist

Southern

Chair: Stuart Ray

West of England

Chair: Rachel Drummond-Hay

Yorkshire

Chair: Michael Donnelly

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



RTS Scotland hosted a premiere of Sky Atlantic's *The Tattooist of Auschwitz*

The centres' Programme Awards are generally their largest and most prestigious events of the year; the Midlands Awards at the ICC in Birmingham, the North West Awards at the Kimpton Clocktower and the West of England Awards at the Bristol Old Vic are three of the biggest.

The centres' Student Television Awards are held in the early months of the year. Some centres – RTS Cymru/Wales, North East and the Borders, and Southern – combine their Programme and Student Television Awards.

Centres continued to host events aimed at students and young people. RTS Devon and Cornwall held a "Breaking



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More4's *Ricky, Sue & a Trip or Two* brought Sue Johnston and Ricky Tomlinson to Birmingham for an RTS Midlands event



into media" event, while RTS Southern hosted 'Meet the professionals'; both the Midlands and North West centres held masterclasses and networking sessions for students before their awards ceremonies.

RTS West of England Centre's annual Futures Festival brought indies and

post-houses together for a series of talks and networking opportunities. RTS Scotland, often in partnership with ScreenSkills, hosted a number of events aimed at helping new talent into TV, covering the hair and make-up department, production office, sound and scriptwriting, among others.

Many centre events showcased the talent in front of and behind the camera, often at Q&A sessions after the premiere of a new series. RTS Cymru/Wales welcomed Michael Sheen to the premiere of his TV directorial debut, *The Way*, in Port Talbot. RTS London bid adieu to *Inside No 9* with a premiere

ITV drama *Malpractice* came under RTS Yorkshire's spotlight

of the finale alongside creators Steve Pemberton and Reece Shearsmith. RTS Midlands welcomed Sue Johnston and Ricky Tomlinson to discuss their More4 series *Ricky, Sue & a Trip or Two*.

RTS Yorkshire turned the spotlight on ITV medical thriller *Malpractice* in the company of the show's creator Grace Ofori-Attah and cast members, while RTS Scotland hosted a premiere of Sky Atlantic series *The Tattooist of Auschwitz* with the author of the source novel, Heather Morris.

The TV industry's movers and shakers featured at centre events throughout 2024: BBC Director-General Tim Davie delivered RTS Northern Ireland's Dan Gilbert Memorial Lecture and producer and founder of Left Bank Pictures Andy Harries gave the RTS London Christmas Lecture. The RTS Technology Centre interviewed BBC Disinformation and



Social Media Correspondent Marianna Spring.

Talent from behind the camera was also present and correct: RTS London put *The Crown's* visual effects under the microscope, while RTS Devon and Cornwall offered a sound masterclass with TwoFour Post Production Head of Audio Jeremy Lock. Award-winning director

Philippa Lowthorpe looked back over her career at an RTS West of England event.

The RTS Technology Centre hosts events that reflect the Society's long-standing focus on broadcast engineering. During 2024, it looked at topics that included a masterclass in how to televise live music and a celebration of outside broadcasts.

The Society is grateful for the support its centres received from broadcasters, production companies and universities in their regions. It would also like to express its gratitude for the hard work of the centre Chairs who stepped down during the year: Lynn Barber (RTS West of England), Siobhan Robbie-James (RTS Devon and Cornwall) and Rachel Watson (East).



Rivals: the Disney+ adaptation of Jilly Cooper's novel was a huge hit in 2024

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

12 RTS MEMBERSHIP

RTS membership rose in 2024, from 4,003 at the beginning of the year to end on 4,028 full members. There were 3,780 full members in 2022, 4,035 in 2021 and 4,767 in 2020.

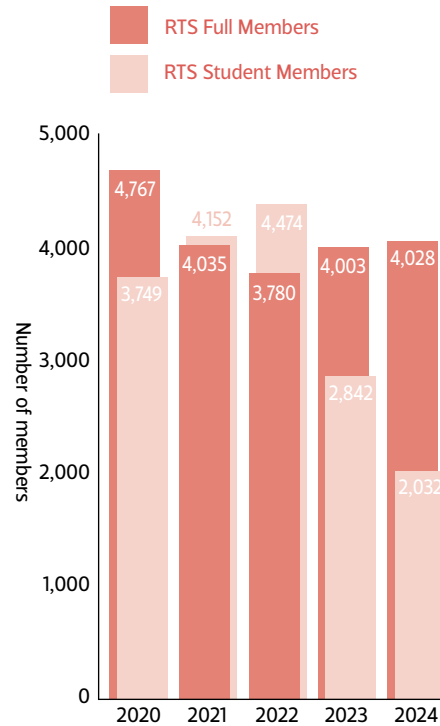
The number of new members joining the RTS during the year was higher than in 2023, reaching a total of 660, compared to 621 in 2023, 584 in 2022, 332 in 2021 and 363 in 2020.

The number of members leaving the RTS in 2024 was higher than the previous year, with 635 discontinuing their membership, compared to 398 in 2023. The churn rate for 2024 was 15.9%, compared to 10.5% in 2023. In 2022, 840 left the RTS, 1,068 left in 2021 and 631 in 2020.

In 2024, 424 student members joined the RTS (compared to 490 in 2023 and 337 in 2022), taking total student membership to 2,032. The Society undertook a database hygiene exercise for the longer-standing student members in



RTS MEMBERSHIP



The FX show *Shōgun* is on Disney+ in the UK

2023, which lowered the total for that year to 2,842 (from 4,474 in 2022, 4,152 in 2021 and 3,749 in 2020).

There is an attractive benefit offer for RTS Members, which includes:

- Membership of the Square Club in Bristol, providing access to its reciprocal London and worldwide clubs
- Discounts for Broadcast and C21 subscriptions
- A discount on English Heritage membership
- Discounts for Clifton Hotels and Alchemist restaurants
- A discount on HMCA medical plans
- And a discount to Dartmoor Zoo

In 2024, the Society added additional benefits, including discounts for the Edinburgh TV Festival, discount at Rodda's and exclusive screenings for popular shows such as *Squid Game*, *One Day* and *House of the Dragon*.

13 RTS RECOGNITION

The RTS is very grateful to its Royal Patron, HM King Charles III, 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.

14 RTS VOLUNTEERS

The success of the Society's activities is dependent on the expertise and dedication of its many volunteers who plan and deliver different aspects of its programme.

These include not only the members of centre committees and national specialist committees, but awards jurors, contributors to Television, event speakers,

panellists and producers.

Details of volunteers were recorded for insurance and health and safety purposes in the course of the year.

The RTS is extremely grateful for the huge contribution made by its volunteers, whether as centre officers, jurors, panellists, producers or Trustees, who contributed an estimated 23,200 hours to Society activities in 2024. In 2023, the figure was 24,600 hours and 23,000 hours in 2022.



Breakdown of
volunteer hours in
2024 Society
activities



Ewan McGregor starred
in Paramount+ adaptation
A Gentleman in Moscow

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Deborah Meaden
in BBC Two show
Dragons' Den

Financial support

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

15 PATRONS

The Society was thrilled to have had positive patron and sponsor engagement throughout the year. It welcomed two Patrons, Arqiva and PubMatic. The Trade Desk decided to discontinue its support.

The RTS was also grateful for the sponsorship of the RTS Television Journalism Awards by Wolftech and Dataminr, the RTS Programme Awards by Cast & Crew and the RTS Student Television Awards by 4Skills. There was no sponsor

for the RTS Craft & Design Awards this year.

The National Film and Television School and IMG Studios sponsored the RTS Futures Careers Fair, while Netflix was the principal sponsor of the RTS London Convention, with the support of Accenture.

The Society is grateful to all the patrons and sponsors that have been able to support its mission and activities.

16 FUNDRAISING ACTIVITIES

The Society's two wholly owned subsidiaries – RTS Enterprises Ltd, which organises awards events and conferences, and RTS (IBC) Ltd – saw their income increase this year.

During the year, RTS Enterprises Ltd held in-person Journalism, Programme and Craft & Design awards ceremonies, as well as the RTS London Convention. RTS (IBC) Ltd holds an 18% interest in the IBC conference and exhibition, which was held in September in Amsterdam.

The charity does not undertake any formal or organised fundraising activities, either directly or through a professional fundraiser or commercial participator or any person acting on its behalf. The Society does not engage in cold calling, door-to-door or street fundraising. Therefore, it does not target any vulnerable people.

The charity receives financial

assistance for its work in the following ways:

- Patron support
- Membership fees
- The trading activities of its subsidiaries
- Income from investments.

No complaints about fundraising activities have been received in either this or the preceding year. However, if a complaint were to be received, we would undertake to resolve it promptly

and would refer it to the regulator if necessary.

The Trustees have decided that, given the low-key nature of fundraising efforts, and the lack of fund-raising with the public, there is no longer a requirement for the charity to be registered with the Fundraising Regulator. However, the Society endeavours to adhere to the standards of the Fundraising Code of Practice.

Apple TV+ spy drama *Slow Horses* with Gary Oldman and Saskia Reeves continued to thrill audiences and critics alike



The Trustees are of the opinion that the Charity's overall fundraising performance was good and was conducted fully in accordance with the above principles. We are extremely grateful for the generosity of all those who have given to the work of the charity over the years.

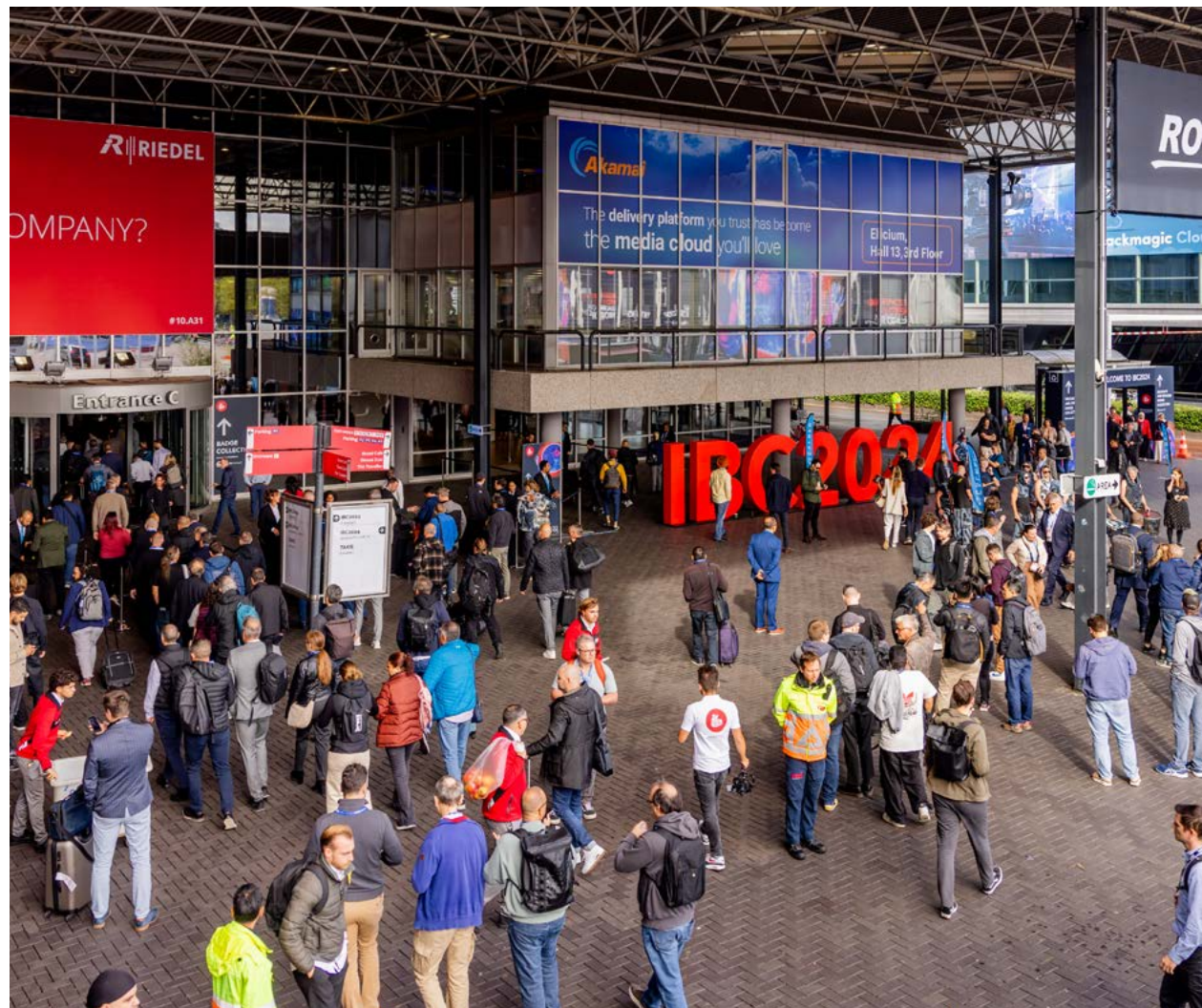
17 IBC

The international broadcasting technology exhibition and conference was held in Amsterdam from 13 to 16 September.

There were 45,085 attendees present this year from 170 countries and more than 1,350 exhibitors. In 2023, there were 43,070 attendees and more than 1,250 exhibitors; in 2022, there were 37,070 attendees and more than 1,000 exhibitors.

This show addressed AI's leap from theory to real-world applications, how the industry is fighting disinformation in news and the need to foster talent and diversity across media, entertainment and technology.

IBC in Amsterdam went from strength to strength



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17 SUSTAINABILITY

The Society is committed to reducing its environmental impact and improving the sustainability of its activities through its own actions and in conjunction with the other organisations with which it

interacts. It has a formal sustainability policy, which is reviewed annually, as is the Society's environmental impact assessment.

At its physical events, the RTS works with event venues, suppliers and contractors to reduce waste and use recyclable materials. It also minimises the use of paper and, as a minimum, ensures all

paper is FSC or PEFC chain-of-custody certified.

RTS events also address sustainability in the TV industry. In 2024, the RTS Technology centre hosted an event, "How clean is TV?"; at which an expert panel urged the industry to act faster on sustainable working.

The RTS offset 60 tonnes of CO₂e

from the RTS London Convention in September through Carbon Footprint. In 2023, it offset 67.5 tonnes of CO₂e from the RTS Cambridge Convention.

The Society's head office carbon emissions for 2023 amounted to 8.77 tonnes of CO₂e. From October, 3 Dorset Rise, where the RTS is based, switched to 100% green electricity.

Our people

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

19 GOVERNANCE

The Board of Trustees met four times in the course of the year. 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 Trustee meetings during

2024 was as follows: Jane Turton (Chair), 4/4; Lynn Barlow, 4/4; Julian Bellamy, 3/4; Simon Bucks 4/4; Mike Green, 4/4; Yasmina Hadded, 2/3; Tim Hincks 2/2; Kate Phillips, 3/4; Simon Pitts 4/4; Sinéad Rocks, 2/4; and Sarah Rose 4/4.

The Trustees receive no remuneration for their work on behalf of the Society.

The Society is very grateful for the work of Yasmina Hadded, who stood down from the board during the year.



BBC One daytime companion *Bargain Hunt*

20 DIVERSITY AND INCLUSION

The Society aims, across all its activities, to represent modern Britain in terms of race, class, gender, disability and geography.

The RTS bursary schemes seek to widen participation in the TV industry. All bursary scholars, who numbered 373 past and present by the end of the year, and who are recruited from across the country, are from lower-income backgrounds. For the 2024 cohort, 46% are from an underrepresented ethnic background and 34% are disabled.

Since 2020, the Television editorial team has ensured that 20% of the magazine's features are written by people from non-white ethnic minority backgrounds.

The RTS events team endeavours to

make sure panels are as representative as possible. Some 16% of speakers at September's London Convention were from non-white ethnic minority backgrounds and 56% were women.

RTS events also throw a spotlight on diversity. In July, the RTS held a roundtable on newsroom diversity with representatives from leading news organisations.

The Society's structure of 14 regional centres ensures that it reaches people across the British Isles.

RTS awards, which are decided by juries, are representative of a diverse country. For the RTS Programme Awards 2024, for example, 38% of the jurors described their background as non-white ethnic minority and 57% were women.

Ruth Madeley and Arthur Hughes
in Jack Thorne's Channel 4 drama
Then Barbara Met Alan





ROYAL PATRON

His Majesty King Charles III

BOARD OF TRUSTEES

Trustees' biographies continue on page 57 ►



RTS CHIEF EXECUTIVE

Theresa Wise MBE has been Chief Executive of the Royal Television Society since 2013. Previously, she worked for the Walt Disney Company and, prior to that, Accenture.



CHAIR OF RTS TRUSTEES

Jane Turton OBE has been Chief Executive of All3Media since 2015. Before joining All3Media in 2008 she was ITV's Director of Commercial and Business affairs.



VICE-CHAIR OF TRUSTEES

Simon Pitts is Group Chief Executive of Global Media & Entertainment; previously he was Chief Executive of STV (2018-2024) and MD of Online, Pay TV, Interactive and Technology at ITV.



RTS HONORARY SECRETARY

Simon Bucks is responsible for RTS governance and awards. He is Director of RTS (IBC) Ltd and RTS Enterprises Ltd, and formerly CEO of BFBS



RTS HONORARY TREASURER

Mike Green is a Fellow of the Institute of Chartered Accountants in England and Wales, and a former Deputy Group Finance Director of ITV.



RTS TRUSTEE

Lynn Barlow was Chair of RTS West of England until 2024 and is Assistant Vice- Chancellor, Creative and Cultural Industries Engagement at the University of the West of England.

BOARD OF TRUSTEES

► Trustees' biographies continued from page 56



RTS TRUSTEE

Julian Bellamy has been Managing Director of ITV Studios since 2016. He is a former Head of Programming at Channel 4 and Controller of BBC Three.



RTS TRUSTEE

Tim Hincks co-founded award-winning independent producer Expectation with Peter Fincham in 2017. He was previously Global President of Endomol.



RTS TRUSTEE

Kate Phillips has been BBC Director of Unscripted since 2022. During the pandemic, she was acting Controller of BBC One and, before that, Controller, Entertainment.



RTS TRUSTEE

Sinéad Rocks is Channel 4's first Managing Director for Nations and Regions and is the lead executive at the broadcaster's new National HQ in Leeds.



RTS TRUSTEE

Sarah Rose is President, Channel 5 and UK Regional Lead, Paramount Global. She previously worked at Channel 4 and ITV.

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Royal Patron

His Majesty King Charles III

Vice-Presidents

David Abraham

Dawn Airey

Sir David Attenborough OM CH

CVO CBE FRS

Baroness Floella Benjamin OBE

Mike Darcey

Greg Dyke

Lord Hall of Birkenhead

Lorraine Heggessey

Armando Iannucci OBE

Ian Jones

Baroness Lawrence of Clarendon OBE

David Lynn

Ken MacQuarrie

Sir Trevor McDonald OBE

Gavin Patterson

Trevor Phillips OBE

Stewart Purvis CBE

Brandon Riegg

Sir Howard Stringer

Officers

Jane Turton OBE, Chair of RTS Trustees

Simon Pitts, Vice-Chair of RTS Trustees

Simon Bucks, Honorary Secretary

Mike Green, Honorary Treasurer

Board of Trustees

Jane Turton OBE (Chair)

Lynn Barlow

Julian Bellamy

Simon Bucks

Mike Green

Tim Hincks

Kate Phillips

Simon Pitts

Sinéad Rocks

Sarah Rose

Centre Chairs

Phil Barnes, Chair, London Centre

Agnes Cogan, Chair, Republic of Ireland Centre

Michael Donnelly, Chair, Yorkshire Centre

Rachel Drummond-Hay, Chair, West of England Centre

Matt Geraghty, Chair, Devon and Cornwall Centre

Kully Khaila, Chair, Midlands Centre

Dinah Lord, Chair, East Centre

Joanna Makepeace-Woods, Chair, North East and the Border Centre

Sarah McCaffrey, Chair, Northern Ireland Centre

Stuart Ray, Chair, Southern Centre

Cameron Roach, Chair, North West Centre

Kim Rowell, Chair, RTS Technology Centre

Edward Russell, Chair, Cymru Wales Centre

Dan Twist, Chair, Scotland Centre

Committee Chairs

Awards Policy and Fellowship

Simon Bucks

Craft & Design Awards

Ade Rawcliffe

National Events

Clare Laycock

Education

Graeme Thompson

RTS Programme Awards

Kenton Allen

RTS Futures

Kat Hebden

RTS Digital Innovation Bursary

Simon Pitts

RTS Student Television Awards

Sinéad Rocks

RTS Television Journalism Awards

Adrian Wells

RTS Young Technologist Award

Terry Marsh

Head Office

Chief Executive Theresa Wise MBE

PA to the CEO Emma Sherborne

PA to the CEO (maternity cover)

Mia Piersen

Finance Director Andrea Elsworth

Corporate Development Manager

Kasia Moleda

Head of Education and Bursaries

Emma Nicholson

Director of Business Development,

RTS Academy Vanessa Andreis

Centres Manager Gemma Maramis

Events

Head of Events Jo Sampson

Membership

Head of Membership

Ken Savage-Brookes

Publications

Editor, Television Steve Clarke

Deputy Editor, Television Matthew Bell

Production and Design, Television

Vernon Adams and James Bennett

Editorial Adviser Sue Robertson

Digital Team

Head of Digital Kate Holman

Content and Communications Editor

Harrison Bennett

National events

The RTS organised 22 national public events in 2024 and a further 100 through its local centres



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January

- 24 January *Wilderness*
- 30 January 2024 TV Predictions

February

- 7 February RTS Futures Careers Fair:
 - *Squid Game: The Challenge* masterclass
 - Filming the impossible: the art of science and natural history
 - Getting your foot in the door
 - The future of tech roles
- 19 February Philippa Childs, Head of Bectu

March

- 12 March RTS Futures: *Mr Bates vs the Post Office*
- 14 March *The Dry* series 2
- 26 March A BBC for the future, BBC Director-General Tim Davie

April

- 10 April *The Tattooist of Auschwitz*
- 16 April RTS Futures: Presenting yourself for success

Rosie Jones in Comedy Central's *Out of Order*, which was previewed at an RTS National Event

Channel 4 sitcom
Everyone Else Burns: under
the RTS microscope

May

30 May *We Are Lady Parts*

June

3 June RTS Futures: Runner to researcher

11 June Under the knife: dissecting the medical format

July

3 July RTS Futures: Talent champions: the path to becoming an agent

13 July How to do good duty of care

September

16 September *Rosie Jones: Out of Order*

23 September Showtrial

October

3 October Steve Hewlett Memorial Lecture, given by Joan Bakewell

13 October RTS Futures: Skills for the future of TV – VFX, animation and virtual production

17 October Tick-tock: has time run out of TV measurement?

November

14 November *Everyone Else Burns*

19 November Next-gen sports fans: new trends shaping the future of sports viewing

December

12 December RTS Futures: *Murder Jury* – Lifecycle of a commission: how to get your programme on the telly





Nick Andrews, Bethan Jones, Mali Harries, Callum Scott Howells and Michael Sheen at the RTS Cymru Wales premiere of *The Way* in Port Talbot

Centres reports

The RTS in the nations and regions

CYMRU WALES

In 2024, the centre held 11 events, compared with eight events in 2023, seven and one visit in 2022, four in 2021 and six in 2020.

BBC One drama *The Way* received its premiere in Port Talbot in February. The RTS Cymru Wales event featured Michael Sheen, making his debut as a TV director, writer James Graham and star Callum Scott Howells. Later the same month, the centre premiered another BBC drama, *Boarders*.

In April the centre held its joint

RTS Devon and Cornwall screened ITV series
Gary Barlow's Wine Tour: South Africa in Plymouth



Programme and Student Awards at the Royal Welsh College of Music and Drama in Cardiff. Welsh-speaking soap *Pobol Y Cwm* was honoured with the Lifetime Achievement prize, which was also awarded to actor Lis Miles and director/producer Robin Davies-Rollinson.

In August, the centre screened Ealing-style comedy *Rhosyn a Rhith* (*Coming Up Roses*) at Sinemaes, a pop-up cinema on the National Eisteddfod field.

“How to write a TV drama” in September featured *Wilderness* creator Marnie Dickens and Jane Tranter from *Doctor Who* maker Bad Wolf. Later that month, the centre held a screening of the new series of BBC drama *Industry* and celebrated 40 years of the BBC’s *Crimewatch* at the Chapter Arts Centre in Cardiff.

Come November, the centre turned the spotlight on BBC documentary *Hunting Mr Nice: The Cannabis Kingpin* at a screening and Q&A at the University of South Wales Atrium in Cardiff. Later that month, it hosted a screening of *Ar Y Ffin*, followed by a Q&A, of the Newport-set drama.

In December, the centre held a Christmas quiz in Cardiff.

Edward Russell

DEVON AND CORNWALL

The centre held six events during the year, an increase from three in 2023 and 2022, matching the six held in 2021 and surpassing the two in 2020.

The year began in January with an evening hosted by Jason Bradbury, one of the UK’s most recognisable technology TV personalities at Plymouth Argyle FC.

In March, the centre held its Student Television Awards at the Barbican Theatre in Plymouth.

May saw the return of the annual “Breaking into media” event at Plymouth Argyle FC, hosted by Match of the Day commentator and RTS Devon and Cornwall committee member, John Roder.

In October, Plymouth indie Rock Oyster Media’s ITV series *Gary Barlow’s Wine Tour: South Africa* was screened at the city’s Everyman cinema, followed by a Q&A with the series’ creators.

The following month, the centre offered a masterclass in sound at University of Plymouth with Twofour Post

Production Head of Audio, Jeremy Lock.

Closing the year in December, members were granted exclusive behind-the-scenes access to the BBC South West Studios.

Matt Geraghty

EAST

During 2024, the centre held five events. In 2023 it held nine events, one of which was in partnership with another RTS centre. In 2022 there were five events, two in 2021 and five in 2020.

In January, “Norwich film people” drew a standing-room only audience to the city’s Cinema City.

In March, the centre held its Student Awards at the Old Divinity School, St John’s College, Cambridge. In the same month it hosted a “Cambridge film people” event in the same city.

In June, Cambridge’s Gonville & Caius College hosted the centre’s Programme Awards. BBC factual drama *The Sixth Commandment* picked up two awards, including the Scripted category.



The following month, the centre hosted another “Norwich film people” event at Cinema City.

Chair Rachel Watson stepped down in September and became the centre’s Secretary. New Chair Dinah Lord was appointed in October.

Dinah Lord

Marnie Dickens, creator of Amazon Prime thriller *Wilderness*, spoke at the RTS Wales Cymru event, “How to write a TV drama”

Reece Shearsmith and Steve Pemberton discuss *Inside No 9* with Boyd Hilton at an RTS London event



LONDON

London held 10 events in 2024. In 2023, it held 10 events, two of which were in partnership with another RTS centre. In 2022 it held 11, two of which were also in partnership with other centres. In 2021, there were 18 events, three with other RTS centres. In 2020, it hosted 17 events, as well as helping (with RTS Yorkshire) to organise two outings of the

RTS Nations and Regions Quiz.

Media universe cartographer and analyst Evan Shapiro appeared at a sold-out Everyman King's Cross in January, urging the UK TV to take a close look at the "media apocalypse" in the US if it wanted to avoid a similar fate.

In February, the same venue hosted "The Crown: VX masterclass" and, in March, "Building a buzz: trailers unveiled".

The following month, the centre held its Student Awards at the Magic Circle

in central London.

In June, the centre helped to bid farewell to cult macabre comedy *Inside No 9* with a premiere at a packed Leicester Square cinema of the finale alongside creators Steve Pemberton and Reece Shearsmith.

The following month, it held an online event, "Dive into the future of TV: a behind-the-scenes look at *Shark Attack 360*".

In September at the Everyman King'

Cross, the centre celebrated the third season of HBO/BBC banking drama *Industry* in the company of programme creators Mickey Down and Konrad Kay.

The following month, the centre reviewed September's IBC in Amsterdam at an event run with the IET.

In November, it hosted "An evening with Trevor Phillips" at the Everyman King's Cross.

In December, producer and founder of Left Bank Pictures Andy Harries gave the RTS London Christmas Lecture at the Cavendish Conference Centre.

Phil Barnes

MIDLANDS

In 2024, Midlands held 12 events. The centre put on 11 events in 2023, nine in 2022, two in 2021 and six in 2020.

In March, the centre hosted a premiere and Q&A at Birmingham Town Hall of the new Steven Knight drama *This Town*. The BBC series recreated the early-80s music scene in the region. Later that month, this time at Birmingham's Midlands Arts Centre, it welcomed

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ITV drama *Joan*:
screened by
RTS Midlands



Sue Johnston and Ricky Tomlinson to discuss their More4 series *Ricky, Sue & a Trip or Two*.

In April, the centre held a series of student masterclasses, followed by its Student Awards, both at the IET in Birmingham. In April, also at the IET, it held a session, “Building your portfolio career: diversifying in the downturn”, for TV freelancers.

The following month, the centre hosted a screening, followed by a Q&A, of hit Coventry teen drama *Phoenix Rise* at the Mockingbird Cinema in Birmingham.

At the Royal Birmingham Conservatoire in September, actor Richard Armitage and casting director Shaheen Baig delivered their Baird Lectures. The centre also hosted a screening, followed by a Q&A, of ITV drama *Joan* at the Midlands Arts Centre.

In early October, RTS Midlands hosted a screening of ITV cop drama *DI Ray* at the Midlands Arts Centre in Birmingham.

Later that month, the centre held its annual Careers Fair at the same venue.

The following month, the centre bid adieu to BBC One soap *Doctors* after 4,500 episodes at the Midlands Arts Centre. At the end of November, the Midlands Programme Awards were held at the ICC Birmingham. *This Town* scored a hat-trick of awards.

Kully Khalia

NORTH EAST AND THE BORDER

During the year, the centre organised two events. It put on three in 2023, five in 2022, four in 2021 and five in 2020.

The centre held its joint Programme and Student Awards at the Gateshead

Hilton in February. Long-running CBBC drama *The Dumping Ground* won the prestigious Centre Award, as well as an acting award for Ruben Reuter.

Former BBC engineering boss Garth Jeffery, who has been the technical director of the North East and the Border Awards since they were launched more than 30 years ago, was presented with the Outstanding Contribution award.

In the student categories, the awards were shared around the region’s colleges and universities.

Joanna Makepeace-Woods

NORTH WEST

The centre held five events in 2024. It held nine events in 2023, seven in 2022, two award ceremonies in 2021 and nine events in 2020.

In March, the centre hosted its “Student networking day” at Dock10 Studios at MediaCity UK in Salford. Later the same day, it held its Student Awards.

In May, the centre held a premiere, followed by a Q&A, for Channel 4 drama *The Gathering* at the Everyman Liverpool.

Coronation Street actor
Helen Worth and Granada Reports
anchor Lucy Meacock clutch their
RTS North West awards

At a media panel and networking
event in October, “Finding opportunities
in challenging times”, RTS North West
Chair Cameron Roach spoke about talent
development in the region.

The centre’s Programme Awards were
held in November at Manchester’s Kimp-
ton Clocktower hotel and honoured two
local luminaries: *Coronation Street* actor
Helen Worth and Granada Reports anchor
Lucy Meacock.

Cameron Roach

NORTHERN IRELAND

The centre held six events during the
year. In 2023 there were four events, six
in 2022, seven in 2021 and six in 2020.

The centre held its Student Awards in
March at the Black Box, Belfast. At the
awards, BBC Three chief Fiona Campbell,
a former Chair of RTS Northern Ireland,
delivered the Joe McKinney Memorial



Keynote Speech.

In late April, RTS Futures Northern
Ireland hosted a panel event, “Lights,
camera, access” at Queen’s University
Belfast.

In September, Northern Ireland Futures
held a speed dating event to help young
talent connect with leading production
companies.

At “Accelerating company growth
within the creative industries” in Belfast in
October, key Government bodies outlined
how they are helping Northern Ireland
indies prosper abroad.

The following month, the centre held
its Programme Awards amid the mari-
time heritage of Titanic Belfast. BBC One
psychological thriller *The Woman in the
Wall* picked up three prizes.

The same day, BBC Director-General
Tim Davie delivered the Dan Gilbert
Memorial Lecture at the Belfast Media
Festival.

Sarah McCaffrey

REPUBLIC OF IRELAND

The centre held four events during the year. There were six events in 2023, three in 2022, five in 2021 and four in 2020.

The centre held its Student Awards in February at RTÉ in Dublin, with film-makers from the National Film School at IADT taking home the majority of the prizes. The following month, it held its Programme Awards at the Liberty Hall Theatre in the capital, where gangster drama *Kin* won the Scripted award.

In October, the centre screened award-winning student film *Walking the Labyrinth* at an event, held at RTÉ, that also featured advice on how to get short films made.

The following month journalist and broadcaster Olivia O’Leary explored fake news in her Gay Byrne Memorial Lecture at Dublin’s Light House Cinema.

Agnes Cogan

Award-winning RTÉ Irish gangster drama *Kin*: the terrifying Bren Kinsella played by Francis Magee



SCOTLAND

The centre held 12 events during the year. There were nine events in 2023, 12 in 2022, seven in 2021 and five in 2020.

The centre’s year began in January with a ScreenSkills/RTS Scotland online event which looked at what it takes to work in a TV hair and make-up department. During the year other ScreenSkills/RTS Scotland sessions covered production office jobs, the unscripted genre and assistant directors.

In February, the centre turned its spotlight on lesbian love story *Float* at the Grosvenor Picture Theatre in Glasgow. RTS award-winning writer Stef Smith was at the premiere of the series and on the panel discussing her drama.

The same month, the centre celebrated a decade of crime drama *Shetland* at BBC Scotland in Glasgow.

In March, the centre held a “Dubbing for TV masterclass” and “Break into scriptwriting”, both in Glasgow. It also held its Student Awards at St Luke’s in Glasgow.

The centre held its Programme Awards at Glasgow’s Old Fruitmarket in June, with big-hearted BBC Scotland drama *Dog Days* taking home two of the top prizes.

At the Glasgow Film Theatre in October, the centre held an exclusive RTS Members premiere screening of Sky Atlantic series *The Tattooist of Auschwitz* in the company of Heather Morris, author of the global best-selling novel of the same name, and Claire Mundell, executive producer and founder of Glasgow-based Synchronicity Films.

In December, the centre held a Christmas party at the Drygate Brewing Co. in Glasgow.

Stephen O'Donnell

SOUTHERN

The centre held four events in 2024. There were three events in 2023, five in 2022, three in 2021 and five in 2020.

More than 150 students attended the centre's "Meet the professionals" event in January at Bournemouth University.

In May, the centre held its joint Programme and Student Awards at the Utilita Bowl, the home of Hampshire Cricket. The Factual award went to Channel 5 show *Ben Fogle: New Lives in the Wild*, while the BBC and ITV shared the spoils in the news categories. BBC One's *Tommy Jessop Goes to Hollywood* received the Single documentary prize.

The centre screened *Parallel Lines* at



BBC One's *Tommy Jessop Goes to Hollywood* scooped the RTS Southern documentary award

Bournemouth University in November. It was followed by a Q&A with the programme-makers and GB Paralympians Lucy Shuker and David Smith who featured in the documentary.

Stuart Ray

RTS TECHNOLOGY CENTRE

In 2024, the centre held seven events. There were also seven events, one of which was in partnership with another RTS centre, in 2023, six in 2022, seven

(when it was still called RTS Thames Valley) in 2021 and 12 in 2020.

The centre's year began in February with an online event, "How clean is TV?", at which an expert panel urged the TV industry to act faster on sustainable working.

The following month, at the University of Surrey, the centre hosted a master-class in how to televise live music.

In April, celebrated outside broadcasts at NEP in Bracknell. At the end of the month, the Managing Editor of ITV, Matt Brindley, was in conversation with ITN's Kim Rowell for an online event.

In May, we exhibited at the Media Production and Technology Show in London, sharing with the wider community what the RTS does and how people can get involved.

The Technology Centre held its awards at the historic Wokefield Estate in Berkshire after a gap of five years in July.

In October, the centre held an online event with the BBC's Disinformation and Social Media Correspondent, Marianna Spring. Finally, we held an in-person event in Reading inviting members and potential members to come along, meet our committee members and find out more about our centre.

Jennie Marwick-Evans

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WEST OF ENGLAND

The centre put on 14 events in 2024. It held 12 in 2023, nine in 2022, five in 2021, eight in 2020 and 11 in 2019.

RTS West of England began the year with a Futures session, part of BBC Academy's Production Unlocked, "The ups and downs of being a freelancer", at BBC Bristol.

In February, the centre hosted with Channel 4 a screening of *To Catch a Copper*, followed by a Q&A, at the Everyman Bristol.

The centre held its Student Awards at Bristol's Watershed cinema in early March. Later in the month, it hosted a screening and Q&A, in association with Wildscreen, of Wildstar Films' natural history series *Queens*.

In April, the centre held its Programme Awards at the Bristol Old Vic, awarding TV historian David Olusoga both the On-screen Talent and Factual prizes for his BBC Two series *Union* with *David Olusoga*. The centre's awards include entries from the RTS Devon and Cornwall region.

The following month, the centre marked Mental Health Awareness Week with an event featuring the work of



RTS West of England screened Channel 4's *To Catch a Copper* in Bristol



A bonobo in the Congo jungle from National Geographic and Disney+ series *Queens*, which featured at another RTS West of England event

The Film and TV Charity.

In July, the centre held an event in Bristol to support the region's freelance community. Later that month, in partnership with Channel 4 and the West of England HETV Workforce Development Programme, it held a virtual talent networking event, "4Connect".

In August, the centre offered members the chance to attend a screening of Ashwika Kapur's film *Catapults to Cameras* at the Watershed.

At Bristol's Watershed cinema in September, director Philippa Lowthorpe looked back over a career that has taken her from documentary to drama. Later that month, the centre held its annual "Meet the commissioners" event at the same venue.

In November, "Keeping score" at BBC Bristol put the spotlight on TV music. The same month, the centre hosted a screening of Netflix documentary *Our Oceans*, followed by a Q&A with the programme-makers at Bristol's Watershed. The centre also held its RTS Futures Festival at the M Shed in Bristol.

In October, the centre held its annual CEO/Creative Director's dinner at The Square Club, bringing together the senior leaders of the creative community.

Centre Chair Lynn Barlow stepped down at the end of the year.

Rachel Drummond-Hay

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RTS Yorkshire celebrated Channel 5 show *On the Farm* in Leeds

YORKSHIRE

The centre held seven events in 2024. It put on six events in 2023, six plus one in partnership with RTS London in 2022, five in 2021 and 12 in 2020.

The centre's year began in January with an online event, revealing how ITV

medical thriller *Malpractice* was brought to the screen. The show's creator, ex-NHS doctor Grace Ofori-Attah, was part of an expert panel.

Later the same month, at HEART in Leeds, RTS Yorkshire revealed how Candour's award-winning Sky documentary *Libby, Are You Home Yet?* was made.

In early March, the centre held its Student Awards at York St John University

for the first time. Later that month, it celebrated International Women's Day with an online event addressing the state of gender equality in the TV industry. Finally, at the University of Leeds, *BBC Look North* anchor Amy Garcia looked back at a career that has taken her from children's TV to regional news.

In October, the centre welcomed the "farmy army" to The Carriageworks



RTS Yorkshire Awards: Gwyneth Hughes was named Best Writer prize for ITV drama *Mr Bates vs the Post Office*, starring Toby Jones

Theatre in Leeds to celebrate Daisybeck Studios' hit Channel 5 show *On the Farm*. At RTS Yorkshire's Programme Award later that month, held at Headingley Stadium in Leeds, Gwyneth Hughes took home the Best Writer prize for penning hit ITV drama *Mr Bates vs the Post Office*.
Michael Donnelly

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Part Two

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 14 active centres in Cymru Wales, East, Devon and Cornwall, London, Midlands, North East and the Border, North West, Northern Ireland, Republic of Ireland, Scotland, Southern Counties, Thames Valley (now renamed the RTS Technology Centre), West of England and Yorkshire.

The Society has three 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, and RTS Academy Limited, which was incorporated on 4 July 2023, whose principal activity is the development of online modular education

courses in television-related subjects. We soft-launched the RTS Academy Mini MBA in September 2024 and opened for enrolment in March 2025.

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

- The Chair of the Board of Trustees
- The Vice-Chair of the Board of Trustees
- The Honorary Secretary
- The Honorary Treasurer
- One Person elected by the Principal Patrons Group
- One person elected by those members of the Centres' Council who represent centres in Scotland, Wales, NI and the Rol
- One person elected by those members of the Centres' Council who represent centres in England
- Such numbers (not exceeding six) of additional persons co-opted by the Board of Trustees as the Board of Trustees may from time to time decide.

All Trustees are appointed for three-year terms, renewable for a further two terms subject to Trustee review of performance at each renewal.

Selection of Trustees

The Trustee body seeks to represent a

wide range of operators and skills in the broader television and media industry. Due regard is given to diversity and inclusivity and to the range of skills of Trustees. The Articles of Association require a Trustee to be a full member of the Society. The Trustee body is also required to ensure representation of the Principal Patron members, the centres of the home nations, and the centres of the English regions. The performance of individual Trustees is reviewed at the end of any period of office before reappointment is considered.

Induction of new Trustees

There is a substantial document made available to all new Trustees and this is supported by face-to-face discussion and conversation with senior staff and officers. The induction document sets out the vision, mission and values of the Society, strategic plans, risk register, articles of association and other legal requirements, roles descriptions of board officers, the latest Report and Accounts and other relevant policies. Most new trustees are already aware of the Society and its role as a charity in promoting the art and science of television as a public

benefit. Indeed, many have been regularly involved in our charitable activities before appointment to the Board.

Royal Patron and Vice-Presidents

The Society has a Royal Patron and has appointed Vice-Presidents, who contribute to the Society but do not have a functional role in its governance. The Society is proud that HM King Charles III has been its Royal Patron since 1997.

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

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

Key management

The Board of Directors, who are the Society's Trustees, are responsible for the running and operation of the Society and have delegated the day to day administration of the Society to the Chief Executive, Theresa Wise.

All Trustees give their time freely and

no Trustee received any remuneration during the year. One Trustee was paid for separate services, relating to writing articles for the magazine, and received £2,856 in 2024 (£1,652 in 2023). Details of Trustees' expenses are disclosed in note 11 to the accounts.

Pay policy for senior staff

The Chief Executive's total remuneration consists of a fixed element (which is reviewed annually) and a performance-related element. The fixed element for 2024 was £192,425 (2023 – £186,820) and the performance-related element was a maximum of £48,106 (2023 – £46,705).

The bonus objectives are reviewed annually to provide stretching targets that contribute to the achievement of the Society's strategic objectives. In 2024, the financial and non-financial targets were achieved and the bonus award as a percentage of salary in 2024 was 23.7%, £45,701 (2023 – 25%, £46,705).

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 updated twice a year and reviewed by the Audit Committee and overseen by the Board of Trustees.

Key risks, controls and mitigations are summarised on the right of this page.

Audit Committee

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

The Audit Committee also meets with the external auditor to review the annual accounts and audit findings and conducts a periodic review of the effectiveness of external audit.

Risk

Control and mitigation

Loss of income from Patrons

- Account management of Patron relationships
- Patrons represented on Board
- Chief Executive has a remit to address stakeholder expectations
- Addition of new Patrons
- Alternative events and methods of communication to engage Patrons during conditions such as those during the pandemic

Loss of income from conferences and events

- Strong methodology for programme development and marketing
- Sponsor and Society responsibilities clearly defined
- Society retains editorial control
- Ensure maximum coverage for sponsor when events are adapted online

Loss of income from IBC

- Representation on IBC Board
- Regular updates on progress towards a 2025 event
- Focus on core business
- IBC management present annually to Trustees

Economic impact on media industry revenues

- Reserves position
- Coronavirus Business Interruption Loan drawn down in 2021
- Society now represents a broader section of the industry
- Strategic review took place in 2021 and action is in progress

Data protection and cyber security

- No customer financial details are held on RTS databases
- IT security audits
- GDPR controls and training

Awards quality control

- Use of mature third-party software
- Well-managed and high-calibre jury system
- Data entry and voting double checked
- Jury guidelines regularly reviewed

Academy Development

- Industry research
- Advisory group in place
- Measured approach to production to mitigate costs
- Regular updates to Trustees

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.

The Society seeks to maintain and strengthen its position as the leading impartial platform for delivering these objects through events organised by head office staff or through its 14 national and 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 2024

There was a vibrant programme of in-person and virtual events produced to fulfil the Society's 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.

During the year, the Society was able to host a successful RTS London Convention, RTS Programme Awards, RTS TV Journalism Awards, RTS Craft & Design awards and many other in-person events.

The IBC exhibition was held in September 2024.

RTS Academy Ltd continued to develop the Mini MBA in Television and Streaming Media during 2024 and a soft launch was held in September 2024 and we opened for enrolment in March 2025.

Management continued to take steps to reduce costs and safeguard cashflow.

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

general or free reserves to enable the Society to properly plan its activities and cope with unforeseen circumstances.

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

The structure of television, broadcasting and related audio-visual enterprises remains dynamic, as the ease of digital transport and copying, and the proliferation of new delivery channels and reception devices continues unabated. The organisations that are currently the Society's main funders are responding to market changes in different ways and this may impact on one of our major sources of revenue.

Events-based businesses have recovered from the difficulties caused by the pandemic, but the future remains uncertain, which may also impact the Society's revenues.

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

its longer-term sustainability.

The Board of Trustees consider that an appropriate minimum level of free reserves to provide short term financial resilience is 12 months average expenditure of the Society excluding subsidiaries – equivalent to £3m (2023 – £2.9m) at current levels.

In order to support the Society's current plans, future objectives and development, the Board of Trustees has also set a maximum level of free reserves to be held representing four years' average annual expenditure of the Society excluding subsidiaries. Based on the results for the two years to 31 December 2024, the Society's reserves policy would stipulate a maximum amount of free reserves of no more than £12.1m (2023 – £11.6m).

The level of free reserves as of 31 December 2024 was £8.5m (2023 – £8.0m) and it is the Board of Trustees' anticipation that free reserves may increase in the coming years following opening for enrolment in March 2025.

In 2018, in recognition of the Society's commitments to its current cohorts of bursary recipients, a new fund which now stands at £117k (2023 – £87.5k) was designated from general reserves to provide for amounts promised under the

bursary schemes. This fund is called the “Bursary Fund” and will be maintained at the level of the Society’s current bursary obligations.

In 2021 a new designated fund, called the IT fund, was created to fund a forthcoming management system upgrade. This fund currently stands at £140k (2023 – £112k).

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.

The level of restricted funds as of 31 December 2024 was £160k (2023 – £155k).

Funding sources

The principal funding sources during the year were patron donations, membership fees and investment income in addition to the profits from the charity’s subsidiaries (RTS Enterprises Ltd and RTS (IBC) Ltd).

The charity’s wholly owned subsidiaries, RTS Enterprises Ltd and RTS (IBC) Ltd, gifted profits of £193,611 (2023 – £501,371) and £1,739,660 (2023 – £1,547,032) respectively. The funds gifted are used by the charity to meet its charitable

expenditure. The Trustees anticipate that the performance of both subsidiaries will continue following the review of their three-year business plan.

RTS Academy Ltd was incorporated on 4 July 2023 and is also a wholly owned subsidiary. Its principal activity throughout the year was the development of online education courses in television related subjects and these development costs amounted to £495,431 (2023 – £289,991). Future profits, where cash is available, will also be gifted to the charity. We soft launched the RTS Academy Mini MBA in September 2024 and opened for enrolment in March 2025.

Voluntary income remains an invaluable source of income for the charity. During the year, income from Patrons was £655,500 (2023 – £726,042).

During 2020, the Society agreed a loan, under the Coronavirus Business Interruption Loan Scheme, with its bankers, which was drawn down in the second half of 2021, and the balance of £250,000 was outstanding at the year-end (2023 – £358,000). The Society has provided security against this loan in the form of a fixed and floating charge over all of its assets.

Investment powers, policy and performance

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

In line with the Society’s investment policy the Trustees have appointed an investment manager to ensure a reasonable return is generated on free reserves, allied to an acceptable appetite for risk bearing in mind liquidity considerations.

The Society has invested surplus funds with an investment manager, Sarasin & Partners, which provides monthly performance updates and presents to the Trustees at least annually. The Fund has an objective long term capital and income growth of CPI+4% p.a.

The Trustees have not invested further funds with the investment manager in 2024 (2023 – £nil). Investment income of £205,665 was earned in the year (2023 – £185,794). The fair value of the fund at 31 December 2024 was £5,838,072 (2023 – £5,370,906), which is a surplus over cost of £1,383,746 (2023 – £949,776).

As at the year-end, the group had cash balances of £2,909,948 (2023 – £2,962,195) of which £2,826,376 (2023 – £2,879,106) was held on deposit,

generating interest income of £46,961 (2023 – £36,333) over the course of the year. In the consolidated statement of financial position an investment of £54,000 (2023 – £54,000) is shown representing an 18% interest in the International Broadcasting Convention. This investment generated a surplus of £1,757,500 (2023 – £1,561,591) during the year, which is included in funding sources above, and the Board of Trustees anticipates the return on this investment to continue.

On 31 December 2023, the International Broadcasting Convention was converted into International Broadcasting Convention LLP, with no impact to the carrying value of the investment.

4 Plans for future periods

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

- Growing the bursary schemes
- Growing the membership base
- Supporting and encouraging the regional and national centre activities
- Consolidating and optimising the organisation.
- Growing the business of RTS Academy.

5 Administrative details

Royal Patron

His Majesty King Charles III

Vice-Presidents

David Abraham

Dawn Airey

Sir David Attenborough OM CH CVG CBE FRS

Baroness Floella Benjamin OBE

Mike Darcey

Gary Davey

Greg Dyke

Lord Hall of Birkenhead

Lorraine Heggessy

Armando Iannucci OBE

Ian Jones

Baroness Lawrence of Clarendon OBE

David Lynn

Sir Trevor McDonald OBE

Ken MacQuarrie

Gavin Patterson

Trevor Phillips OBE

Stewart Purvis OBE

Brandon Riegg

Sir Howard Stringer

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

Chair of the Board of Trustees

Jane Turton OBE

Vice-Chair of the Board of Trustees

Simon Pitts

Honorary Secretary

Simon Bucks

Honorary Treasurer

Mike Green

Board of Trustees

Lynn Barlow

Julian Bellamy

Simon Bucks

Mike Green

Yasmina Hadded (resigned 20 June 2024)

Timothy Hinks (appointed 26 April 2024))

Katherine Phillips

Simon Pitts

Sinead Rocks

Sarah Rose

Jane Turton OBE

Chief Executive

Theresa Wise MBE

Standing committees of the Board of Trustees

Audit Committee

Lynn Barlow (Chair)

Simon Bucks

Mike Green

Yasmina Hadded (resigned 20 June 2024)

Remuneration Committee

Simon Pitts (Chair)

Simon Bucks

Mike Green

Sarah Rose

Charity number 313728

Company number 00249462

Registered office 3 Dorset Rise, London
EC4Y 8EN

Bankers

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

Auditor

HaysMac LLP

10 Queen Street Place, London, EC4R 1AG

On 18 November 2024 Haysmacityre LLP changed its registered name to HaysMac LLP and they will be proposed for reappointment as auditors at the forthcoming Annual General meeting..

Statement of Trustees' responsibilities for the year ended 31 December 2024

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

Company law requires the Trustees to prepare financial statements for each financial year. Under that law, the Trustees have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). The financial statements are required by law to give a true and fair view of the state of

affairs of the Society at the year end and of its incoming resources and resources expended during that year. In preparing those financial statements, the Trustees are required:

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

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

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

Disclosure of information to auditor

In so far as the Trustees are aware:

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

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

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



VJ Turton, Trustee

Dated 9 June 2025

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

Opinion

We have audited the financial statements of Royal Television Society for the year ended 31 December 2024 which comprise the Consolidated statement of financial activities, Consolidated statement of financial position, Society statement of financial position, Consolidated statement of cash flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial

Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the group's and of the parent charitable company's affairs as at 31 December 2024 and of the group's and parent charitable company's net movement in funds, including the income and expenditure, for the year then ended;
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- Have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards

are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or

collectively, may cast significant doubt on the group's ability to continue as a going concern for a period of at least 12 months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

Other information

The Trustees are responsible for the other information. The other information comprises the information included in the Trustees' Annual Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with

the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- The information given in the Trustees' Annual Report (which includes the directors' report prepared for the purposes of company law) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The directors' report included within the Trustees' Annual Report have been

prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

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

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

- Adequate accounting records have not been kept by the parent charitable company; 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' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of Trustees for the financial statements

As explained more fully in the Trustees' responsibilities statement, 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, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group's and the parent charitable company's ability to continue as a going

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

Auditor's responsibilities for the audit of the financial statements

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Based on our understanding of the group and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to the regulatory requirements for the group, Charity Law, Health and Safety Regulations, Employment Law and General Data Protection Regulations, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Companies Act 2006, the Charities Act 2011, and income tax, payroll tax and sales tax.

We evaluated management's

incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls), and determined that the principal risks were related to posting inappropriate journal entries to income and management bias in accounting estimates. Audit procedures performed by the engagement team included:

- Inspecting correspondence with regulators and tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Evaluating management's controls designed to prevent and detect irregularities;
- Identifying and testing journals, in particular journal entries posted with unusual account combinations, postings by unusual users or with unusual descriptions; and
- Challenging assumptions and judgments made by management in their accounting estimates.

Because of the inherent limitations of

an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

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

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company'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 charitable company and the charitable company's members, as a body, for our audit work, for this report, or for the opinions we have formed.



**Jane Askew (Senior Statutory Auditor)
For and on behalf of HaysMac LLP,
Statutory Auditor**

**10 Queen Street Place
London EC4R 1AG**

Dated **10 June 2025**

Consolidated statement of financial activities for the year ended 31 December 2024

Incorporating an income and expenditure account

	Notes	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Total 2023 £
Income from:					
Donations and legacies	3	833,038	-	833,038	886,855
Charitable activities	4	953,703	1,480	955,183	850,459
Other trading activities	5	3,136,732	-	3,136,732	3,214,185
Investments	6	201,385	4,280	205,665	185,794
Total income		<u>5,124,858</u>	<u>5,760</u>	<u>5,130,618</u>	<u>5,137,293</u>
Expenditure on:					
Raising funds	8	2,251,159	-	2,251,159	2,033,655
Charitable activities	9	2,758,905	12,587	2,771,492	2,541,002
Total expenditure		<u>5,010,064</u>	<u>12,587</u>	<u>5,022,651</u>	<u>4,574,657</u>
Net income/(expenditure)		114,794	(6,827)	107,967	562,636
Net gains on investments	23, 24	450,597	12,469	463,066	288,328
Net movement in funds		<u>565,391</u>	<u>5,642</u>	<u>571,033</u>	<u>850,964</u>
Reconciliation of funds:					
Fund balances at 1 January 2024		8,161,383	154,818	8,316,201	7,465,237
Fund balances at 31 December 2024	25	<u>8,726,774</u>	<u>160,460</u>	<u>8,887,234</u>	<u>8,316,201</u>

Notes

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

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

The notes on pages 80 to 98 form part of these accounts.

Consolidated statement of financial position as at 31 December 2024

	Notes	2024		2023	
		£	£	£	£
Fixed assets					
Intangible assets	13		26,284		16,842
Tangible assets	14		39,535		24,324
Investments	15		5,892,152		5,424,986
			<u>5,957,971</u>		<u>5,466,152</u>
Current assets					
Stock	17	13,216		35,102	
Debtors	18	1,388,648		1,358,030	
Cash at bank and in hand	16	2,909,948		2,962,195	
		<u>4,311,812</u>		<u>4,355,327</u>	
Creditors: amounts falling due within one year	20	<u>1,232,549</u>		<u>1,255,278</u>	
Net current assets			<u>3,079,263</u>		<u>3,100,049</u>
Creditors: amounts falling due more than one year	21		<u>150,000</u>		<u>250,000</u>
Total assets less current liabilities			<u>8,887,234</u>		<u>8,316,201</u>
Income funds					
Restricted funds	23		160,460		154,818
Unrestricted funds					
General unrestricted funds	24	7,059,366		7,002,072	
Revaluation fund	24	1,410,408		959,811	
Designated funds					
Bursary fund	24	117,000		87,500	
IT fund	24	<u>140,000</u>		<u>112,000</u>	
			<u>8,726,774</u>		<u>8,161,383</u>
Total funds	25		<u>8,887,234</u>		<u>8,316,201</u>

Notes

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

The notes on pages 80 to 98 form part of these accounts.

The financial statements were approved by the Board of Trustees on 9 June 2025 and signed on its behalf by:



VJ Turton, Trustee

Company Registration No 00249462

Society statement of financial position as at 31 December 2024

	Notes	2024		2023	
		£	£	£	£
Fixed assets					
Intangible assets	13		2		4,042
Tangible assets	14		33,397		22,845
Investments	15		5,838,077		5,370,911
			<u>5,871,476</u>		<u>5,397,798</u>
Current assets					
Stock	17	495		963	
Debtors	18	2,605,794		1,529,589	
Cash at bank and in hand	16	2,637,610		2,867,440	
		<u>5,243,899</u>		<u>4,397,992</u>	
Creditors: amounts falling due within one year	20	<u>918,278</u>		<u>939,598</u>	
Net current assets			4,325,621		3,458,394
Creditors: amounts falling due more than one year	21		150,000		250,000
Total assets less current liabilities			<u>10,047,097</u>		<u>8,606,192</u>
Restricted funds					
Unrestricted funds					
General unrestricted funds	24	8,219,229		7,292,063	
Revaluation fund	24	1,410,408		959,811	
Designated funds					
Bursary fund	24	117,000		87,500	
IT fund	24	<u>140,000</u>		<u>112,000</u>	
			<u>9,886,637</u>		<u>8,451,374</u>
Total funds			<u>10,047,097</u>		<u>8,606,192</u>

Notes

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

The Society had net movements in funds of £1,440,905 (2023 – £1,122,884 movement) for the year ended 31 December 2024.

The notes on pages 80 to 98 form part of these accounts.

The financial statements were approved by the Board of Trustees on 9 June 2025 and signed on its behalf by:



VJ Turton, Trustee

Consolidated statement of cash flows for the year ended 31 December 2024

	Notes	2024		2023	
		£	£	£	£
Cash flows from operating activities					
Cash (used)/generated in operation activities	30		(91,310)		520,425
Investing activities					
Purchase of intangible assets		(14,593)		(12,800)	
Purchase of tangible fixed assets		(32,681)		(14,896)	
Rebated management fees		(4,100)		(3,519)	
Investment income and interest received		<u>205,665</u>		<u>185,794</u>	
Net cash from investing activities			<u>154,291</u>		<u>154,579</u>
Financing activities					
Interest paid		(6,895)		(9,271)	
Loan repaid		<u>(108,333)</u>		<u>(91,667)</u>	
Net cash from financing activities			<u>(115,228)</u>		<u>(100,938)</u>
Change in cash and cash equivalents in the reporting period			(52,247)		574,066
Cash and cash equivalents at beginning of year			2,962,195		2,388,129
Cash and cash equivalents at end of year			<u>2,909,948</u>		<u>2,962,195</u>

The notes on pages 80 to 98 form part of these accounts.

Notes to the financial statements for the year ended 31 December 2024

1 Accounting policies

Charity information

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

1.1 Accounting convention

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

Companies Act 2006 and UK Generally Accepted Accounting Practice.

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

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

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

1.2 Going concern

The accounts are prepared on the going concern basis. The Trustees have considered the group's financial position, liquidity, unrestricted reserves and forecasts for the foreseeable future, taking into account the principal risks to which the group is exposed by reviewing budgets, cash flow forecasts and post year end management accounts. The Trustees

have also reviewed the reserves policy to ensure that there are sufficient reserves to continue the Society's activities for the foreseeable future. There are no material uncertainties.

1.3 Charitable funds

Funds held by the Society are:

- Unrestricted general funds – these are funds that can be used in accordance with the charitable objects at the discretion of the Board of Trustees;
- Designated funds – these are funds set aside by the Board of Trustees out of unrestricted general funds for specific future purposes or projects;
- Restricted funds – these are funds that can only be used for particular restricted purposes within the objects of the Society. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

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

1.4 Income

All income is recognised once the Society has entitlement to the income, it is probable that the income will be received

and the amount of income can be measured reliably.

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

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

Other trading activities are recognised as earned (as the related goods and services are provided). Income from investments is recognised on a receivable basis.

1.5 Expenditure

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.

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 raising funds. The basis of the cost allocation has been explained in the notes to the accounts.

1.6 Intangible fixed assets other than goodwill

Intangible fixed assets, which represent the costs of branding and software, are stated at cost less accumulated amortisation. Amortisation is calculated using the straight line method to allocate the

depreciable amount of the assets to their residual value, over their estimated useful life, which is three years and commences when the asset is brought into use.

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

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

1.7 Tangible fixed assets

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

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

1.8 Fixed asset investments

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

1.9 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.10 Stock

Stock is valued at the lower of cost and net realisable value and is determined on a first in, first out basis. Net realisable value is the price at which stock can be sold in the normal course of business after allowing for the costs of realisation.

The income from sale of stock is recognised at the point of sale and where stock is used during events, it is expensed.

1.11 Cash and cash equivalents

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

1.12 Financial instruments

The Society only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised

at transaction value and subsequently measured at their settlement value.

Basic financial assets

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

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

Basic financial liabilities

Basic financial liabilities, including creditors are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one

year are not amortised.

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

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

Derecognition of financial liabilities

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

1.13 Group financial statements

These financial statements consolidate the results of the Society, (including its centres) and its wholly owned trading subsidiaries, RTS Enterprises Limited, RTS (IBC) Limited and RTS Academy Limited (which was incorporated on 4 July 2023) on a line by line basis.

A separate Statement of Financial Activities and Income and Expenditure account are not presented for the charity itself following the exemptions permitted

by section 408 of the Companies Act 2006. A separate cash flow has not been presented for the charity itself following the exemptions permitted by FRS102.

The total income for the charity for the year ended 31 December 2024 was £4,580,853 (2023 – £4,209,121).

The total net expenditure for the charity for the year ended 31 December 2024 was £3,603,014 (2023 – £3,374,565).

1.14 Operating leases

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

1.15 Employee benefits

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

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

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

1.16 Deferred tax

Deferred tax is generated from the activities of the Societies wholly owned trading subsidiaries, RTS Enterprises Limited, RTS (IBC) Limited and RTS Academy Limited. Full provision is made for deferred tax assets and liabilities within the accounts in respect of all timing differences, which are differences between taxable profits and total comprehensive income that arise from the inclusion of income and expenses in tax assessments in periods different from those in which they are recognised in the financial statements. A net deferred tax asset is recognised only if it can be regarded as probable that there will be taxable profits from which the future reversal of the underlying timing differences can be deducted.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources.

The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

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

Critical judgements

Impairment of debtors

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

Impairment of other investments

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

3 Donations and legacies

	2024 £	2023 £
Unrestricted funds		
Patron donations	655,500	726,042
Bursary donations	148,592	19,000
Other donations	28,946	138,593
Unrestricted Funds – total donations	<u>833,038</u>	<u>883,635</u>
Restricted Funds – donations	–	3,220
	<u>833,038</u>	<u>886,855</u>

4 Charitable activities

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

	2024 £	2023 £
Unrestricted funds – events, conferences and awards	710,249	614,463
Restricted funds – events, conferences and awards	1,480	2,200
Royalties and other income	5,383	6,168
Income from members	238,071	227,628
	<u>955,183</u>	<u>850,459</u>

Membership income receivable in the year amounted to £232,495 (2023 – £227,122) and the sum of £77,983 (2023 – £83,559) has been deferred at the year- end in accordance with the Society's accounting policies.

5 Other trading activity

	2024 £	2023 £
Commercial trading operations	<u>3,136,732</u>	<u>3,214,185</u>

6 Investments

	2024	2023
	£	£
Unrestricted Funds – investment income	201,385	181,763
Restricted Funds – investment income	4,280	4,031
	<u>205,665</u>	<u>185,794</u>

7 Net income for the year – Group

	2024	2023
	£	£
Net income for the year is stated after charging:		
Operating lease expenditure	187,525	187,525
Amortisation of intangible assets	5,151	6,140
Depreciation of tangible assets	17,469	14,441
Auditors' remuneration		
– Audit	28,450	27,000
– Tax advisory services	11,535	5,031
– Tax advisory services prior year under provision	1,475	–
– Other advisory services	–	360

8 Raising funds

	Direct costs	Support costs	Total	Direct costs	Support costs	Total
	2024	2024	2024	2023	2023	2023
	£	£	£	£	£	£
Fundraising and publicity						
Fundraising costs of generating voluntary income from subsidiaries	897,011	697,226	1,594,237	931,775	690,681	1,622,456
Other fundraising costs	–	157,179	157,179	–	162,497	162,497
Development costs from subsidiary	495,431	–	495,431	249,069	–	249,069
Taxation	4,312	–	4,312	(367)	–	(367)
Fundraising and publicity	<u>1,396,754</u>	<u>854,405</u>	<u>2,251,159</u>	<u>1,180,477</u>	<u>853,178</u>	<u>2,033,655</u>

During the year, development costs continued on expanding our presence in online education for television-related subjects.

9 Charitable activities

	Direct costs	Support costs	Total	Direct costs	Support costs	Total
	2024	2024	2024	2023	2023	2023
	£	£	£	£	£	£
Events, conferences and awards	962,703	1,058,555	2,021,258	950,840	990,503	1,941,343
Bursaries	215,518	164,096	379,614	174,235	148,840	323,075
Magazine publications	257,273	59,641	316,914	184,765	44,107	228,872
Governance costs	22,883	30,823	53,706	19,022	28,690	47,712
Total expenditure	<u>1,458,377</u>	<u>1,313,115</u>	<u>2,771,492</u>	<u>1,328,862</u>	<u>1,212,140</u>	<u>2,541,002</u>

Introduction and objectives

Education and skills

Public engagement

Thought leadership

Recognising excellence

Nations and regions

Membership and volunteers

Financial support

Our people

National events

Centre reports

Governance and finance

10 Analysis of support costs

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

	Cost of generating funds	Charitable activities	Governance costs	Total 2024
	£	£	£	£
Management and other costs	26,433	118,355	11,488	156,276
Premises costs	126,808	176,207	–	303,015
Employee-related costs	537,530	775,836	–	1,313,366
Finance, legal and professional and IT costs	163,634	211,894	19,335	394,863
Total	854,405	1,282,292	30,823	2,167,520

Analysis of support costs – previous year

	Cost of generating funds	Charitable activities	Governance costs	Total 2023
	£	£	£	£
Management and other costs	27,995	104,703	11,680	144,378
Premises costs	156,703	174,134	–	330,837
Employee-related costs	492,823	704,776	–	1,197,599
Finance, legal and professional and IT costs	175,657	199,837	17,010	392,504
Total	853,178	1,183,450	28,690	2,065,318

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

11 Employees

Number of employees

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

	2024 Number	2023 Number
Management and other	3	3
Membership	2	2
Events and conferences	3	3
Finance	4	3
Digital	4	3
Bursary and centres	4	4
Academy	2	1
	<u>22</u>	<u>19</u>

Employment costs

	2024 £	2023 £
Wages and salaries	1,126,766	977,098
Social security costs	129,034	108,795
Pension costs	110,319	99,016
Other costs	17,061	13,315
	<u>1,383,180</u>	<u>1,198,224</u>

11 Employees (continued)

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, RTS (IBC) Limited and RTS Academy Limited, which was incorporated on 4 July 2023.

The key management personnel of the Society are the Chief Executive, whose employee benefits (including employers national insurance and employers pension contributions) total £296,457 (2023 – £287,980) and the Trustees, who received no remuneration in the year (2023 – £nil)..

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

During 2024, a Trustee was paid for separate services relating to writing articles for the magazine, and received £2,856 (2023 – £1,652).

Certain members of the Board of Trustees are reimbursed for reasonable expenses incurred by them in carrying out their duties for the Society. The total expenses (which related to the reimbursement of travel costs) incurred by the Trustees during the year was £796 (2023 – £346). The number of Trustees who had expenses reimbursed amounted to 3 (2023 – 2).

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

	2024 Number	2023 Number
£230,001 - £240,000	1	1
£80,001 - £90,000	1	–
£70,001 - £80,000	–	1
£60,001 - £70,000	2	–
	<u>4</u>	<u>2</u>

The total contributions in the year to money purchase pension schemes for higher-paid employees were £57,800 (2023 – £40,590). The number of higher-paid employees to whom retirement benefits are accruing under such schemes is 4 (2023 – 2).

12 Taxation

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

In the accounts of RTS Enterprises Limited and RTS Academy Limited, there was no tax charge (2023: Nil), for RTS (IBC) Limited there was a tax charge of £4,312 (2023 – a refund of £367).

13 Intangible fixed assets

	Group	Society
	Software and branding	Software
	£	£
Cost		
At 1 January 2024	357,875	345,075
Additions	14,593	–
At 31 December 2024	<u>372,468</u>	<u>345,075</u>
Amortisation		
At 1 January 2024	341,033	341,033
Amortisation charged for the year	5,151	4,040
At 31 December 2024	<u>346,184</u>	<u>345,073</u>
Carrying amount		
At 31 December 2024	26,284	2
At 31 December 2023	<u>16,842</u>	<u>4,042</u>

14 Tangible fixed assets

	Leasehold improvements	Group Fixtures and fittings	Total
	£	£	£
Cost			
At 1 January 2024	118,665	190,244	308,909
Additions	–	32,681	32,681
Disposals	–	((27,771))	((27,771))
At 31 December 2024	<u>118,665</u>	<u>195,154</u>	<u>313,819</u>
Depreciation			
At 1 January 2024	118,665	165,920	284,585
Depreciation charged for the year	–	17,470	17,470
Disposals	–	(27,771)	(27,771)
At 31 December 2024	<u>118,665</u>	<u>155,619</u>	<u>274,284</u>
Carrying amount			
At 31 December 2024	–	39,535	39,535
At 31 December 2023	<u>–</u>	<u>24,324</u>	<u>24,324</u>

14 Tangible fixed assets (continued)

	Leasehold improvements	Society Fixtures and fittings	Total
	£	£	£
Cost			
At 1 January 2024	118,665	188,678	307,343
Additions	–	26,346	26,346
Disposals	–	(27,771)	(27,771)
At 31 December 2024	<u>118,665</u>	<u>187,253</u>	<u>305,918</u>
Depreciation			
At 1 January 2024	118,665	165,833	284,498
Depreciation charged for the year	–	15,794	15,794
Disposals	–	(27,771)	(27,771)
At 31 December 2024	<u>118,665</u>	<u>153,856</u>	<u>272,521</u>
Carrying amount			
At 31 December 2024	–	33,397	33,397
At 31 December 2023	<u>–</u>	<u>22,845</u>	<u>22,845</u>

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15 Fixed asset investments

	Group		Society	
	2024 £	2023 £	2024 £	2023 £
Shares in subsidiary undertakings	–	–	5	5
Other unlisted investments (at cost)	54,080	54,080	–	–
Sarasins Class A inc Endowment (at fair value)	5,838,072	5,370,906	5,838,072	5,370,906
	<u>5,892,152</u>	<u>5,424,986</u>	<u>5,838,077</u>	<u>5,370,911</u>

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

Other unlisted investments relates to an investment in International Broadcasting Convention. On 31 December 2023 it was converted into International Broadcasting Convention LLP and there was no impact on the carrying value of the investment.

Included in Sarasins Class A Inc endowment, held with investment managers, is a revaluation gain for 2024 of £463,066 (2023 – £288,328), purchases of £4,865 (2023 – £2,307) and rebated management fees of £4,100 (2023 – £3,519). There were no other movements.

15 Fixed asset investments (continued)

At 31 December 2024, the Society owned all of the ordinary share capital of RTS Enterprises Ltd (company no. 01999837 and RTS (IBC) Limited (company no. 03631477), which organise and stage courses, exhibitions and other events related to the television industry. RTS Academy Ltd is 100% owned by the Society (company no. 14979393) and continued to develop online education courses on television-related subjects. A soft launch took place in September 2024 and we opened for enrolment in March 2025.

	RTS Enterprises Limited		RTS (IBC) Limited		RTS Academy Limited	
	2024 £	2023 £	2024 £	2023 £	2024 £	2023 £
Total assets	627,589	791,259	856,366	839,406	89,948	19,384
Creditors: amounts falling due within one year	(627,587)	(791,257)	(856,364)	(839,404)	(1,249,809)	(309,374)
	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>(1,159,861)</u>	<u>(289,990)</u>
Represented by: Share capital and reserves	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>(1,159,861)</u>	<u>(289,990)</u>

Included within creditors above is income of £207,700 (2023 – £194,290) which has been deferred in the accounts of RTS Enterprises Limited, with £194,290 (2023 – £154,250) being released to the profit and loss account.

15 Fixed asset investments (continued)

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

	RTS Enterprises Limited £	RTS (IBC) Limited £	RTS Academy Limited £	Total 2024 £
Turnover	1,379,232	1,757,500	–	3,136,732
Cost of sales	(819,380)	–	–	(819,380)
Gross profit	559,852	1,757,500	–	2,317,352
Development costs	–	–	(495,431)	(495,431)
Administration expenses	(384,924)	(13,825)	(321,908)	(720,657)
Operating profit/(loss)	174,928	1,743,675	(817,339)	1,101,264
Other interest receivable and similar income	19,357	4,716	820	24,893
Interest payable	(674)	(4,419)	(53,352)	(58,445)
Taxation	–	(4,312)	–	(4,312)
Profit/(loss) on ordinary activities after taxation	193,611	1,739,660	(869,871)	1,063,400
Payment under deed of covenant	(193,611)	(1,739,660)	–	(1,933,271)
Retained loss b/forward	–	–	(289,991)	(289,991)
Retained loss for the year	–	–	(1,159,862)	(1,159,862)

15 Fixed asset investments (continued)

Previous year

	RTS Enterprises Limited £	RTS (IBC) Limited £	RTS Academy Limited £	Total 2023
Turnover	1,652,594	1,561,591	–	3,214,185
Cost of sales	(907,120)	–	–	(907,120)
Gross profit	745,474	1,561,591	–	2,307,065
Development costs	–	–	(267,140)	(267,140)
Administration expenses	(260,695)	(12,620)	(14,309)	(287,624)
Operating profit	484,779	1,548,971	(281,449)	1,752,301
Other interest receivable and similar income	17,594	1,901	–	19,495
Interest payable	(1,002)	(4,207)	(8,542)	(13,751)
Taxation	–	367	–	367
Profit on ordinary activities after taxation	501,371	1,547,032	(289,991)	1,758,412
Payment under deed of covenant	(501,371)	(1,547,032)	–	(2,048,403)
Retained loss for the year	–	–	(289,991)	(289,991)

16 Cash and cash equivalents

Cash and cash equivalents consist of:

	Group		Society	
	2024 £	2023 £	2024 £	2023 £
Cash at bank and in hand	<u>2,909,948</u>	<u>2,962,195</u>	<u>2,637,610</u>	<u>2,867,440</u>

17 Stock

	Group		Society	
	2024 £	2023 £	2024 £	2023 £
Stock	<u>13,216</u>	<u>35,102</u>	<u>495</u>	<u>963</u>

Stock consists of the gold heads relating to the awards distributed or sold.

18 Debtors

	Group		Society	
	2024 £	2023 £	2024 £	2023 £
Amounts falling due within one year:				
Trade debtors	299,990	400,411	76,414	102,437
Amount owed by group undertakings	–	–	2,327,648	1,285,994
Prepayments	229,930	182,742	135,290	139,545
Accrued income	825,298	765,143	53,260	624
Other debtors	23,896	9,734	13,182	989
Deferred tax	9,534	–	–	–
	<u>1,388,648</u>	<u>1,358,030</u>	<u>2,605,794</u>	<u>1,529,589</u>

19 Deferred tax

	Short-term timing difference	Total
	£	£
At 1 January 2024	–	–
Movement (<i>credit</i>)	(9,534)	(9,534)
At 31 December 2024 (<i>asset</i>)	(9,534)	(9,534)

20 Creditors: amounts falling due within one year

	Group		Society	
	2024 £	2023 £	2024 £	2023 £
Bank loan	100,000	108,333	100,000	108,333
Trade creditors	88,075	103,364	50,449	36,825
Deferred income	343,491	347,171	135,791	152,251
Accruals	420,713	465,323	344,897	408,080
Accruals grants payable	157,300	127,000	157,300	127,000
Taxation and social security	111,136	91,771	124,627	101,024
Other creditors	11,834	12,316	5,214	6,085
	<u>1,232,549</u>	<u>1,255,278</u>	<u>918,278</u>	<u>939,598</u>

Deferred income includes membership subscriptions, award entries and ticket sales for the following year.

	Group		Society	
	2024 £	2023 £	2024 £	2023 £
Deferred income at 1 January	347,171	288,335	152,251	133,815
Amounts released to income	(347,171)	(288,335)	(152,251)	(133,815)
Amounts deferred	343,491	347,171	135,791	152,251
Deferred income at 31 December	<u>343,491</u>	<u>347,171</u>	<u>135,791</u>	<u>152,251</u>

21 Creditors: amounts falling due after one year

	Group		Society	
	2024 £	2023 £	2024 £	2023 £
Bank loan (between two and five years)	150,000	250,000	150,000	250,000
	<u>150,000</u>	<u>250,000</u>	<u>150,000</u>	<u>250,000</u>

The Society entered into a CBILS loan agreement with NatWest and funds were drawn on 1 July 2021. The interest rate is fixed at 2.28% for 5 years and will then revert to the Bank of England base rate +1.69%. The loan is repayable penalty free at any time up to the expiry date of 30 June 2027. The loan is amortising in equal annual instalments until the expiry date.

22 Retirement benefit schemes

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

The charge to expenditure in respect of defined contribution schemes was £110,318 (2023 – £98,555).

23 Restricted funds: Group and Society

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

	Movement in funds				
	Balance at 1 January 2024	Income	Expenditure	Revaluations, gains	Balance at 31 December 2024
	£	£	£	£	£
Steve Hewlett Memorial Fund	69,820	3,149	(7,232)	4,871	70,608
London Awards Fund	4,206	101	–	292	4,599
Shiers Memorial Fund	48,181	1,675	(4,961)	4,871	49,766
Beresford-Cooke Fund	32,611	835	(394)	2,435	35,487
	<u>154,818</u>	<u>5,760</u>	<u>(12,587)</u>	<u>12,469</u>	<u>160,460</u>

The Steve Hewlett Memorial Fund scholarship is an initiative by the Society and the Media Society and will be presented each year to recipients from a lower-income family studying an undergraduate broadcast journalism course in the UK. In 2024, one new award was made (2023: one new award).

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

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

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

The cumulative revaluation gains and losses at the year end amounted to £29,095 gain (2023 – £16,626 gain).

23 Restricted funds: Group and Society (continued)

Restricted funds: Group and Society – previous year

	Movement in funds				
	Balance at 1 January 2023	Income	Expenditure	Revaluations, gains and (losses)	Balance at 31 December 2023
	£	£	£	£	£
Steve Hewlett Memorial Fund	65,180	6,993	(5,391)	3,038	69,820
London Awards Fund	3,929	94	–	183	4,206
Shiers Memorial Fund	48,966	1,578	(5,000)	2,637	48,181
Beresford-Cooke Fund	30,305	786	–	1,520	32,611
	<u>148,380</u>	<u>9,451</u>	<u>(10,391)</u>	<u>7,378</u>	<u>154,818</u>

24 Unrestricted funds: Group and Society

	Movement in funds – Group				
	Revaluation	General	Bursary	IT	Total
	Fund	Fund	Fund	Fund	2024
	£	£	£	£	£
At 1 January 2024	959,811	7,002,072	87,500	112,000	8,161,383
Income	–	5,018,201	106,657	–	5,124,858
Expenditure	–	(4,857,564)	(152,500)	–	(5,010,064)
Movements on investment	450,597	–	–	–	450,597
Transfer of funds	–	(103,343)	75,343	28,000	–
At 31 December 2024	<u>1,410,408</u>	<u>7,059,366</u>	<u>117,000</u>	<u>140,000</u>	<u>8,726,774</u>

The revaluation fund relates to the cumulated market value gains from our investment managers, Sarasins.

The Bursary fund, which was set up in 2018, represents the amount committed by the Society in connection with the Student Bursary schemes. The commitments to the Steve Hewlett Scholarships are included in the Steve Hewlett Memorial fund (note 23). A number of bursaries have been provided by Patrons and others who have committed to the future funding. These commitments totalled £25,000 at the year end (2023 – £50,000) and are not part of the Bursary fund

The IT fund relates to a forthcoming management system upgrade required.

24 Unrestricted funds: Group and Society (continued)

	Movement in funds – Society				
	Revaluation	General	Bursary	IT	Total
	Fund	Fund	Fund	Fund	2024
	£	£	£	£	£
At 1 January 2024	959,811	7,292,063	87,500	112,000	8,451,374
Income	–	4,468,436	106,657	–	4,575,093
Expenditure	–	(3,437,927)	(152,500)	–	(3,590,427)
Movements on investment	450,597	–	–	–	450,597
Transfer of funds	–	(103,343)	75,343	28,000	–
At 31 December 2024	<u>1,410,408</u>	<u>8,219,229</u>	<u>117,000</u>	<u>140,000</u>	<u>9,886,637</u>

24 Unrestricted funds: Group and Society (continued)

Unrestricted funds: Group and Society – previous year

	Movement in funds – Group				
	Revaluation	General	Bursary	IT	Total
	Fund	Fund	Fund	Fund	2023
	£	£	£	£	£
At 1 January 2023	678,861	6,492,996	70,000	75,000	7,316,857
Income	–	5,127,842	–	–	5,127,842
Expenditure	–	(4,447,266)	(117,000)	–	(4,564,266)
Movements on investment	280,950	–	–	–	280,950
Transfer of funds	–	(171,500)	134,500	37,000	–
At 31 December 2023	<u>959,811</u>	<u>7,002,072</u>	<u>87,500</u>	<u>112,000</u>	<u>8,161,383</u>

Unrestricted funds: Group and Society – previous year

	Movement in funds – Society				
	Revaluation	General	Bursary	IT	Total
	Fund	Fund	Fund	Fund	2023
	£	£	£	£	£
At 1 January 2023	678,861	6,511,067	70,000	75,000	7,334,928
Income	–	4,199,670	–	–	4,199,670
Expenditure	–	(3,247,174)	(117,000)	–	(3,364,174)
Movements on investment	280,950	–	–	–	280,950
Transfer of funds	–	(171,500)	134,500	37,000	–
At 31 December 2023	<u>959,811</u>	<u>7,292,063</u>	<u>87,500</u>	<u>112,000</u>	<u>8,451,374</u>

25 Analysis of net assets between funds

	Unrestricted funds	Restricted funds	Total 2024
	£	£	£
Fund balances at 31 December 2024 are presented by:			
Intangible fixed assets	26,284	–	26,284
Tangible fixed assets	39,535	–	39,535
Investments	5,734,647	157,505	5,892,152
Current assets	3,076,308	2,955	3,079,263
Creditors due after more than one year	(150,000)	–	(150,000)
Total net assets	<u>8,726,774</u>	<u>160,460</u>	<u>8,887,234</u>

Analysis of net assets between funds – previous year

	Unrestricted funds	Restricted funds	Total 2023
	£	£	£
Fund balances at 31 December 2023 are presented by:			
Intangible fixed assets	16,842	–	16,842
Tangible fixed assets	24,324	–	24,324
Investments	5,279,955	145,031	5,424,986
Current assets	3,090,262	9,787	3,100,049
Creditors due after more than one year	(250,000)	–	(250,000)
Total net assets	<u>8,161,383</u>	<u>154,818</u>	<u>8,316,201</u>

26 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.

27 Operating lease commitments

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

	2024 £	2023 £
Within one year	184,150	187,525
Between two and five years	732,101	733,226
In over five years	385,106	568,131
	<u>1,301,357</u>	<u>1,488,882</u>

28 Related party transactions

During 2014, the Society entered into a contract with M True Consulting Ltd for the services of Mike True to provide Programme Management support for the development of its new digital platforms and online presence. At that time Mike True was the partner and is now the spouse of Theresa Wise, Chief Executive of the RTS.

Before contracting with Mike True, the day rates of providers were market tested. Following completion of the digital project, Mike True was retained to provide systems support and supplier management services. The Trustees reviewed and amended the contract during 2016 and were of the opinion that the agreement continues to provide good value for money.

During 2023, RTS Academy Limited entered into a separate contract with M True Consulting Ltd for the services of Mike True to assist with the development of online education courses for television related subjects.

The Trustees formally review the contracts annually and continue to be involved on an ongoing basis in approving payments.

The total amount charged by M True Consulting Ltd in the financial year was £86,821 (2023 – £64,102) with £5,464 (2023 – £6,369) remaining unpaid and included in creditors at the balance sheet date.

Details of Trustees remuneration and expenses can be located in note 11.

29 Analysis of changes in net funds

	1 January 2024 £	Cashflows £	Loan movement £	31 December 2024 £
Cash at bank and in hand	2,962,195	(52,247)	–	2,909,948
Loan due within one year	(108,333)	108,333	(100,000)	(100,000)
Loan due between two and five years	(250,000)	–	100,000	(150,000)
Net funds	<u>2,603,862</u>	<u>56,086</u>	<u>–</u>	<u>2,659,948</u>

30 Cash generated from operations

	2024 £	2023 £
Profit for the year:	571,033	850,964
Adjustments for:		
Investment income recognised in statement of financial activities	(205,665)	(185,794)
Net (gains) on investments	(463,066)	(288,328)
Amortisation and impairment of intangible assets	5,151	6,140
Depreciation and impairment of tangible fixed assets	17,470	14,440
Loan interest	6,895	9,271
Movements in working capital:		
Decrease/(Increase) in stock	21,886	(6,708)
(Increase) in trade debtors	(30,617)	(126,840)
(Decrease)/Increase in trade creditors within one year	(14,396)	247,280
Cash (used)/generated in operating activities	<u>(91,310)</u>	<u>520,425</u>

31 Prior year consolidated statement of financial activities

	Notes	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Income from:				
Donations and legacies	3	883,635	3,220	886,855
Charitable activities	4	848,259	2,200	850,459
Other trading activities	5	3,214,185	–	3,214,185
Investments	6	181,763	4,031	185,794
Total income		5,127,842	9,451	5,137,293
Expenditure on:				
Raising funds	8	2,033,655	–	2,033,655
Charitable activities	9	2,530,611	10,391	2,541,002
Total expenditure		4,564,266	10,391	4,574,657
Net income		563,576	(940)	562,636
Net losses on investments	22, 23	280,950	7,378	288,328
Net movement in funds		844,526	6,438	850,964
Reconciliation of funds				
Fund balances at 1 January 2023		7,316,857	148,380	7,465,237
Fund balances at 31 December 2023		8,161,383	154,818	8,316,201

Picture credits

01	BBC	25	Paul Hampartsoumian	48	Alamy
02	BBC	26	Channel 4	49	BBC
03	Channel 4	27	Sky; Paul Hampartsoumian	50	Channel 4
04	All3Media	28	Richard Kendal	51	Richard Kendal; All3Media; STV; Simon Bucks; ITV; Jon Craig; Channel 4; BBC; Channel 4; ViacomCBS NI; STV
05	Richard Kendal	29-32	Tim Whitby	54	Comedy Central
07	BBC	33	Richard Kendal	55	Channel 4
08	Creative Commons	34	BBC; Richard Kendal	56	Rahim Mastafa
09	Sky; Richard Kendal	35	Richard Kendal	57	ITV
10	Paul Hampartsoumia	36	BBC	58	Amazon MGM Studios
11	Tim Whitby	37	Netflix	59	Ruth Roxanne Board / Plank PR
12-16	Paul Hampartsoumian	38	BBC	60	ITV
17	National Film and Television School	39	Sky	61	ER Photography
18	National Film and Television School; Richard Kendal; University of the West of England	40	Channel 4	62	RTÉ
19	Richard Kendal	41	ITV	63	BBC
20	Paul Hampartsoumian	42-43	Disney+	64	Channel 4; Disney+
21	BBC	44	Paramount+	65	Channel 5; ITV
23	Netflix; Aj Odudu/RTS	45	BBC		
		46	Apple TV+		
		47	IBC		

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and finance



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ROYAL TELEVISION SOCIETY

England & Wales - Charity number 313728

Accounts



ROYAL
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ROYAL TELEVISION SOCIETY
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The Coronation of
HM King Charles III (BBC)



Principal Patrons

BBC
Channel 4

ITV
Sky

International Patrons

A+E Networks International
Apple TV+
HP With Intel
Kinetic Content
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Netflix
Paramount
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Accenture
All3Media
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Deloitte
Enders Analysis
Entertainment One
Fremantle UK
GB News
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ITN
OC&C
Prime Video
Roku
S4C
Sargent-Disc
STV Group
UKTV
Virgin Media O2
YouView

RTS Patrons

Elevate Talent
FLB Accountants
Lumina Search
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Sky Ireland
TG4
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Foreword from the Chair

The UK television industry had much to celebrate in 2023. The year was packed with a series of landmark events, from the coronation of HM King Charles III and the Women's Football World Cup through to the Eurovision Song Contest in Liverpool. The conclusion of Sally Wainwright's *Happy Valley* was watched by a huge audience and the big entertainment shows such as *Strictly, I'm a Celebrity* and *Bake Off* were incredibly popular. Television also played a central role for all of us in covering many very difficult and frequently harrowing news stories from around the world, most prominently from the ongoing wars in Ukraine and Gaza.

In every case, be it in must-see live events, brilliant television series or trusted news and current affairs, we have seen countless examples of creative brilliance, amazing storytelling and courageous journalism. We celebrate and recognise the excellence of all these programmes, and many others across

every genre, at RTS regional and national programme and journalism awards ceremonies around the country.

While 2023 was a year when the television sector achieved an enormous amount, for many it was also very tough economically. A global downturn in advertising revenues and ongoing disruption in the structure of the sector put immense pressure on businesses and the people they employ.

The unique structure of the RTS, with its 14 vibrant regional centres, its wonderful staff, volunteers and members, ensures that the Society remains relevant for the whole of the UK and Ireland. But not only do we support those already working in the industry, we also provide an important first step into television for future talent through our bursary scheme, helping young people from lower-income backgrounds to get a foot on the career ladder.

Diversity and sustainability continue to be a major focus for the RTS and our

members. The Trustees monitor the Society's performance across all its activities and, while there is more to be done, there has been a great deal of work to ensure there is true diversity in, for example, the make-up of awards juries and the membership of discussion panels. There has also been substantial progress in the reduction of our carbon emissions since we started measuring them in 2019.

The Trustees met regularly throughout the year, working closely with Chief Executive Theresa Wise, helping her to devise new initiatives and future strategy as well as to chart the Society's progress in achieving its key objectives. I would like to congratulate Theresa who was awarded an MBE for services to broadcasting in the 2024 New Year Honours list.

I would like to thank my fellow Trustees, in particular Rob Woodward, who stood down at the end of 2023 after nine years – and a huge thank you to our patrons, whose contributions are

incredibly helpful and make a considerable contribution to our funding. In 2023, we welcomed two new patrons, FLB Accountants and HP With Intel.

Despite the ongoing challenges and uncertainty within the industry, audiences' appetite for great shows is undiminished and there are tangible signs of progress and a renewed optimism. Already this year, brilliant audiences for *Mr Bates vs the Post Office* and record-breaking ratings for *The Traitors* show that viewers will still gather together around the television to watch excellent PSB drama and entertainment as it is broadcast live, while the streamers offer a multitude of compelling content spanning all genres. Viewers expect and demand world-class, high-quality programmes – they seek out exceptional storytelling in all its forms, and there's no doubt that our industry is well placed to continue to deliver this in 2024 and beyond.

Jane Turton OBE,
Chair of the Board of Trustees



Foreword from the Chief Executive

Marked by inflation and economic volatility, 2023 has been a difficult year. It has presented profound business challenges for broadcasters and has had knock-on effects for their employees – and especially the freelance community, who have faced particular hardship. In parallel, the importance of our TV news journalists has never been more apparent, given their brave and insightful coverage of the horrific events in Ukraine and in the Middle East. Throughout everything, UK broadcasting plc has thrilled, informed, entertained and provided insights that have helped connect us to the wider world. The RTS is proud to support this amazing creative industry.

Educational activities remain our top priority. Indeed, preparations are well under way to launch an RTS mini-MBA in Television and Streaming Media. It will fulfil an industry need and should generate a surplus for the Society.

In February, the RTS Futures Careers

Fair made a triumphant post-Covid comeback with a huge event attended by around 1,300 at the Business Design Centre in London. A further set of masterclasses took place in November, when more than 300 attendees heard from some of the industry's top talents, who shared first-hand advice on how to build a career in television.

The Society continues to develop its bursary programme. We awarded a further 44 bursaries in 2023, having received a record number of applications. More than 80% of our graduating cohort now work in the industry. By the end of the year, we had invested more than £1m and supported nearly 350 young people since the start of the scheme. None of this would have happened without the support of our industry partners and especially All3Media, the Steve Hewlett Fund, Hartswood Films, STV, ITV Daytime and Apple TV+

Channel 4 CEO Alex Mahon brilliantly

chaired a successful and enjoyable RTS Cambridge Convention, “Too much to watch”, which was held across two days in September. The convention welcomed more than 370 delegates, guests and speakers and was attended by 30 of the RTS Scholars. A constellation of stars took part, including James Corden, who spent some private time with the students, and Emma Thompson.

There were many thought-provoking sessions, including those with Liberty Global CEO Mike Fries, Secretary of State Lucy Frazer and CEOs Tim Davie, Carolyn McCall and Dana Strong. Other discussions covered: the future of the media landscape, impartial TV news, crisis management and disability access.

Many thanks to our principal sponsor Channel 4 and to our other sponsors: All3Media, Accenture, Everyone TV,

Pinewood Studios, Roku and Virgin Media O2.

The Steve Hewlett Memorial Lecture in September was supported by the RTS and The Media Society: with John Ryder, Lyse Doucet and Steve Rosenberg collaborating to present it.

Highlights from the RTS National Events included sessions on hosting Eurovision in Liverpool, artificial intelligence in journalism and an evening with Claire Popplewell and her BBC studios team, which examined the BBC’s outstanding coverage of high-profile events including the state funeral of HM Queen Elizabeth II and the coronation of HM King Charles III. Notable events from RTS Futures included: “The ultimate guide to getting a job in TV” and “Anatomy of a hit: *Tinder Swindler*”.

The RTS Centres also had a successful

year, holding 11 Programme Awards and nine Student Television Awards ceremonies, as well as many lectures, panel discussions and screenings. Most importantly, there was an increase in the number of “in-person” events, with attendance rising sharply.

RTS Cymru Wales celebrated the return of Russell T Davies to *Doctor Who*, RTS London launched its new monthly television podcast and Charlotte Moore delivered the Dan Gilbert Memorial Lecture in Northern Ireland. Other highlights included RTS Southern’s “An evening with Ken Loach” and a joint RTS East/London event with Stacey Dooley, “Televising violence against women and girls”.

The RTS Digital Team has increased our video output with the introduction of TikTok videos and Instagram Reels. This has resulted in 3,800 new TikTok

followers and a 78% increase since 2022 in Instagram followers. Sarah Lancashire’s speech at the RTS Programme Awards was watched 2.5 million times on Instagram.

The RTS has performed well against budget and it was a successful year for the IBC Convention in Amsterdam. Recruiting new members, however, continues to be challenging, with cost of living pressures remaining an issue for some. Total membership passed 4,000 by the end of the year.

It has been a busy year and, thanks to the unstinting work of our staff, volunteers and patrons, the Society has successfully focused on education and provided thought leadership within an ever-changing industry.

Theresa Wise MBE,
Chief Executive



Earth (BBC)

Strategic objectives

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

Under charity law, an educational charity should demonstrably promote, sustain and increase individual and collective knowledge and understanding of specific areas of study, skills and expertise.

The RTS's programme and skills awards, regional events, lectures, national events, masterclasses, educational cash bursaries and publications are designed to achieve these aims. Charity Commission guidance includes "training (including vocational training) and life-long learning" and "the development of individual capabilities, competences, skills and understanding" within this remit.

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

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

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

Part One

Achievements and performance

The Board of Trustees (who are also the directors of the Royal Television Society for the purposes of company law) present their annual directors' report and consolidated accounts for the year ended 31 December 2023, 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.

The Society is fortunate to have an income stream generated by IBC which has enabled its activities to grow over

the years. It saw the delivery of improvements in line with a strong modernisation growth strategy, originally set in 2012 and refreshed in 2019.

The pandemic prevented IBC going ahead in 2020 and 2021, and so, in 2022, the Trustees started to develop a strategy to increase income.

The new RTS Academy Mini MBA in Television and Streaming Media is in development as part of the new RTS strategic plan (see page 13). It is projected to generate a surplus in due course, contributing to the Society's future financial sustainability.

RTS Television
Journalism Young
Talent of the Year
Award winner
Vasilisa Stepanenko





Education and skills

RTS Masterclass
speaker: Sky News
Correspondent
Inzamam Rashid

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 build a career in television

1 IMPROVING SOCIAL MOBILITY IN TV: RTS UNDERGRADUATE BURSARIES

This year saw the RTS bursary schemes receive the highest number of applications to date, – 204 – a 15% increase on 2022's record total of 178. This is positive in many ways – it represents an incredibly talented pool of applicants and signifies the schemes' continued relevance. However, it also illustrates a growing demand for support from new and emerging

talent, particularly from low-income and under-represented backgrounds. The current landscape is challenging for many experienced practitioners, let alone entry-level talent trying to establish sustainable careers with no financial safety net or existing industry connections.

The goal of the RTS bursary schemes is to help level the playing field in TV through championing and channelling new voices. We have invested more than £1m in the schemes to date and the bursary amount paid annually to our scholars is planned to increase by 50% for the 2024/25 academic year from £1,000 to £1,500 per annum to assist with the rising cost of living.

RTS Bursary Scholars attended the RTS Patron Dinner in November

As ever, the RTS is immensely grateful for funding provided by All3Media, the Steve Hewlett Fund, Hartswood Films, STV, ITV Daytime and Apple TV+, a new sponsor for 2023. The RTS has been able to increase the number of bursary scholars we support by 29% over the past two years thanks to our funders' generosity.

The support required to break into the television industry is multifaceted. As well as funding, RTS bursary scholars are equipped with the tools, connections and knowledge to advance in the screen industries. This is achieved through benefits such as free RTS membership, tailored events, networking opportunities and one-to-one mentoring.

Some 40 mentors were allocated in 2023 and this pastoral relationship can be instrumental in shaping scholars' career trajectories and building their confidence.

As one recent graduate about to embark on an editing traineeship put it, "Not only did my RTS mentor give me the confidence to apply for the role, but he



also prepared me for the logistics of working in professional post-production, sharing his expertise as often as I needed it.”

Another current scholar said: “I do not think I could be any happier with my mentor. I am so thankful for the opportunity; it has helped me more than I could’ve imagined. I’ve gained so much confidence in myself off the back of the advice I’ve been given.”

TV presenter AJ Odudu has become the Society’s new Bursary Schemes Ambassador, and will meet and mentor students, attend events and use her platform to highlight the schemes’ importance for up-and-coming TV talent. For her, “It’s an honour... as someone who worked their way up and started my career with no connections in TV, coming from a working-class background in Blackburn to finding my feet in the industry, I know how important being supported by such a prestigious institution will be for the recipients.”



RTS Bursary Schemes Ambassador AJ Odudu

Events access and networking opportunities are always welcomed by our bursary recipients. The highlights of 2023 included a networking event at leading production company Fremantle, where scholars past and present were able to connect with scheme supporters and mentors.

They also attended the biennial RTS Cambridge Convention in September, where they had the chance to put questions to industry executives and to meet Dame Emma Thompson and have a private audience with headline speaker James Corden.

At the RTS Patron Dinner, 100 bursary scholars were delighted to dine with industry luminaries such as Jesse Armstrong, Jack Thorne, Ben Frow, Abi Morgan and Anne Mensah. As well as newfound professional connections, this event also resulted in work experience for several scholars. As one said, “The RTS Patron Dinner in November was a fantastic



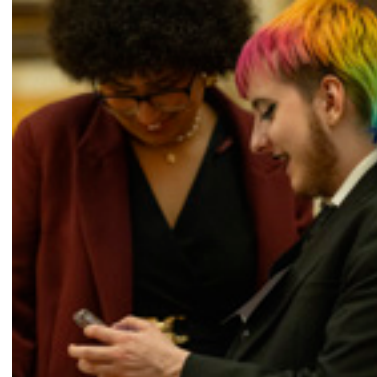
RTS Bursary Scholars attended numerous RTS events through the year

opportunity for me to network and meet new people. It allowed me to ask questions and gain contact information for the right people and has led to work experience, which has been fantastic.”

The students attended the RTS Masterclasses the following day, where they were inspired by hearing from

leading talent in the fields of journalism, documentary, drama and comedy. This event encouraged them to develop their peer-to-peer network, with one saying: “I met with like-minded individuals and, as a result, we are now shooting our own short film in the coming year.”

First-year Digital Innovation Scholars



embarked on a two-week RTS Summer Tour where they visited 10 companies: Everyone TV, STV, Paramount, Channel 4, Industrial Light & Magic, Sky, the BBC, ITV, Arqiva and IET.tv. This provided opportunities to learn about the intersection of technology and entertainment, and the roles available to them upon graduation.

One scholar described it as “a once-in-a-lifetime adventure. It was a wonderful way to meet my fellow scholars, especially as we were all from different backgrounds and universities. [We were] able to ask questions that would help us secure jobs in future and even network with those who may be able to provide those jobs later down the line.”

In 2024 we mark 10 years since the launch of the bursary schemes. In that time, the RTS has supported almost 350 students, with 82% of our graduates going on to secure work in the screen industries. Although we often acknowledge the schemes’ benefits for the scholars, the TV industry is the true beneficiary. If the right support is in place, the industry will continue to be enriched



RTS Bursary Scholars with James Corden
at the RTS Cambridge Convention

by their unique skillsets and compelling stories, and futureproofed and strengthened through representing a multitude of viewpoints and backgrounds.

2 RTS MINI-MBA

In line with its refreshed strategy for growth and the Society's educational objectives, and on the recommendation of the leadership team, the Board of Trustees has agreed a new plan for the RTS to launch professional development for industry executives in mid-september 2024 online and on demand. The initial target market is organisations in the sector.

The RTS is investing in the development of a CPD-accredited mini-MBA in Television and Streaming Media. This will fulfil an industry need and is projected to generate a surplus, contributing to the Society's future financial sustainability.

The Society is very grateful to many of our patrons and leading industry executives and practitioners who have advised the team on the structure, content and style of the course.

3 GETTING STARTED IN TV: RTS FUTURES

Providing practical advice to those hoping to break into and build a career in television is at the heart of much of the Society's activities. This is particularly true of RTS Futures events, both national and regional, and the careers days organised around the country.

The TV Careers Fair

In 2023, the RTS Futures Careers Fair made a triumphant return to the Business Design Centre in Islington, London, after two years of Covid-enforced absence, during which time it was held virtually. Some 1,300 attended the fair in person on 7 February and there were a further 113 on-demand views. It was sponsored by IMG Studios and the NFTS.

The sessions covering the length and

breadth of television, but all were aimed at new entrants to the industry or those in the early stages of their careers.

The day began with a packed masterclass on *House of the Dragon*, the *Game of Thrones* prequel, in which director Clare Kilner and cinematographer Catherine Goldschmidt discussed their work on the HBO fantasy drama, and how they broke into the industry and built their careers.

Later in the day, some of the key people behind hit ITV shows *The Masked Singer* and *The Masked Dancer* revealed the secrets of the South Korean TV format.

The other sessions during the day were: an IMG Studios-led discussion of technical and operational careers; "Get ready for your TV job", which offered advice on equipping oneself for a job behind the camera; "What is television really like? Reports from the first six months"; and a National Film and Television School session on working in a TV studio.

The RTS Futures TV Careers Fair offered masterclasses featuring *House of the Dragon* and *The Masked Singer*



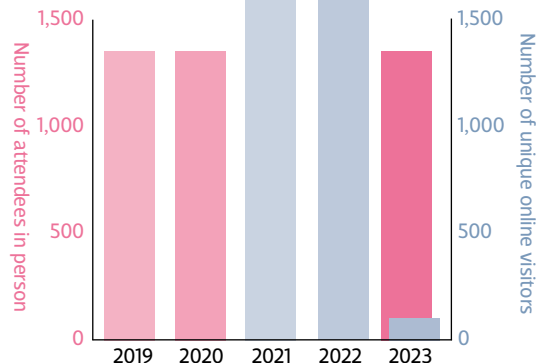
Some 300 attendees received expert advice from a CV clinic. There were 45 exhibitors in the hall, plus an “ask me anything area”.

RTS Futures events

These educational events are aimed at younger people interested in a career in television or just beginning to work in the industry. The number who have signed up for RTS Futures communications rose by more than 2,000 in 2023, making a total of 8,300 by the end of the year (there were 6,200 in 2022, 6,075 in 2021 and 5,980 in 2020).

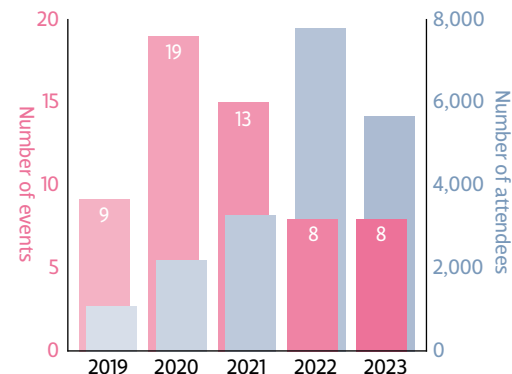
Excluding the careers fair discussed above, seven events and one joint RTS Futures/National Event were held this year, five in person and three online.

RTS FUTURES CAREERS FAIRS



In 2022, the RTS Futures Virtual Careers Fair attracted more than 1,600 people – the same number as attended the 2021 virtual fair; in 2020, 1,300 people attended the fair in central London, the same number as in 2019. Both these charts reflect people's marked preference in many cases to attend events in person; while total attendance has gone down, the audience is better able to interact and engage.

RTS FUTURES EVENTS



The number of events held in 2023 includes one joint event, organised by RTS Futures and RTS National Events. The attendance figures from 2020 onwards are a mix of in-person and online viewing. Both these charts reflect people's marked preference in many cases to attend events in person; while total attendance has gone down, the audience is better able to interact and engage.





There were eight events in 2022, 13 in 2021 and 19 in 2020. There was no charge for attending online events.

The year's programme began in March with a sold-out event at the British Museum in London on how BBC One fantasy drama *His Dark Materials* was brought to the screen by Welsh Indie Bad Wolf.

In June, an online event, "The ultimate guide to getting a job in TV", offered tons of tips – covering CVs, training schemes and interview techniques – for new

talent hoping to make their mark in TV. Later that month, a joint RTS Futures/ National Event turned the spotlight on BBC One's hit new show *The Traitors*.

July began with an online event, "Discovering new voices and stories in documentaries". Later the same month, RTS Futures heard how Netflix breakout hit *The Tinder Swindler* made it to the screen.

In September, the online event "How to get into screenwriting" offered advice on everything from finding the right course and agent to dealing with rejection. The following month, "Network your way into TV" brought talent managers to BBC Studios in Wood Lane, London. The sold-out event also hosted an "ask me anything" table, at which seasoned industry execs gave general career advice.

The year concluded with a Christmas quiz, hosted by podcasters Hannah Byczkowski and Suzie Preece in November. The quiz brought together entry-level young people and TV executives in an informal and enjoyable format.

RTS Futures event on Netflix hit documentary *The Tinder Swindler* (above) and the RTS Christmas Quiz





RTS Masterclass
speaker Ash Atalla,
CEO of Roughcut
Television

RTS Masterclasses

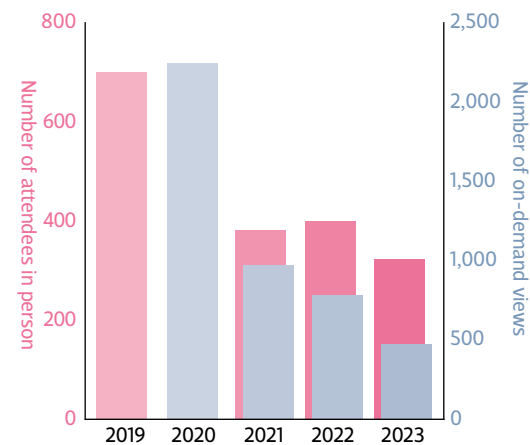
The RTS Masterclasses for students and young entrants to the industry drew a crowd of 328 to the Institution of Engineering and Technology (IET) in central London in November to hear four of the industry's leading practitioners talk about their careers and offer first-hand advice on how to make a start in television.

Inzamam Rashid, a Sky News correspondent based in the north of England, recalled how he had been inspired as a child by Trevor McDonald reading the news on television. Discussing his first years in TV, he said: "I felt that, as a young Asian journalist, I had that extra wall put up that I needed to knock down."

Clare Richards, who has directed numerous documentaries, explained how making her style of observational films requires sensitivity. She said: "You [can] sometimes feel as if you're hanging around like a bad smell, [but] if people don't want you there, they let you know, and you don't film people who don't want to be filmed."

Multi-award-winning director Steve Hughes said that directing was more akin to the work of "an interior decorator

RTS MASTERCLASSES



In 2022, the masterclasses were due to be held in November but had to be postponed, following the announcement of a national rail strike, until January 2023. When they were held, four programme-makers and executives from different genres offered their insights at the BFI in central London, attracting an audience of 400.

In 2021, the four Student Programme Masterclass sessions took place at the IET and attracted an audience of 380. There were also 610 subsequent views of the filmed masterclasses. The four Craft Skills Masterclasses were held online and viewed by 310 people.

In 2020, two sets of masterclasses were delivered online: the four Student Programme Masterclasses were joined by 1,070 people, while the Craft Skills sessions were viewed by 1,170.

rather than an architect”. He explained: “Directors are brought in very late in the process.... The building is already built, you just have to paint the walls a bit and change the light switches.”

Ash Atalla, CEO of Roughcut Television, whose award-winning series include *The Office* and *Big Boys*, revealed that one of the essential skills for being a successful comedy producer is knowing how to pitch a show to a commissioner. He said: “Never appear desperate, but appear in control of your facts. I’ve seen people fall to pieces in pitches.”

3 RECOGNISING EXCELLENCE

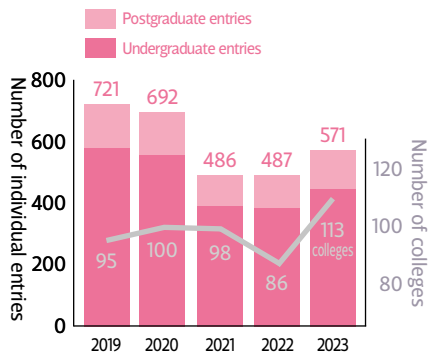
RTS Student Television Awards

The live awards ceremony was held at BFI Southbank, London and attended by 350 students, lecturers, and industry



Brassic (Sky)

RTS STUDENT TELEVISION AWARDS ENTRIES



In 2022, the live awards ceremony was held at UAL, London College of Communication and attended by 125 students, lecturers, and industry professionals. A further 150 people watched the live stream on-demand. In 2021, the virtual awards ceremony was watched live by 480 people and subsequently by an additional 260 on-demand. In 2020, the virtual ceremony was watched live by 650 people and, after the event, by 250 on YouTube.

professionals. The day was hosted by TV and radio presenter Will Njobvu and the awards were presented by the awards committee Chair, Sinéad Rocks. Kinetic Content was the sponsor.

This year, 571 entries were received from 113 universities, colleges and educational institutions around the UK.

The national juries selected three

nominees for each category and the winner was chosen by secret ballot. The Postgraduate nominees were judged at a national level only. Undergraduate and Postgraduate awards were also judged in five craft-skill categories: Camerawork, Editing, Production Design, Sound and Writing. A total of 22 awards were presented.

RTS Student Television Awards 2023

571 entries from
113 colleges in
13 RTS centres
159 centre jurors chose
54 nominees and
69 national jurors chose
36 nominees

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

RTS Student Television
Awards winner *Tremolo*



RTS Young Technologist Award

Sky Post Production's Tatjana Radivoj was named RTS Young Technologist of the Year. The audio mix technician has multiple credits across the TV genres, including *Landscape Artist of the Year* and *Rosie Molloy Gives Up Everything*.

Rebecca Scott, a vision mixer at Sky Production Services, was the runner-up and received the Coffey Award for Excellence in Technology.

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. They were established by the RTS with funds from the family of AM Beresford-Cooke, an engineer who contributed much to the development of British broadcasting technology.



RTS Young Technologist of
the Year Tatjana Radivoj

RTS Student Television Awards
Undergraduate Animation winners
for *The Small Makings of a Storm*

England vs Spain in
the Fifa Women's
World Cup final



Engaging with the public

To promote a wider understanding of the relevance and importance of the medium to society worldwide

4 The RTS: digital impact

The RTS digital team delivered impressive engagement and growth across a number of social media platforms during the year.

The Society's Instagram follower base rose by 70%, while the number of LinkedIn followers increased by 43% and YouTube channel subscribership by 13%. New website content was created daily, and the RTS digital production team of four full-timers promoted this, as well as Society events and initiatives, on social media.

Digital content extended from features to daily updates on television news, such as new commissions, weekly TV round-ups and casting announcements, and from educational content relevant to



RTW website interviewees included Sharon Horgan (left, in *Catastrophe*) and Daisy Haggard (right, in *Boat Story*)

the industry to news of Society activities. There were also interviews with industry figures and award nominees. These included Daisy Haggard, Sharon Horgan, Laurence Rickard, Lisa McGee, Mawaan Rizwan, Nicola Coleman, Greg Jenner, Millie Gibson, James W Newton, Stuart Ramsay, Annika Summerson, Simon Russell and *Slow Horses* showrunner Will Smith. The social media platforms were integral for both national and regional events. The events included conversations with leading industry figures, panel discussions, masterclasses, interviews and awards, both online and in person.

Illustrated reports of all National and RTS Futures events were uploaded to the website and published in *Television* magazine. This year's in-person RTS Cambridge Convention's digital live stream accompaniment saw 218 unique viewers and more than 1,000 views over the two-day event, with over 10,700 on-demand views of the sessions. The RTS Cambridge Convention 2023 app, sponsored by Accenture, had 250 downloads.

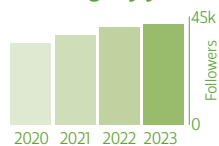
The website was accessed by 826,700 users in 2023 (a rise of more than 10% from 748,400 users in 2022),



RTS Twitter

40,900
followers

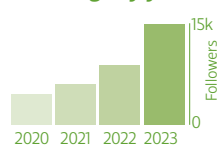
Change by year



RTS Instagram

14,800
followers

Change by year

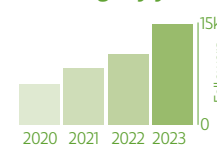


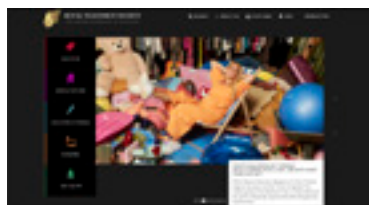
who accounted for 1,795,800 page views (a rise of more than 6% from 1,690,000 in 2022). The most popular content on the RTS website related to events and awards, particularly the RTS Programme Awards, RTS Television Journalism Awards, RTS Futures Careers Fair and our Education and Training pages. The site supports online payment for events booking and hosts a wide variety of educational material and an archive of RTS publications.

RTS LinkedIn

14,300
followers

Change by year





Top 10 webpages	Page views
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RTS homepage	79,640
Interview with Will Smith, <i>Slow Horses</i> showrunner	41,790
Entry Level Training page	38,260
RTS Programme Awards 2023 awards page	32,760
Awards homepage	24,400
Events homepage	21,490
Membership 'Join us' page	15,350
RTS Futures Careers Fair 2023	12,370
RTS Bursaries	12,150
First look at new Brink's-Mat robbery drama	11,220

RTS homepage



Top RTS website articles

Top RTS website articles	Page views
--------------------------	------------

Interview with Will Smith, <i>Slow Horses</i> showrunner	41,790
First look at new Brink's-Mat robbery drama	11,220
BBC announces return date and new cast of <i>Silent Witness</i>	9,940
Winners announced for RTS Television Journalism Awards 2023	9,560
Winners announced for RTS Programme Awards 2023	9,550
<i>Endeavour</i> : Morse's final bow	9,080
Meet the contestants of summer <i>Love Island</i> 2023	8,010
Interview with Laurence Rickard of <i>Ghosts</i>	8,010
Series 2 of Irvine Welsh's <i>Crime</i>	8,000
Trailer for final series of <i>Ghosts</i>	6,890

Slow Horses (Apple TV+)



RTS videos by views

Piers Morgan Q&A: The world's gone nuts!, RTS Cambridge 2019	181,820
Sarah Lancashire at the RTS Programme Awards 2023	173,170
Student Drama Masterclass with Sally Wainwright (2020)	42,950
<i>I Am Ruth</i> Q&A with Kate Winslet, Mia Threapleton and Dominic Savage	35,970
The BBC team discusses the live event coverage of <i>The Royal Wedding</i>	30,580
An evening with <i>Brassic's</i> creators (2020)	23,940
<i>Loki</i> : Behind the scenes (2022)	19,640
Channel Surfing with <i>Ghosts'</i> Laurence Rickard and Ben Willbond	18,000
Netflix's <i>The Crown</i> : Deconstructing the Coronation	16,100
Kate Winslet at the RTS Programme Awards 2023	12,500

Piers Morgan Q&A

Social media

The RTS digital team maintained an active social media presence, which continued to drive a significant proportion of the traffic to the Society's website. The team created multimedia content to share on social media and filmed multiple RTS events for the RTS YouTube channel. Highlights, award-winners' interviews and live updates were uploaded from the RTS Programme Awards and RTS Television Journalism Awards to the website, plus the RTS YouTube channel, X (formerly Twitter), TikTok and Instagram. The RTS Programme Awards nominations were also live streamed on the RTS YouTube channel and X (formerly Twitter).

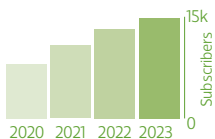
The digital team launched the RTS TikTok channel in 2023, which gained more than 3,800 followers and had over

Extraordinary
(Disney+)

RTS YouTube

14,800
subscribers

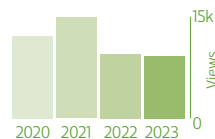
Change by year



RTS YouTube

923,400
views

Change by year



1.3 million likes by the end of the year. The video content ranged from RTS event highlights to interviews with TV talent, including an interview with *Queen Charlotte's* Golda Rosheuvel, which gained more than 1.1 million likes and 8.5 million views.

The key statistics were:

- The RTS Instagram account had 14,800 followers (a rise of 70% from 8,700 in 2022)
- RTS LinkedIn had 14,300 followers (a rise of 43% from 10,000 in 2022)
- The RTS YouTube channel had 14,800 subscribers (a rise of 13% from 13,100 in 2022)
- RTS X (formerly Twitter) accounts had 40,900 followers (a rise of 4% from 39,300 in 2022)

RTS online video

The total number of video streams (904,500 views in 2023 compared with 923,400 views in 2022) and the total watch time (5,320,000 minutes in 2023 compared with 7,850,000 minutes in 2022) decreased due to the increase in in-person events and more short-form videos being shared on other social

media platforms such as Instagram and TikTok. With fewer online events being organised, fewer videos went on to the RTS YouTube and Vimeo channels.

The most popular video was “Piers Morgan Q&A: The world’s gone nuts!” from the 2019 RTS Cambridge Convention, which was viewed 181,800 times, with a total watch time of 2,553,600 minutes. The second most popular video was Sarah Lancashire’s acceptance speech at the RTS Programme Awards 2023, which had 173,200 views and a watch time of 457,200 minutes. The 2016 Student Drama Masterclass with Sally Wainwright garnered 42,900 views with a watch time of 228,100 minutes. The website also published videos of the RTS Student Masterclasses and RTS Student Television Awards, and interviews with RTS bursary scholars.

Popular national and regional event recordings included RTS Cymru Wales’s *Doctor Who* Q&A with Russell T Davies and Jane Tranter, which was viewed online more than 5,600 times, and RTS North West’s *Inside No 9* preview event, viewed over 1,500 times.

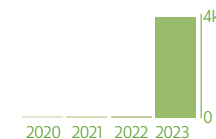
The RTS shared an interview with *Queen Charlotte's* Golda Rosheuvel on TikTok

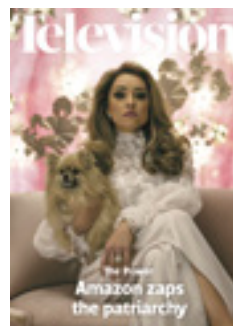
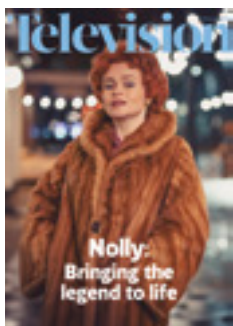
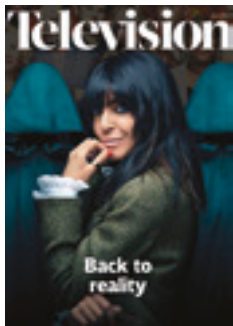
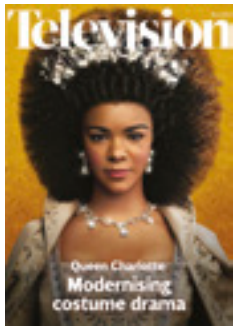


RTS TikTok

3,800
subscribers

Change by year





5 Spreading the word: publications

The Society's highly regarded monthly magazine, *Television*, offers in-depth coverage of current media debates and developments, as well as focusing on the best shows and the talent that makes them. It also includes reports on Society events and awards ceremonies from around the UK and Ireland.

From September 2023, the magazine resumed its print edition which had been suspended during the pandemic because of the need to make savings. *Television* appeared as an online-only magazine throughout 2022, with the exception of the September issue: 500 copies were printed for the RTS London Conference.

Television cast its net wide in 2023,

offering features on many of the most important programmes, including: Nolly, Eurovision, the Queen's funeral, *Phoenix Rise*, *His Dark Materials*, *Inside No 9*, *The Traitors*, *Black Mirror*, *Archie* and the return of *Doctor Who*.

The magazine addressed some of the biggest issues affecting the TV industry: the future of Channel 4; the rise of the podcast; diversity in war reporting; artificial intelligence; advertising revenue; the US actors' and writers' strikes; and gender parity.

It also interviewed or profiled key industry figures and talent, including: ITN CEO Rachel Corp; Tony Schumacher; the writer of hit BBC drama *The Responder*; and *Ghosts* actor and writer Matthew Baynton

"Working Lives" looked at a wide range of TV jobs and the talented people who do them, including chief correspondent,

creative director, comedy director, animation supervisor, comedy writer and drama commissioner.

“Comfort Classic” turned the spotlight on some of the nation’s most treasured TV shows – comedies such as *The Detectorists*, *Dinnerladies*, *I’m Alan Partridge*, *The Royle Family* and *Yes Minister* and dramas like *Between the Lines*, *Queer as Folk*, *This is England ’86* and *Doctor Who*.

Another regular feature, “Ear Candy”, brought readers up to date with the latest podcasts. These included: *Obsessed with...* *Happy Valley*, *Football Ruined My Life*, *Believe in Magic*, *The Tennis Podcast* and *They Like to Watch*.

Television’s “Our Friend” column is devoted to the world of TV outside London. During the year, guest columnists included: talent manager Jonathan Shalit writing from Hollywood, and RTS Chairs Lynn Barlow (West of England), Stephen O’Donnell (Scotland), Sarah McCaffrey (Northern Ireland), Kully Khaila (Midlands)

and Jennie Marwick-Evans (RTS Technology Centre).

The TV diarists featured in Television included: screenwriter and novelist Frank Cottrell-Boyce; Wayne Garvie of Sony Pictures Television, former TV executives Dawn Airey and Stewart Purvis; Ukrainian journalist Yelena Fedoreyko; and leading director Susanna White.

6 RTS partnerships: joint events

The Society is committed to building relationships with other bodies where such co-operation enables the RTS to increase its impact, influence and effectiveness. During the year, it jointly organised one national and many local activities with partners. Details of the local events can be found on pages 60 to 72.



Steve Hewlett Memorial
co-lecturer Lyse Doucet

The Steve Hewlett Memorial Lecture

The lecture, in memory of the late broadcaster and journalist, is jointly organised with The Media Society. This year, it was delivered at the University of Westminster in September jointly by the recently departed Head of Sky News, John Ryley and BBC correspondents Lyse Doucet and Steve Rosenberg.

7 RTS national events

In 2023, 16 events were produced (one of which was held jointly with RTS Futures), and nine of which were in-person. Of the online events, four were live and three pre-recorded.

The year before, there were 29 events, nine of which were in-person. Of the online events, eight were live and 12 pre-recorded. In 2021, three in-person and 33 online events were held during the year. In 2020, there were four in-person and 14 online events.



Zai Bennett, Managing Director of Content for Sky UK and Ireland, in conversation with broadcaster Nikki Bedi

The Society's national events allow members and the general public to hear and question television's movers and shakers on a wide range of issues. They also feature the talent, both behind and in front of the camera, discussing television's best shows.

During the year, *I Am Ruth*, *Y Sŵn* (*The Noise*), *The Traitors* (a joint event with RTS Futures), *World on Fire* and *Boat*

Story were previewed or discussed. The panellists included creators, producers, directors and star actors. .

A number of RTS National Events turned the spotlight on some of television's biggest talking points. The year began with "Brand-funded entertainment: Is this the next generation of TV?", which offered evidence that brand-funded content is finally about to emerge

as a force in British TV. It was followed by “Riding the audio wave: How podcasts are taking the TV industry by storm”.

In February, “Fixing the skills shortage: Recruiting for the future of the industry” considered how the TV sector can do more to recruit and retain the workers it needs.

In April, the expert panellists assembled for “Game on! The new world of opportunity in franchises across video games and TV” explained how respect and authenticity are key to successfully adapting games for television. Later that



RTS National Event on the ‘Legacy of the Black Square’

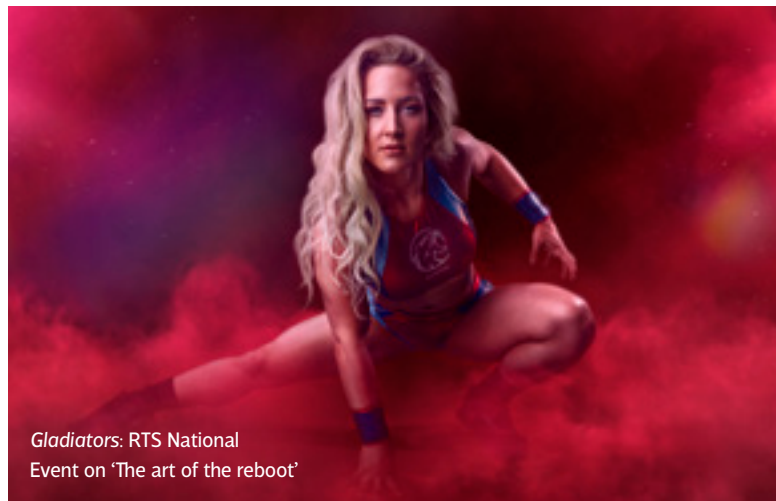


month, “Legacy of the Black Square” examined the impact of the murder of George Floyd, on programming and commissioning three years after his death.

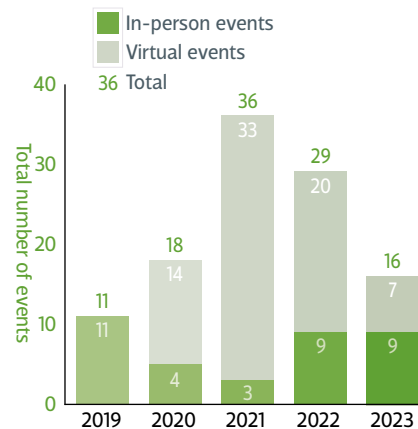
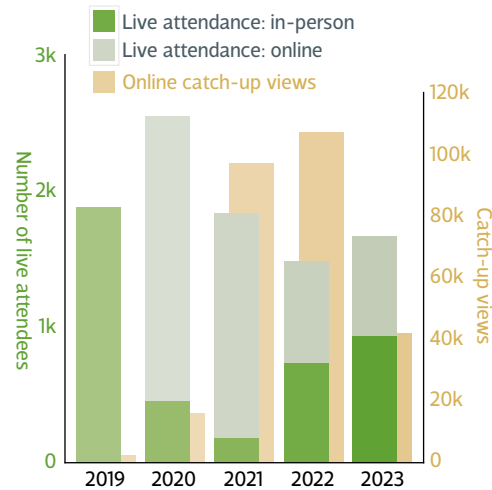
In May, Zai Bennett, Managing Director of Content for Sky UK and Ireland, was in conversation with broadcaster Nikki Bedi.

In June, “Eurovision 2023: meet the team behind the greatest show on earth” looked at how a BBC team delivered a spectacular chart topper at Liverpool Arena. Later that month, “AI: The new frontier for journalism” evaluated the

RTS National Event on franchising opportunities across video games and TV



RTS NATIONAL EVENTS



improvements that machine learning can bring to news organisations, as well as the hazards it poses.

Two events were held in October: “Lights, camera, AI: The art of the possible from script to screen”, which assessed how artificial intelligence is reframing the world of content creation and production and “The Art of the reboot”, which looked at the return of big entertainment shows such as *Survivor*, *Gladiators* and *Deal or No Deal*.

In November, “BBC Studios events: A masterclass in major events with Claire Popplewell and team”, offered an insiders’ guide to the challenges of live coverage of three of the biggest royal events of our times.



8 Press coverage

Society events and awards received extensive coverage in the national and regional newspapers, as well as in the trade press and on television during the year.

Stories mentioning the RTS appeared in the *Daily Mail*, *Financial Times*, *The Guardian*, *The Daily Express*, *The Daily Telegraph*, *The Sun*, *Daily Mirror* and *The*

Times, and in the regional press around the country. Trade publications included *Broadcast*, *C21*, *The Hollywood Reporter*, *Televisual* and *Variety*, while stories mentioning the RTS were broadcast on the BBC News, ITV News, CNN and Sky News, among others.

The Society also reached the consumer press, with mentions in *Hello!*, *Men's Health* and *Cosmopolitan*.

Across the year, there were some 2,640 pieces of media coverage across print, online and broadcast.

The Cambridge Convention achieved a great deal of media pick-up (Dame Emma Thompson in conversation with Bryan Lourd)

RTS Cambridge
Convention 2023
Chair Alex Mahon
(Channel 4)



Thought leadership

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

9 RTS CAMBRIDGE CONVENTION 2023

The biennial RTS Cambridge Convention, this year entitled “Too much to watch”, was held on 20 and 21 September at King’s College, Cambridge. The attendance over the course of the convention was 357, and the live stream had 218 unique viewers and more than

1,000 views over the two-day event. On-demand views reached 10,700 by the end of the year. The RTS Cambridge Convention 2023 app, sponsored by Accenture, was downloaded 250 times.

The Principal Sponsor was Channel 4, with Alex Mahon, the broadcaster’s CEO, chairing the convention. Sponsorship was also provided by Accenture, All3Media, Everyone TV, Pinewood Studios, Roku and Virgin Media O2.

Of the 55 speakers at the convention,

42% were female and 22% were black, Asian or ethnic minority, and 7% had disabilities.

In a post-Cambridge satisfaction survey, delegates praised the quality of the Convention: 90% of attendees rated it as excellent or very good and (the same as in 2021). Some 95% judged the quality of the speakers as excellent or very good (94% in 2021), while 92% thought the breadth of subjects excellent or very good (82% in 2021).

1: Too much to watch

Introducing the convention, Channel 4 CEO Alex Mahon told the UK TV industry that it was fighting for its life. She called on a panel of experts to offer their thoughts on how consumers could find the standout content in an overcrowded TV landscape: Ronan Harris, President EMEA, Snap; Angela Jain, Director of Unscripted UK, ITV Studios; Lea Karam, Consulting Director,

RTS Cambridge Convention keynote speaker Carolyn McCall (ITV)

Behave, Total Media; and Pedro Pina, Vice-President, YouTube EMEA.

2 UK keynote: Tim Davie

The BBC Director-General discussed the reasons for the UK needing to be a cultural superpower and the impact of the allegations against Russell Brand.

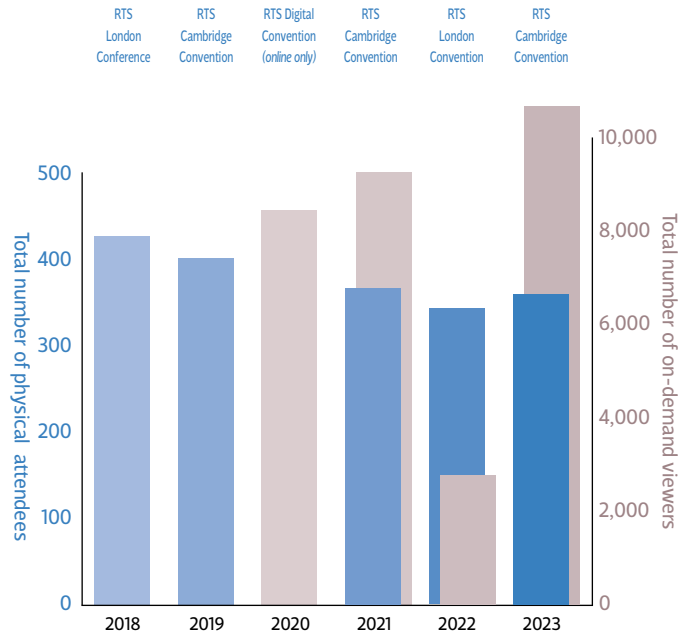
3 The future of the media universe: Is scale the only way?

Local content is king because it is a strong driver of audience engagement, argued Claire Enders, founder of Enders Analysis. She was joined by: Maria Kyriacou, President, Broadcast and Studios, International Markets, Paramount Global; Simon Pitts, CEO of STV Group; and media cartographer Evan Shapiro. The session was chaired by Kamal Ahmed, co-founder of The News Movement.

4 International keynote:



ATTENDANCE AT RTS ANNUAL CONVENTIONS



The RTS Cambridge Convention and RTS London Convention are held on alternate years. The 2020 Convention was online only. Since then, in-person attendance has been supplemented by on-demand viewing



Dana Strong

Sky's CEO explained why the UK creative industries need more help through state intervention, such as changes to the tax regime.

5 Kicking and streaming: The ever-changing sports media landscape and what comes next

Many of the key players in the contest to land the most desirable sports rights gathered for this gripping session, which

featured: Dawn Airey, Chair, FA Women's Super League and Women's Championship Football; Andrew Georgiou, President and MD, Warner Bros. Discovery UK and Ireland and Warner Bros. Discovery Sports Europe; Stephen van Rooyen, CEO, Sky UK and Ireland and Group Chief Commercial Officer; and Shay Segev, CEO, DAZN. It was hosted by TV presenter and Paralympic medallist Ade Adepitan.

6 International keynote:

Mike Fries

Liberty Global's CEO was bullish about a future in which he saw no let up in the demand for content.

7 The future of advertising

The panellists – Veriĉa Djurdjević, Chief Revenue Officer, Channel 4; Richard Huntington, Chief Strategy Officer, Saatchi & Saatchi; and Rak Patel, Head of Sales, EMEA, Spotify – examined how advertisers could continue to reach audiences in an ever-evolving media ecosystem. The session was chaired by global branding expert Rita Clifton.

8: Keynote: Rt Hon Lucy Frazer MP

The Secretary of State for Culture, Media and Sport addressed the future of TV against a tide of change.

9 UK keynote: Carolyn McCall

The ITV CEO highlighted the success of ITVX but bemoaned the lacklustre nature of the current advertising market.

10 Tonight we celebrate,



'The future of the
media universe'
Cambridge
Convention
session



tomorrow we do again: A disability access journey

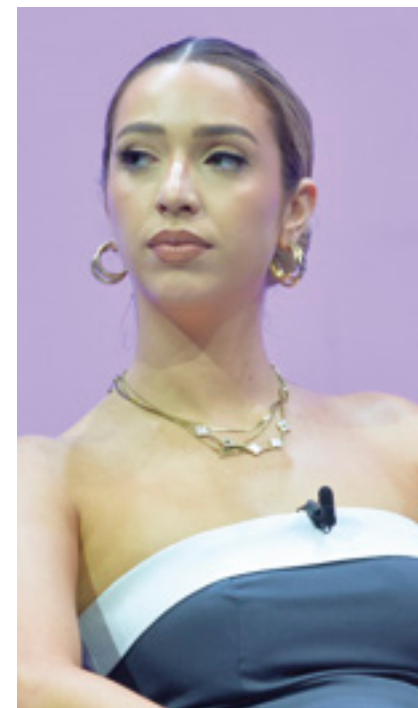
The session on disability featured writer and actor Steph Lacey and Simon Minty, Disability and Diversity Consultant and Director, Sminty Ltd.

11 Impartiality: What's the point?

TV presenters and news chiefs debated whether impartiality rules are still fit for purpose. The session was split into two parts: the first featured broadcaster Piers Morgan and *Channel 4 News* anchor Krishnan Guru-Murthy; the second, Angelos Frangopoulos, CEO, GB News; Jonathan Levy, Executive Editor, Sky News UK; and Deborah Turness, CEO, BBC News and Current Affairs. The session was chaired by journalist and presenter Barbara Serra.

12 How to launch new

RTS Cambridge Convention speakers, from left: culture secretary Rt Hon Lucy Frazer MP; Dana Strong (Sky); and Grace Keeling (digital creator)





Convention speakers James Corden (top left), Tim Davie, BBC (top right) and Mike Fries, Liberty Global (below left)

A panel of leading innovators – Ajaz Ahmed, Founder and CEO, AKQA; Grace Keeling aka GK Barry, comedian, digital creator and presenter; Rajiv Nathwani, Senior Director, Marketing, Netflix UK/IE/IL; and Jordan Schwarzenberger, Co-founder, Arcade Media, The Sidemen – provided insight into getting content noticed. The session was chaired by Ash Atalla, CEO of Roughcut Television.

13 Bryan Lourd and Emma Thompson

The agent extraordinaire was in conversation with the double Oscar-winning actor.

14 Crisis = danger + opportunity

Three crisis managers brought their experience to an evolving scenario involving a TV celebrity. The panellists were Andy Coulson, founder, Coulson Partners; Greg Dyke, a former BBC Director-General and LWT CEO; and Caroline Kean, Consultant Partner, Wiggin LLP. The session was chaired by *FT* business columnist John Gapper.

15 AI: Friend or foe?



Generative artificial intelligence is banging on TV's door. How afraid should we be? Kamal Ahmed, co-founder and Editor-in-Chief, The News Movement; Grace Boswood, Technology Director, Channel 4; Tom Graham, CEO and Co-founder, Metaphysic; and Herman Narula, Co-founder and CEO, Improbable, provided the answers. The session chair was technology journalist Nick Kwek.

16 James Corden

James Corden, writer, host and producer, was in conversation with Boyd Hilton, Entertainment Director, *Heat* magazine.



Recognising excellence

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

10 RTS awards

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

RTS Television Journalism Awards 2023

The awards were held on 1 March in the Ballroom of the London Hilton on Park Lane, in front of an audience of 613, in partnership with Wolftech and Dataminr. Journalist and presenter Dan Walker hosted the ceremony.

For the sixth year running, Sky News was named News Channel of the Year. Its correspondent Stuart Ramsay was named Network Television Journalist of the Year.

The BBC's Clive Myrie was Network Presenter of the Year and Paul Brand of ITV News, Political Journalist of the Year.



RTS Programme
Awards winner
Claudia Winkleman

Jeremy Paxman received the Outstanding Contribution Award.

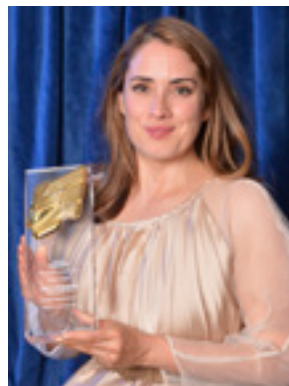
ITN/ITV News took home the News Coverage – Home award for its coverage of the Covid partygate scandal, while the News Coverage – International award went to BBC News for its coverage of the war in Ukraine.

In total, there were 20 categories, plus one RTS Special Award and one Outstanding Contribution Award. Of the 303 awards jurors, 13% described their background as black, Asian or minority ethnic, and 42% were female. See the chart on page 40 for a comparison with previous years.

RTS Programme Awards 2023

Hosted by Tom Allen, the awards were presented on 28 March in the Great Room of the Grosvenor House Hotel, Park Lane, London, in partnership with Audio Network, and in front of an audience of 896.

BBC One drama *Sherwood* took home two awards – Supporting Actor, for Adeel Akhtar, and Drama Series. The

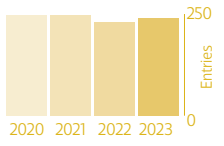


RTS Programme
Awards 2023:
Arts winners

Award winners:
Lucy Prebble
(Writer – Drama);
Sarah Lancashire
(Outstanding
Contribution);
and Clive Myrie
(Network Presenter
of the Year)

RTS Television Journalism Awards

239 entries



**60 nominees
303 jurors**

In 2022, the RTS Television Journalism Awards were held in the Ballroom of the Grosvenor House Hotel, Park Lane and attracted an audience of 478. In 2021, the awards were presented online and attracted 1,600 live views, plus a further 2,400 on-demand views. In 2020, 545 people attended the ceremony at the London Hilton, Park Lane.



RTS Programme Awards winner Ade Adepitan

corporation's new hit *The Traitors*, won the Entertainment Programme category, while its host, Claudia Winkleman, took the Entertainment Performance prize.

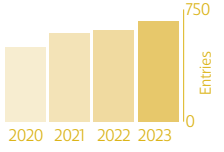
The Scripted Comedy award went to Channel 4's sitcom *Derry Girls*, while the Writer – Comedy prize was presented to the show's creator, Lisa McGee. Lucy Prebble took home the Writer – Drama award for Sky Atlantic's *I Hate Suzie Too*. The Single Documentary prize was awarded to Netflix's *The Tinder Swindler*.

The Outstanding Contribution to British Television Award 2023 went to the actor Sarah Lancashire.

Thirty awards, one Judges' Award and one Outstanding Contribution award were presented at the ceremony, making 32 in total. Of the 217 awards jurors, 30% described their background as black, Asian or minority ethnic, and 57% were female. See the chart on page 40 for a comparison with previous years.

RTS Programme Awards

668 entries



**90 nominees
217 jurors**

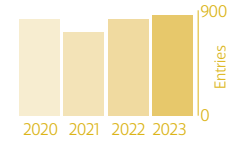
In 2022, the RTS Programme Awards were held at the Grosvenor House Hotel, and attracted an audience of 824. In 2021, 2,700 people watched the virtual ceremony live, with a further 4,600 on-demand views. In 2020, a total of 1,470 people watched the virtual ceremony live or on catch-up.



RTS Programme Awards winner Kate Winslet

RTS Craft & Design Awards

850 entries



**84 nominees
140 jurors**

In 2022 and 2021, the RTS Craft & Design Awards drew an audience of 474 and 379, respectively. Both were at the London Hilton, Park Lane. In 2020, the awards were made at an online ceremony, which had been watched by 1,400 people by the end of the year.

Introduction and objectives

Education and skills

Public engagement

Thought leadership

Recognising excellence

Nations and regions

Membership and volunteers

Financial support

Our people

National events

Centre reports

Governance and finance



Ralph & Katie, RTS Craft & Design Special Award winner

RTS Student Television Awards 2023

Full details of these awards, which were held in June, are in the education and skills section on page 19.

RTS Craft & Design Awards 2023

The awards, hosted by the comedian and presenter Eddie Kadi and sponsored by Apple TV+, were held at the London Hilton, Park Lane, on 4 December in front of an audience of 463.

In 2022 and 2021, the awards drew an audience of 474 and 379, respectively. Both were at the London Hilton, Park Lane. In 2020, the awards were made

at an online ceremony, which had been watched by 1,406 people by the end of the year. The BBC led the way with 16 wins, followed by Sky with six and Channel 4 with five. BBC Studios' coverage of the state funeral of HM Queen Elizabeth II was recognised with two awards: Director – Multicamera and Multicamera Work.

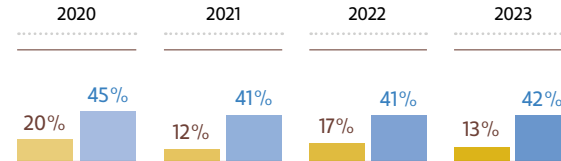
The Outstanding Achievement Award was presented to Justine Evans, a director of photography on the landmark documentary series *Planet Earth*, while the RTS Special Award went to BBC drama *Ralph & Katie*.

Twenty-eight awards, one RTS Special Award and one Outstanding Contribution

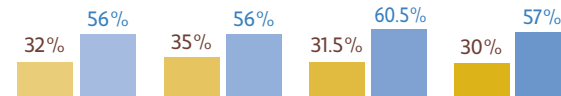
MAKE-UP OF RTS AWARDS JURIES

% of jurors of black, Asian or minority ethnic background

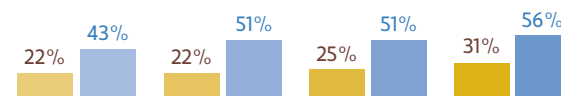
% of jurors who were female



RTS Television Journalism Awards



RTS Programme Awards



RTS Craft & Design Awards



New RTS Fellow Jesse Armstrong addressing the RTS Patron Dinner

Award were presented at the ceremony, making 30 in total. Of the 140 awards jurors, 31% described their background as black, Asian or minority ethnic, and 56% were female. See the chart on page 40 for a comparison with previous years.

RTS Fellowships

The Society announced eight new RTS Fellowships, including to four of television's leading contemporary dramatists. Jesse Armstrong (*Peep Show* and *Succession*), Steven Knight (*Peaky Blinders*), Abi Morgan (*The Hour* and *The Split*) and Jack Thorne (*National Treasure* and *His Dark Materials*) were all honoured by the RTS.

Ben Frow, Chief Content Officer, UK, Paramount; Anne Mensah, Vice-President of Content, Netflix UK; Rosemary Newell, Director of Content, ITV Media & Entertainment; and John Ryley, until recently Head of Sky News, also received Fellowships. Seven of the Fellowships were presented at the RTS Patron Dinner in November.



Nations and regions

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

11 RTS CENTRES

The Society is proud of the work done by its network of volunteers across the UK and the Republic of Ireland. Its infrastructure of 14 centres offered an impressive variety of events and awards ceremonies during 2023.

All RTS national and local activities are

aimed at advancing the understanding of television and its related fields. Masterclasses, public events, screenings and awards play their part in building knowledge about television.

Some 100 of the 125 events held by the Society in 2023 (94 of 149 in 2022, 80 of 138 in 2021 and 105 of 185 in 2020) were hosted by the regional centres, whose activities are described on pages 60 to 72 of this report.

RTS Midlands premiered
ITV drama *Nolly*

RTS CENTRES

Cymru/Wales

Chair: Edward Russell

Devon and Cornwall

Chair: Siobhan Robbie-James

East

Chair: Rachel Watson

London

Chair: Phil Barnes

Midlands

Chair: Kully Khaila

North East and the Border

Chair: Joanna Makepeace-Woods

Northern Ireland

Chair: Sarah McCaffrey

North West

Chair: Cameron Roach

Republic of Ireland

Chair: Agnes Cogan

RTS Technology Centre

Chair: Jennie Marwick-Evans

Scotland

Chair: Stephen O'Donnell

Southern

Chair: Stuart Ray

West of England

Chair: Lynn Barlow

Yorkshire

Chair: Michael Donnelly

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



RTS North West Awards held a screening and Q&A with the creators of *Inside No 9*

The centres' Programme Awards are generally their largest and most prestigious events of the year. The Midlands Awards in Birmingham attracted 430 people, while the North West Awards at the Kimpton Clocktower saw 559 seats sold. The NETB Awards honoured local actor Robson Green with its Outstanding Contribution award in front of more than 400 guests in Gateshead, while West of England welcomed a full house of more than 400 guests to the Bristol Old Vic.

The centres' Student Television Awards were mostly held in the early months of the year. Some centres combined their Programme and Student Television Awards: the RTS Cymru/Wales Television Awards were held at the Royal Welsh College of Music and Drama in front of an audience of 350-plus. RTS East, however, split its student and non-student awards into two separate events in 2023.

Centres continued to host events aimed at students and young people. RTS Devon and Cornwall's "Breaking into media" was held at Plymouth Marjon University and welcomed more than



Former UK Eurovision entry SuRie performed an acoustic set at the RTS London event ‘How to win the Eurovision Song Contest’

150 attendees from universities and colleges across the two counties. West of England Centre’s annual Futures Festival brought indies and post-houses together with 250 students from for a series of talks and networking opportunities.

Many centre events showcased the movers and shakers of the television

industry, often at Q&A sessions after the premiere of a new series. RTS Cymru/ Wales celebrated the 60th anniversary of *Doctor Who* with the premiere of “The Star Beast”, which marked showrunner Russell T Davies’s return to the sci-fi show. Davies also appeared at Midlands’ premiere of ITV drama *Nolly* about

Crossroads legend Noele Gordon. RTS Midlands premiered Sir Lenny Henry’s new ITV drama *Three Little Birds*, and North West hosted a screening of *Inside No 9*, and was joined by its creators Steve Pemberton and Reece Shearsmith. West of England put on a preview screening of Oscar winner James Read’s new series for Netflix, *Chimp Empire*.

Some highly imaginative events were held during the year. London offered “How to win the Eurovision Song Contest” at the legendary music venue The 100 Club, on Oxford Street, which featured a special musical performance from Abalicious, a tribute to 1974 winners ABBA, and an acoustic set from former UK entry SuRie.

Stars were present throughout the year at centre events. RTS London’s “TikTok talent: Creating content for TV success” featured comedian Munya

RTS Midlands Baird Lecturers
Will Trotter (left) and Adrian Lester



Chawawa and *BBC Radio 1 Breakfast* DJ Greg James, while Midlands' annual Baird Lectures were delivered by Head of BBC Drama Village, Will Trotter, and the actor Adrian Lester. Southern Centre held "An evening with Ken Loach" at which the veteran director discussed a career making films addressing social inequality.

Talent from behind the camera was also present and correct. New TV writer David Macpherson discussed the hit Prime Video supernatural thriller *The Rig* at an RTS Scotland event. Yorkshire showcased two unscripted documentaries made in the region: BBC One series *Soldier* and Channel 4's *Top Guns: Inside the RAF*. The centres also promoted events with some of television's leading executives. Northern Ireland's Dan Gilbert Memorial Lecture was delivered by BBC Chief Content Officer Charlotte Moore, who focused on the importance of

authentic storytelling and Northern Irish productions. Republic of Ireland's inaugural Gay Byrne Memorial Lecture was given by Moya Doherty, former Chair of the RTÉ Board.

The RTS Technology Centre (formerly RTS Thames Valley) hosts events that reflect the Society's long-standing focus on broadcast engineering. During

2023, it looked at topics that included cyber security and the skills gap. It also presented "Tackling the taboo", which brought together journalists, film-makers, a charity founder and a rape survivor and campaigner to discuss how to cover challenging material creatively.

The Society is grateful for the support its centres received from broadcasters,

production companies and universities in their regions. It would also like to express its gratitude for the hard work of the centre Chairs who stepped down during the year: Fiona Campbell (RTS Northern Ireland) and Stephanie Farmer (RTS Southern).



Membership & volunteers

*All Creatures
Great and Small
(Channel 5)*

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

12 RTS MEMBERSHIP

Despite the ongoing cost of living crisis RTS membership rose steadily throughout 2023, from 3,780 at the beginning of the year to end on 4,003 full members. There were 4,035 full members in 2021 and 4,767 in 2020.

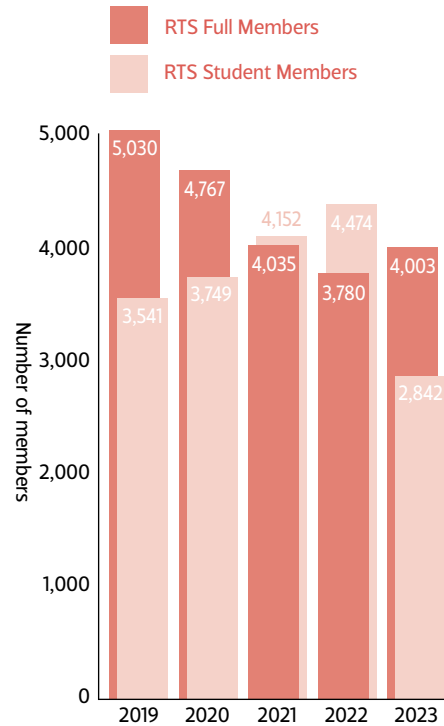
The number of new members joining the RTS during the year was higher than in 2022, reaching a total of 621, compared to 584 in 2022, 332 in 2021 and 363 in 2020.

The number of members leaving the RTS was lower than the previous year, with 398 discontinuing their membership in 2023, compared to 840 in 2022. The churn for 2023 was 10.5%, a considerable improvement on the 20.8% recorded in 2022. In 2021, 1,068 left the RTS (631 in 2020).

In 2023, 490 student members joined the RTS, 153 more than in 2022, demonstrating the Society's continuing ability to engage with young people. The RTS undertook a database hygiene exercise



RTS MEMBERSHIP



The Union Club in London (top)
and The Square Club in Bristol

for the longer-standing student members in 2023, which lowered the total to 2,842 (from 4,474 in 2022, 4,152 in 2021 and 3,749 in 2020). However, this current group are actively engaged with the RTS.

There is an attractive benefit offer for RTS Members, which includes:

- Membership of the Union Club in London
- Membership of the Square Club in Bristol
- Discounts for Broadcast and C21 subscriptions
- A discount on English Heritage membership
- Discounts for Clifton Hotels and Alchemist restaurants
- A discount on HMCA medical plans
- And a discount to Dartmoor Zoo.

In 2023, the Society added additional benefits, including discounts for Dell computer equipment, a discount for the Edinburgh TV Festival, and exclusive screenings for popular shows such as *After the Flood*, *Beckham*, *Loki*, *The Tourist* and *The Crown*.

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13 RTS RECOGNITION

The RTS is very grateful to its Royal Patron, HM King Charles III, 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.

Cambridge Convention after-dinner speaker Katherine Ryan

14 RTS VOLUNTEERS

The success of the Society's activities is dependent on the expertise and dedication of its many volunteers who plan and deliver different aspects of its programme.

These include not only the members of centre committees and national specialist committees, but awards jurors, contributors to Television, event speakers, panellists and producers.

Details of volunteers were recorded for insurance and health and safety purposes in the course of the year.

The RTS is extremely grateful for the huge contribution made by its volunteers,

whether as centre officers, jurors, panellists, producers or Trustees, who contributed an estimated 24,600 hours to Society activities in 2023.

In 2022, the figure was 23,000 hours. In the last comparable year before that, 2019, the figure was 27,700 hours, though the Society organised more events that year than in 2022, all of which were held in person.

Breakdown of
volunteer hours in
2023 Society
activities



Survivor (ITV)





The Martin Lewis
Money Show
Live (ITVX)

Financial support

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

15 PATRONS

The Society was thrilled to have had positive patron and sponsor engagement throughout the year. It welcomed one International Patron, HP With Intel, and one Patron, FLB Accountants. A few patrons decided to discontinue their support: Boston Consulting Group, MPC, NTT Data and PwC.

The RTS was also grateful for the sponsorship of the RTS Television Journalism Awards by Wolftech and Dataminr,

the RTS Programme Awards by Audio Network, the RTS Student Television Awards by Kinetic Content and the RTS Craft & Design Awards by Apple TV+.

The National Film and Television School and IMG Studios sponsored the RTS Futures Careers Fair, while Channel 4 was the principal sponsor of the RTS Cambridge Convention, with the support of Accenture, All3Media, Everyone TV, Pinewood Studios, Roku and Virgin Media O2.

The Society is grateful to all the patrons and sponsors that have been able to support its mission and activities.

16 FUNDRAISING ACTIVITIES

The Society's two wholly owned subsidiaries – RTS Enterprises Ltd, which organises awards events and conferences, and RTS (IBC) Ltd – saw their income increase this year.

During the year, RTS Enterprises Ltd held in-person Journalism, Programme and Craft & Design awards ceremonies, as well as the RTS Cambridge Convention. RTS (IBC) Ltd holds an 18% interest in the IBC conference and exhibition, which was held in September in Amsterdam.

The charity does not undertake any formal or organised fundraising activities, either directly or through a professional fundraiser or commercial participator or any person acting on its behalf. The Society does not engage in cold calling, door-to-door or street fundraising. Therefore, it does not target any vulnerable people.



The charity receives financial assistance for its work in the following ways:

- Patron support
- Membership fees
- The trading activities of its subsidiaries
- Income from investments.

No complaints about fundraising activities have been received in either this or the preceding year. However, if a complaint were to be received, we would undertake to resolve it promptly

and would refer it to the regulator if necessary.

The Trustees have decided that, given the low-key nature of fundraising efforts, and the lack of fund-raising with the public, there is no longer a requirement for the charity to be registered with the Fundraising Regulator. However, the Society endeavours to adhere to the standards of the Fundraising Code of Practice.

Succession (Sky/HBO)

The Trustees are of the opinion that the Charity's overall fundraising performance was good and was conducted fully in accordance with the above principles. We are extremely grateful for the generosity of all those who have given to the work of the charity over the years.

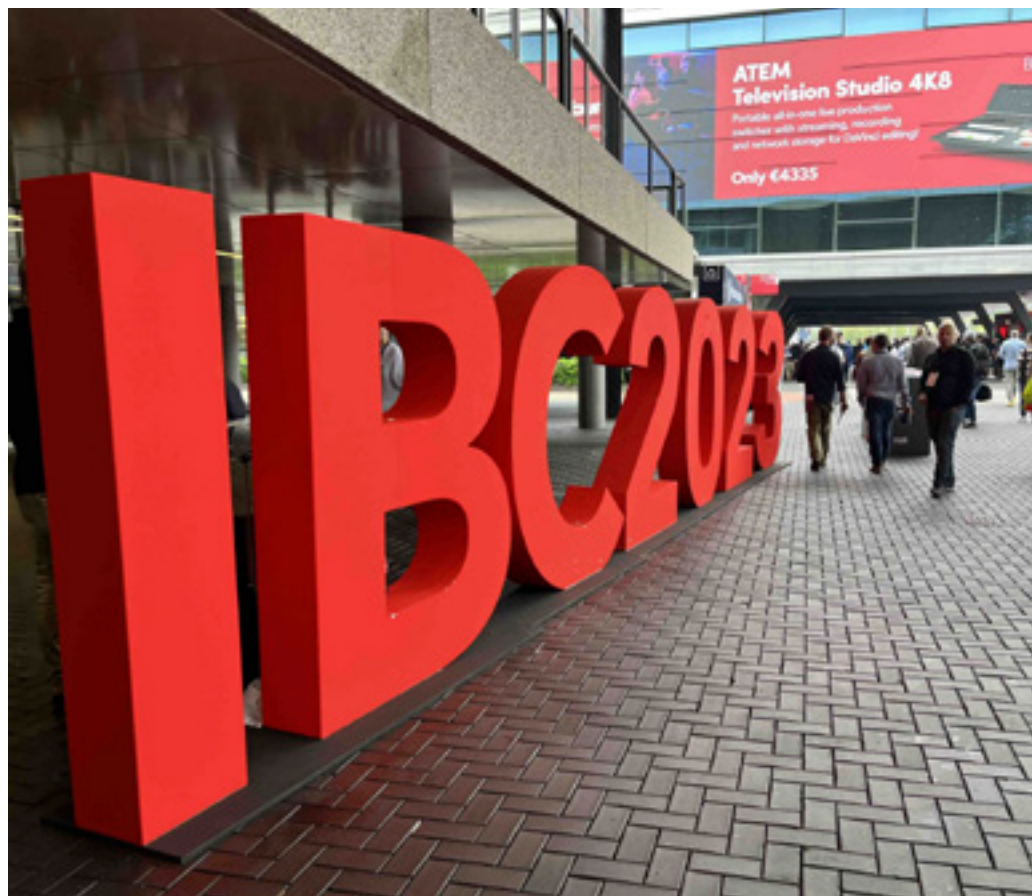
17 IBC

The international broadcasting technology exhibition and conference was held in Amsterdam from 15 to 18 September.

There were 43,070 attendees present this year from 170 countries and more than 1,250 exhibitors. In 2022, there were 37,070 attendees and more than 1,000 exhibitors.

More than 325 speakers addressed topics such as the Cloud, artificial intelligence, 5G, virtual and augmented reality, the metaverse, gaming and edge computing.

IBC 2023



18 SUSTAINABILITY

The Society is committed to reducing its environmental impact and improving the sustainability of its activities through its own actions and in conjunction with the other organisations with which it interacts. It has a formal sustainability policy, which is reviewed annually, as is the Society's environmental impact assessment.

At its physical events, the RTS works with event venues, suppliers and contractors to reduce waste and use recyclable materials. It also minimises the use of paper and, as a minimum, ensures all paper is FSC or PEFC chain-of-custody certified.

RTS events also address sustainability in the TV industry. In 2022, there were two events: "Sustainable TV studio

production: myth or reality" and "Sustainable TV production at home and abroad: is TV overheating the planet?". More events are planned for 2024.

The RTS offset 67.5 tonnes of CO₂e from the RTS Cambridge Convention in September through Carbon Footprint.

In 2019, the RTS gathered data from its London headquarters on electricity usage, waste, transport and used materials from 2019. Based on these, Albert's consultant calculated that HQ's annual emissions are just over 8 tonnes of CO₂e, equivalent to powering an average UK house for two years.

The RTS calculated its 2022 emissions using the www.carbonfootprint.com calculator and also re-calculated the 2019 emissions using the same tool to get the most accurate comparison. During this process, the Society realised there were some inconsistencies in the way numbers had been calculated in 2019. The emissions revealed by the new calculator show that the RTS had reduced its carbon footprint by 3.3 tonnes, from 12.4 tonnes CO₂e in 2019 to 9.1 tonnes CO₂e in 2022, the most representative year in terms of regular office activity post-pandemic.

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

19 GOVERNANCE

The Board of Trustees met four times in the course of the year (February, March, July and December). 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 Trustee meetings during 2023 was as follows: Jane Turton (Chair), 4/4; Lynn Barlow, 4/4; Julian Bellamy, 3/4; Simon Bucks 4/4; Mike Green, 4/4; Yasmina Hadded, 1/4; Kate Phillips, 1/4; Simon Pitts 4/4; Sinéad Rocks, 4/4; Sarah Rose 4/4; and Rob Woodward, 3/4.

The Trustees receive no remuneration for their work on behalf of the Society.

The Society is very grateful for the work of Rob Woodward, who stood down from the board at the end of 2023.



The Repair Shop (BBC)

20 DIVERSITY AND INCLUSION

The Society aims, across all its activities, to represent modern Britain in terms of race, class, gender, disability and geography.

The RTS bursary schemes seek to widen participation in the TV industry. All bursary scholars, who numbered nearly

350 past and present by the end of the year, and who are recruited from across the country, are from lower-income backgrounds. For the 2023 cohort, 32% are from an underrepresented ethnic background and 34% are disabled.

Since 2020, the *Television* editorial team has ensured that 20% of the magazine's features are written by people from non-white ethnic minority backgrounds.

The RTS events team endeavours to make sure panels are as representative as possible. Twenty-two per cent of speakers at September's Cambridge

Convention were from non-white ethnic minority backgrounds and 7% had disabilities.

There were also RTS events during the year that threw a spotlight on diversity.

The National Event in April, "Legacy of the Black Square", examined the impact that the murder of George Floyd has had on programming and commissioning.

The Society's structure of 15 regional centres ensures that it reaches people across the British Isles.

RTS awards, which are decided by juries, are representative of a diverse country. For the RTS Programme Awards 2023, for example, 30% of the jurors described their background as non-white ethnic minority and 57% were women.



'Tonight we celebrate, tomorrow we do again: A disability access journey', with Simon Minty and Steph Lacey at the RTS Cambridge Convention

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ROYAL PATRON

His Majesty King Charles III

BOARD OF TRUSTEES

Trustees' biographies continue on page 57 ►



RTS CHIEF EXECUTIVE

Theresa Wise MBE has been Chief Executive of the Royal Television Society since 2013. Previously, she worked for the Walt Disney Company and, prior to that, Accenture.



CHAIR OF RTS TRUSTEES

Jane Turton OBE has been Chief Executive of All3Media since 2015. Before joining All3Media in 2008 she was ITV's Director of Commercial and Business affairs.



VICE-CHAIR OF TRUSTEES

Simon Pitts has been Chief Executive of STV since 2018. Previously, he was Managing Director of Online, Pay TV, Interactive and Technology at ITV.



RTS HONORARY SECRETARY

Simon Bucks is responsible for RTS governance and awards. He is Director of RTS (IBC) Ltd and RTS Enterprises Ltd, and formerly CEO of BFBS



RTS HONORARY TREASURER

Mike Green is a Fellow of the Institute of Chartered Accountants in England and Wales, and a former Deputy Group Finance Director of ITV.



RTS TRUSTEE

Lynn Barlow is Chair of RTS West of England and Assistant Vice-Chancellor, Creative and Cultural Industries Engagement at the University of the West of England.

BOARD OF TRUSTEES

► Trustees' biographies continued from page 56



RTS TRUSTEE

Julian Bellamy has been Managing Director of ITV Studios since 2016. He is a former Head of Programming at Channel 4 and Controller of BBC Three.



RTS TRUSTEE

Yasmina Hadded has been Director of Legal and Business Affairs, Scripted Series, at Netflix since 2018 and previously worked at Lookout Point and Fifty Fathoms.



RTS TRUSTEE

Tim Hincks co-founded award-winning independent producer Expectation with Peter Fincham in 2017. He was previously Global President of Endomol.



RTS TRUSTEE

Kate Phillips has been BBC Director of Unscripted since 2022. During the pandemic, she was acting Controller of BBC One and, before that, Controller, Entertainment.



RTS TRUSTEE

Sinéad Rocks is Channel 4's first Managing Director for Nations and Regions and is the lead executive at the broadcaster's new National HQ in Leeds.



RTS TRUSTEE

Sarah Rose is President, Channel 5 and UK Regional Lead, Paramount Global. She previously worked at Channel 4 and ITV.

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Royal Patron

His Majesty King Charles III

Vice-Presidents

David Abraham

Dawn Airey

Sir David Attenborough OM CH
CVO CBE FRS

Baroness Floella Benjamin OBE

Mike Darcey

Greg Dyke

Lord Hall of Birkenhead

Lorraine Heggessey

Armando Iannucci OBE

Ian Jones

Baroness Lawrence of Clarendon OBE

David Lynn

Sir Trevor McDonald OBE

Ken MacQuarrie

Gavin Patterson

Trevor Phillips OBE

Brandon Riegg

Stewart Purvis CBE

Sir Howard Stringer

Officers

Jane Turton OBE, Chair of RTS Trustees

Simon Pitts, Vice-Chair of RTS Trustees

Simon Bucks, Honorary Secretary

Mike Green, Honorary Treasurer

Board of Trustees

Jane Turton OBE (Chair)

Lynn Barlow

Julian Bellamy

Simon Bucks

Mike Green

Yasmina Hadded

Tim Hincks

Kate Phillips

Simon Pitts

Sinéad Rocks

Sarah Rose

Centre Chairs

Lynn Barlow, Chair, West of England Centre

Phil Barnes, Chair, London Centre

Agnes Cogan,

Chair, Republic of Ireland Centre

Michael Donnelly, Chair, Yorkshire Centre

Kully Khaila, Chair, Midlands Centre

Jennie Marwick-Evans,

Chair, RTS Technology Centre

Joanna Makepeace-Woods,

Chair, North East and the Border Centre

Sarah McCaffrey,

Chair, Northern Ireland Centre

Stephen O'Donnell, Chair, Scotland Centre

Stuart Ray, Chair, Southern Centre

Cameron Roach, Chair, North West Centre

Siobhan Robbie-James,

Chair, Devon and Cornwall Centre

Edward Russell, Chair, Wales Centre

Rachel Watson, Chair, East Centre

Committee Chairs

Awards Policy and Fellowship

Simon Bucks

Craft & Design Awards

Ade Rawcliffe

National Events

Clare Laycock

Education

Graeme Thompson

RTS Programme Awards

Kenton Allen

RTS Futures

Alex Wootten

RTS Digital Innovation Bursary

Simon Pitts

RTS Student Television Awards

Sinéad Rocks

RTS Television Journalism Awards

Adrian Wells

RTS Young Technologist Award

Terry Marsh

Head Office

Chief Executive Theresa Wise MBE

PA to the CEO Emma Sherborne

Finance Director Andrea Elsworth

Financial Controller Zahid Javed

Finance Manager Rhiana Gold

Finance Assistant Michaela Kinsella

Corporate Development Manager Kasia Moleda

Head of Education and Bursaries Emma Nicholson

Bursaries Manager Megan Patten-Fellows

Centres Manager Gemma Maramis

Bursaries and Centres Administrator Paige McLaughlin

Events

Head of Events Jo Sampson

Events Manager Kirsty Whittaker

Events Manager Jemima Debenham

Senior Events Co-ordinator Daisy Lane

Membership

Head of Membership Lewis Butcher

Membership Co-ordinator Ruqiyah Ali

Publications

Editor, Television Steve Clarke

Deputy Editor, Television Matthew Bell

Production and Design, Television Gordon Jamieson

Editorial Adviser Sue Robertson

Digital Team

Head of Digital Kate Holman

Content Editor Harry Bennett

Content Executive Ella Christian-Sims

Content Executive Joe Mollander

National events

The RTS organised 25 national public events in 2023 and a further 100 through its local centres

January

18 January Brand-funded entertainment: Is this the next generation of TV?

23 January Riding the audio wave: How podcasts are taking the TV industry by storm

February

7 February RTS Futures Careers Fair:

- House of the Dragon masterclass
- Your career in technical and operational environments
- Get ready for your TV job
- Behind the mask: How to launch a global phenomenon, from commission to clues to costume
- What is television really like? Reports from the first six months
- National Film and Television School: Why would you work in a TV studio?

21 February Fixing the skills shortage: Recruiting for the future of the industry

21 February I Am Ruth Q&A



March

7 March RTS Futures: *His Dark Materials*

April

24 April Game on! The new world of opportunity in franchises across video games and TV

25 April S4C 40th birthday: *Y SŴn (The Noise)*

26 April Legacy of the Black Square

May

16 May In conversation with Zai Bennett

June

5 June Eurovision 2023: meet the team behind the greatest show on earth

8 June RTS Futures: The ultimate guide to getting a job in TV

13 June RTS Futures/National Event: Anatomy of a hit: *The Traitors*

29 June AI: The new frontier for journalism

April: *Y SŴn (The Noise)*

October: 'The art of the
reboot' – *Big Brother*

July

3 July RTS Futures: Discovering new voice and stories in documentaries

6 July *World on Fire* Q&A

13 July RTS Futures: Anatomy of a hit: *The Tinder Swindler*

September

6 September RTS Futures: How to get into screenwriting

14 September Steve Hewlett Memorial Lecture, given by John Ryley, Lyse Doucet and Steve Rosenberg

October

9 October Lights, camera, AI: The art of the possible from script to screen

13 October RTS Futures: Network your way into TV

17 October The art of the reboot

November

14 November RTS Futures: Christmas quiz

20 November BBC Studios events: A masterclass in major events with Claire Popplewell and team

December

18 December *Boat Story* Q&A



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The RTS in the
nations and regions

CYMRU WALES

In 2023, the centre held eight events, compared with seven and one visit in 2022, four in 2021 and six in 2020.

The BBC's New Broadcasting House in Cardiff was the venue for a January panel discussion, presented by ScreenSkills and RTS Cymru Wales, on freelance working in TV. It was part of an afternoon of sessions produced by the BBC Academy's Production Unlocked initiative.

In the same month, the centre hosted an event at the Tramshed's cinema on ITV series *Cold Case Forensics*, which

RTS Cymru Wales premiered the first episode of the new series of *Doctor Who* (BBC)

was made in Wales and edited by one of the centre's committee members, Rahim Mustafa. A screening of the episode about the murder of Lynette White in the Cardiff area during the 1980s was followed by a Q&A.

In February, the Tramshed hosted an event on sports documentaries, which featured Julian Carey, Commissioning Editor at BBC Cymru Wales and Carolyn Hitt, the Editor of BBC Wales Sports, as well as programme-makers.

The RTS Cymru/Wales Television Awards were held in May at the Royal Welsh College of Music and Drama and hosted by TV weatherman Owain Wyn Evens, in front of an audience of 350-plus. The awards included both professional and student categories.

On the 60th anniversary of *Doctor Who* on 23 November, the centre partnered with *Bad Wolf* and the BBC for the premiere of "The Star Beast", which marked showrunner Russell T Davies's return to the sci-fi show. The Chapter Arts Centre in Cardiff welcomed Davies and executive producer Jane Tranter to discuss the new series with *Doctor Who Unleashed* host Steffan Powell.



The Winter King ITV

In December, USW's Atrium building in Cardiff hosted a discussion of ITVX's Arthurian drama, *The Winter King*, featuring key crew and the actor Emily John.

The Christmas Quiz was held in December, the final event overseen by highly valued centre administrator Hywel William after more than a decade in the job.

Edward Russell, Chair

DEVON AND CORNWALL

The centre held three events during the year, compared with three in 2022, six in 2021 and two in 2020.

In March, the Student Awards were held in Falmouth, Cornwall, and hosted by David Potts from ITV2 reality show *Kavos Weekender*. Film director Mark Jenkin, known for his award-winning film *Bait*, took part in an on-stage Q&A.

RTS West of England continued to invite submissions from Devon and Cornwall to its industry awards to allow the centre's creative content-makers to put their work up against a greater variety

of competition and have their work seen more widely.

The centre held a masterclass on post-production at the Arts University Plymouth in June. Attendees gained an insight to the technology and techniques of picture grading and audio mixing with senior colourist Sharney Adams and Jeremy Lock, Head of Audio from Twofour Post.

“Breaking into media” was held at Plymouth Marjon University in November and welcomed more than 150 attendees from universities and colleges from across Devon and Cornwall. Twenty industry professionals gave up their time to be at the event. The keynote speaker was Monty Halls of Seadog TV & Film Productions

Siobhan Robbie-James, Chair



EAST

During 2023, the centre held nine events, one of which was in partnership with another RTS centre. In 2022 there were five events, two in 2021 and five in 2020.

In March, the centre hosted a panel about the RTS Bursary Scheme at the Watersprite Student Film Festival in Cambridge, as part of its BBC Three Creative Futures Day. The event was attended by 200 local sixth formers and several hundred other students joined online from around the country.

In the same month, in Cambridge,

RTS East Student
Television Awards
winner *Rise*

RTS East assembled an expert panel to talk to local production companies and freelancers about boosting production in the region.

The centre split its student and programme awards into two separate events for the first time in 2023 to give student film-makers their own bespoke event and also widen its geographical

reach by hosting the events in two different cities. The Student Television Awards were held in March at Anglia Ruskin University in Cambridge, with the ceremony hosted by Mousumi Bakshi from *BBC Look East*.

The Programme Awards were held in June at Yalm in the Royal Arcade, Norwich, and hosted by the comedy writer Karl

RTS East and
RTS London
co-hosted the
event 'Televising
violence against
women and girls'



Minns. The BBC Two film *Two Daughters* picked up two prizes: Factual – Documentary and On-Screen Personality for its presenter, Stacey Dooley and its subject, Mina Smallman.

In September the centre hosted “Meet the factual commissioners” in Cambridge, with a panel of seven commissioners from major broadcasters and streamers.

In October, the centre co-hosted “Televising violence against women and girls” in partnership with RTS London at

the Everyman Kings Cross in London. The panel comprised film-makers and two mothers of women who had been murdered and who had taken part in documentaries about their daughters’ lives. Both Dooley and Smallman were on the panel.

The centre hosted three networking events during the year after members asked for more opportunities to meet and exchange ideas.

Rachel Watson, Chair

ISLE OF MAN

All centre activity was paused during the year, as it had been in 2022. Three events were run in both 2021 and 2020.

LONDON

London held 10 events in 2023, two of which were in partnership with another RTS centre. In 2022 it held 11, two of which were also in partnership with other centres. In 2021, there were 18 events, three with other RTS centres. In 2020, it hosted 17 events, as well as helping (with RTS Yorkshire) to organise two outings of the RTS Nations and Regions Quiz.

London began its 2023 events in mid-February with “How to win the Eurovision Song Contest” at the 100 Club on Oxford Street. The evening featured a special musical performance from Abalicious, a tribute to 1974 winners ABBA, and an acoustic set from former UK entry SuRie.

Later that month, in partnership with RTS Technology Centre, London hosted “Operation Lion: Broadcasting a nation’s once-in-a-lifetime event” at the Regent Street Cinema.

In March, “Unlocking the BBC archive” was held at the Everyman King’s Cross.

The same month, the centre’s Student Awards ceremony was live streamed from the home of the Magic Circle and hosted by the magician Harry De Cruz.

A stylish Walter Presents tech thriller, *Mobile 101: The Nokia Story*, was the subject of a live online event in May.

Later that month, former camera-women and trainer Dierdre Mulcahy gave the “Production in your pocket” session.

May also saw the launch of the new monthly *The Television Podcast* from RTS London. The first episode put a spotlight on two global TV events taking place in the UK, Eurovision and the King’s coronation.

An interview with Harvey Goldsmith, conducted by broadcaster Andrew Eborn in July, was the subject of one of the centre’s most popular podcast episodes. It was also published as a YouTube video, *Live Aid at 38: The Harvey Goldsmith interview*.

In September, “TikTok talent: Creating content for TV success” was a star-studded discussion at TikTok’s London HQ featuring comedian Munya Chawawa and BBC Radio 1 Breakfast DJ Greg James.

October’s “Televising violence against women and girls” was co-produced with RTS East. It brought together the film-makers and victims’ families from three extraordinary programmes, all of which have gained critical acclaim, *Two Daughters*, *Libby*, *Are You Home*



RTS Midlands hosted the premiere of Sir Lenny Henry’s ITV drama *Three Little Birds*

Yet? and *24 Hours in Police Custody*.

In November, “Portrait Artist of the Year at 10” told the fascinating story of the Sky series from commission to legacy.

In the same month, “The ethics of true crime” explored how UK broadcasters and production companies can work together to incorporate better journalistic practices into the true crime genre.

Phil Barnes, Chair

MIDLANDS

In 2023, Midlands held 11 events. The centre put on nine events in 2022, two in 2021 and six in 2020.

The year began with the premiere of ITV drama *Nolly*, after which writer Russell T Davies took audience questions alongside

director Peter Hoar and cast members Bethany Antonia and Augustus Prew.

In February, the centre hosted its annual Baird Lectures, which were delivered this year by Head of BBC Drama Village Will Trotter (Off Screen) and actor Adrian Lester (On Screen).

The centre’s Student Television Awards took place in April, hosted by BBC iXtra’s Theo Johnson and podcaster Summaya Mughal. Sir Lenny Henry selected his overall winner from the evening, Nottingham Trent University student Julia Irastorza Torres for her animation *Orange Striped Socks*. For a second year, the RTS Student Awards were preceded by an afternoon of skills sessions for students. The workshops were delivered in partnership with the BBC Academy.

In May, RTS Midlands co-hosted an event celebrating the hit BBC comedy *Man Like Mobeen*. The screening was followed by a Q&A with multiple RTS award-winner Guz Khan.

In June, the writer, director and actors involved in *The Effects of Lying* took part in a Q&A, following a screening of the ITVX film at Birmingham Indian Film Festival, an event held in partnership with RTS Midlands.

The centre hosted a networking

RTS Midlands hosted a screening and Q&A of *Brawn: The Impossible Formula 1 Story* (top); RTS North East and the Border held one for *Typist Artist Pirate King* (bottom)



event before the Worcester Film Festival Awards ceremony in September.

In October, the centre hosted the premiere of Sir Lenny Henry's new ITV drama *Three Little Birds* in Birmingham, followed by a discussion hosted by ITV News's Suzanne Virdee.

In October, RTS Midlands celebrated the BBC sketch show *Goodness Gracious Me* with original cast members Nina Wadia and Kulvinder Ghir alongside writer Sanjeev Kohli.

The centre and Disney+ hosted a screening of the platform's latest sports documentary series *Brawn: The Impossible Formula 1 Story*. The event was followed by a Q&A with the makers of the series.

The centre's Programme Awards took place in Birmingham in late November and attracted 430 guests. Baird Medals were presented to Leicester actor Richard Armitage and Brummie casting director Shaheen Baig. Kully Khaila, Chair



NORTH EAST AND THE BORDER

During the year, the centre organised three events. It put on five in 2022, four in 2021 and five in 2020.

In February 2023, the NETB Awards, featuring both professional and student categories, was hosted by comedian and screenwriter Jason Cook. Local actor turned presenter Robson Green was honoured with the Outstanding Contribution award in front of more than 400 guests at the Hilton in Gateshead.

At the end of the year, Carol Morley's film about a Sunderland artist, *Typist Artist Pirate King*, had a screening organised by Sunderland Shorts and Sunderland Culture, with support from RTS North East and the Borders and Film Hub North. In the Q&A that followed, Morley spoke about the mental health and religious themes that led to Audrey



An RTS North West event on *Boiling Point* discussed its transition from short to film to TV series (BBC)

Amiss dropping her studies at the Royal Academy and settling on a career as a civil service typist.

The film was screened as part of a day of activities at the Fire Station. Two hundred students and staff from the five North East universities (Durham, Newcastle, Northumbria, Sunderland and Teesside) took part in a series of presentations about breaking down the barriers to a career in the screen sector. Among the speakers were RTS Head of Education Emma Nicholson and RTS Scholar Saleem Miah.

Joanna Makepeace-Woods, Chair

NORTH WEST

The centre held nine events in 2023. The previous year, it hosted seven events, with two award ceremonies in 2021 and nine events in 2020.

In March, the centre's Student networking day saw more than 200 students from across the region attend a series of panel sessions and masterclasses at

Dock10, Media City, Salford.

The cast of *Waterloo Road* presented the prizes at the centre's Student Television Awards in March at The Alan Hotel in Manchester.

May saw a screening of Monster Films' *Wrongly Accused*, followed by a panel discussion produced in partnership with CBS Reality.

The same month, the centre organised a screening of the series 8 finale of *Inside No 9*; "The Last Weekend" was shot in the North West by Ian Bevitt. The director joined Steve Pemberton and Reece Shearsmith on the panel.

Later in May, the centre hosted the RTS Story Conference at the Liverpool Everyman Theatre. Writers speaking included Sally Abbott, Helen Black, Jamie Carragher, Chloe Moss and Tony Schumacher. The event was hosted in partnership with Culture Liverpool, BBC WritersRoom, Liverpool Everyman and WoWFest.

In June, the Tony Wilson Memorial Lecture was delivered by former Granada exec David Liddiment, with Nicola Shindler conducting the post-lecture Q&A.

In September, the centre looked at how BBC Three North West film *Stranger*

in *My Family* was developed and produced in an event at the Everyman Manchester.

Later that month, the centre turned the spotlight on *Boiling Point*, as key talent behind the BBC One drama, including director Philip Barantini, discussed how it made the transition from a short to the cinema to the small screen.

The RTS North West Awards were held in late November at the Kimpton Clocktower, with 559 seats sold. The Judges Award was presented to Barbara Slater, Director of BBC Sport.

Cameron Roach, Chair

NORTHERN IRELAND

The centre held four events during the year. In 2022 there were six, seven in 2021 and six in 2020.

In March, the Student Television Awards were held at the Black Box, Belfast. The Joe McKinney Memorial Keynote Speech was delivered by Jannine Waddell, MD of Waddell Media.

In May, the centre hosted a session at Production Unlocked Belfast, featuring leadership coach Sheila Robinson and

Fiona Campbell – Controller, Youth Audience, BBC iPlayer and BBC Three, as well as the then RTS Northern Ireland Chair – in a career development session called “Making your own luck”.

In June, Belfast City Hall was full with 350-plus guests attending the centre’s Programme Awards, hosted by drag artist Blu Hydrangea. Attendees included James Martin, James Nesbitt, Jed Mercurio and *Derry Girls* star Jamie-Lee O’Donnell.

The Dan Gilbert Memorial Lecture 2024 was delivered by BBC Chief Content Officer Charlotte Moore at the Belfast Media Festival. Her speech focused on the importance of authentic storytelling, highlighting the importance of Northern Irish productions.

Fiona Campbell stepped down as Chair during the year, with Sarah McCaffrey taking on the role.

Sarah McCaffrey, Chair



Outstanding Newcomer award winner James Martin at Gradaim RTS

REPUBLIC OF IRELAND

The centre held six events during the year. There were three events in 2022, five in 2021 and four in 2020.

In February, RTÉ gave the centre the use of Studio 4, its biggest TV studio, for its Student Television Awards. The National Film School at IADT almost achieved a clean sweep of the principal prizes, with its students taking home the Animation, Drama and Factual awards.

In March, the centre’s professional awards, Gradaim RTS, were celebrated in Galway, as TG4, the Irish-language channel based in the west of Ireland, was the main sponsor. Belfast actor James Martin, who starred in the Oscar-winning short film *An Irish Goodbye*, was presented with the Outstanding Newcomer prize.

In April, the centre organised a memorial event to celebrate the life of Peter McEvoy, a long-standing and highly active member of its committee who died suddenly in October 2022.

In September, TV producer John

O'Regan gave a masterclass on the art and craft of editing the wildly popular RTÉ One show *Reeling in the Years*, now in its fifth series.

The inaugural Gay Byrne Memorial Lecture – on the theme of Public Service Broadcasting: what it is, what it for, and what is its future – was delivered by Moya Doherty, former chair of the RTÉ Board.

In December, the centre hosted an online panel discussion about TG4's Dublin-based drama *Northern Lights*, which featured writer and lead actor Stephen Jones and co-lead Elva Trill.

Agnes Cogan, Chair

SCOTLAND

The centre held nine events during the year. There were 12 in 2022, seven in 2021 and five in 2020.

In March, the RTS Scotland Student Television Awards returned to St Luke's in

Glasgow, where they were hosted by STV News entertainment reporter Laura Boyd.

In the same month, the centre, in partnership with ScreenSkills, hosted the

online “Roles in locations management”, the latest in a series of workshops under the Select Sessions employability training scheme banner.



Also in March, following the huge success of its “The Big Connection” unscripted TV session in October 2022, ScreenSkills and RTS Scotland, hosted an event on scripted television.

At the end of the month, first-time TV writer, Aberdonian David Macpherson, brought together members of the production team from Prime Video supernatural thriller *The Rig* for an online event to discuss how they made big-budget drama in a Leith studio.

View from the Terrace began life as a podcast but is now a hit weekly BBC Scotland football show, mixing chat and comedy. At Edinburgh Napier University in April, the programme's producers from Studio Something discussed how they transferred the podcast to TV.

Northern Lights (TG4)



The Rig (Prime Video)

In June, the RTS Scotland Programme Awards returned to The Old Fruit Market in Glasgow. They were hosted by Sanjeev Kohli and Shareen Cutkelvin, and drew an audience of more than 300 guests.

“The Big Connection: Production management special”, another RTS Scotland/

ScreenSkills partnership, was held at BBC Studios in Glasgow in October.

There were two further ScreenSkills/ RTS Scotland events during the year, focusing on the sound department and broadcast engineering.

Stephen O'Donnell, Chair

SOUTHERN

The centre held five events in 2023. There were five events in 2022, three in 2021 and five in 2020.

In March, the centre hosted “In conversation with Phil Grabsky”. Students were fascinated to hear how Grabsky filmed the award-winning *Afghanistan, My Country, My Childhood*, which follows the life of a young boy growing up after the liberation of his country from Taliban rule.

The Southern Student and Professional Awards were held in April at Winchester Guildhall in front of an audience of 160, following two years of online awards. The hosts were David Allard from BBC South and ITV Meridian’s Sangeeta Bhabra.

In July, the centre held “An evening with Ken Loach” in collaboration with Dorset Equality Group and Bournemouth University. Chaired by Dr Trevor Hearing and Stephanie Farmer, the audience of 150 heard the veteran director reaffirm his passion for making films about social inequality with anecdotes from his career in TV and film.

Towards the end of the year, Stephanie Farmer stepped down as Chair, with Stuart Ray taking on the role.

Stuart Ray, Chair

RTS TECHNOLOGY CENTRE

During the year, the centre held seven events, one of which was in partnership with another RTS centre. There were six in 2022, seven (when it was still called RTS Thames Valley) in 2021 and 12 in 2020.

The first event of the year in February was held in partnership with RTS London at the Regent Street Cinema, “Operation Lion: Broadcasting a nation’s once-in-a-lifetime event”.

In March, the centre co-hosted a one-day event with Marlow Film Studios, “Buckinghamshire: delivering world-leading education pathways for film & TV”, at the National Film and Television School in Beaconsfield.

In the same month, it also hosted an early evening lecture, “You too can work in TV” at Bucks New University.

In May, the centre had an exhibition stand at the Media Production & Technology Show.

In July, the centre visited Cinelab in Slough, with the host, Cinelab MD Adrian Bull, confirming that film is very much alive and kicking.

The centre tackled the topic of cyber security in October at IMG Studios.



An enlightening panel discussion was preceded by a tour of the studios.

The centre’s last two events of the year in November couldn’t have been more different. The first, via Zoom, “Tackling the taboo”, brought together journalists, film-makers and a charity founder as

well as a rape survivor and campaigner, to share their insights and experience of making TV. The second was in-person and a follow-up to the March event at Buckingham New University about the skills gap.

Jennie Marwick-Evans, Chair

Film is alive! Adrian Bull, MD of Cinelab, which RTS Technology Centre visited in summer 2023

WEST OF ENGLAND

The centre put on 12 events in 2023. It held nine in 2022, five in 2021, eight in 2020 and 11 in 2019.

The centre teamed up with BBC Academy to deliver a session during the latter’s Production Unlocked series in Bristol in mid-January, aimed at an RTS Futures audience and looking at career strategy, tactics and career routes into television.

In February, the centre’s Student Television Awards were held at the Watershed. Natural history film-maker and presenter Ash Kapur gave a keynote address.

In March, the centre welcomed the

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first production from Sid Wild in Bristol, with a preview of episode 1 of *Rain Dogs* from producer Ciara McIlvenny and cast members Ronke Adekoluejo and Jack Farthing.

In April, in partnership with Wildscreen and Keo Films, RTS West of England put on a preview screening of Oscar winner

James Read's new series for Netflix, *Chimp Empire*, followed by a Q&A.

The centre's main awards – the second in six months to get them back in sync, post-Covid – were held at the end of April. Once again, entries were invited from RTS Devon and Cornwall. The Bristol Old Vic welcomed a full house of more

than 400 guests, who included *Outlaws* cast Gamba Cole, Jessica Gunning, Clare Perkins and Rhianne Barreto and Tala Gouveia from ITV's *McDonald & Dodds*.

Every year the centre arranges a dinner for CEOs and creative directors of the city and region's indies and broadcasters. At the beginning of May, 50 guests joined

ITVX comedy *Ruby Speaking*

the centre and heard *Broadcast* editor Chris Curtis kick off the evening with his reflections on Bristol's production community.

Later that month, the centre hosted an exclusive preview of new Bristol comedy, *Ruby Speaking*, written and starring Jayde Adams.

In September, Channel 4 Drama Commissioner Gwawr Lloyd talked about the broadcaster's new writers project in the South West, which was then in its second year.

In both October and November, the centre held freelancer networking events at The Square, one for craft freelancers, the other for directors and producers.

In November, the centre hosted an exclusive preview of *Archie* – the story of Cary Grant, Bristol's Hollywood superstar – from ITVX. Writer Jeff Pope and actors Laura Aikman and Calam Lynch joined some of Grant's uber fans at the Watershed.

The centre's annual Futures Festival at M Shed in Bristol, brought 20 indies and post-houses, together with 250 students from across the region, for a series of talks and networking opportunities.

Lynn Barlow, Chair

YORKSHIRE

The centre held six events this year. It put on six events plus one in partnership with RTS London in 2022, five in 2021 and 12 in 2020.

The centre revisited an event from 2022, which met the participants of BBC documentary, *Gentleman Jack Changed My Life*. In February, it caught up with them at an event hosted by York St John University.

The RTS Yorkshire Student Television Awards took place at Leeds Conservatoire in March.

In July, the centre held its well-attended Programme Awards “nominations announcement” event at Headingley Heart, a space that puts its profits back into the local community.

In October, an event showcased two unscripted shows made in the region. Fiona Thompson interviewed Paul Wells, series director of BBC One documentary *Soldier* and Mark Tattersall, executive producer of Channel 4’s *Top Guns: Inside the RAF*.



Top Guns: Inside the RAF (Channel 4)

RTS Yorkshire revisited a 2022 event with participants of the documentary *Gentleman Jack Changed My Life*

The same month, the awards were held at a new venue, the Headingley Cricket and Rugby League stadium. They were presented by ex-Leeds Rhinos and England international Jamie Jones Buchanan, and attended by Rob Burrow and his family. The documentary about Burrow’s fight against motor neurone disease and his inspirational charity work was a double-winner for *BBC Breakfast*.

The centre’s final event of the year was a response to the needs of colleagues in Higher Education who had expressed concerns about some networking events excluding students who might have social anxiety or struggle with noisy, high-pressure environments. The Student Supper in November was designed to be a convivial and enjoyable event where students could talk to industry professionals.

Lisa Holdsworth, Chair in 2023,
Michael Donnelly,
Chair from February 2024

Part Two

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 14 active centres in the East, Devon and Cornwall, London, Midlands, North East and the Border, North West, Northern Ireland, Republic of Ireland, Scotland, Southern Counties, Thames Valley (now renamed the RTS Technology Centre), Wales, West of England and Yorkshire.

The Society has three 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, and RTS Academy Limited, which was incorporated on 4 July 2023, whose principal activity is the development of online

education courses in television-related subjects. It is our intention to launch the modules in September 2024.

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

- The Chair of the Board of Trustees
 - The Vice-Chair of the Board of Trustees
 - The Honorary Secretary
 - The Honorary Treasurer
 - One Person elected by the Principal Patrons Group
 - One person elected by those members of the Centres' Council who represent centres in Scotland, Wales, NI and the RoI
 - One person elected by those members of the Centres' Council who represent centres in England
 - Such numbers (not exceeding six) of additional persons co-opted by the Board of Trustees as the Board of Trustees may from time to time decide.
- All Trustees are appointed for three-year terms, renewable for a further two terms subject to Trustee review of performance at each renewal.

Selection of Trustees

The Trustee body seeks to represent a wide range of operators and skills in the

broader television and media industry. Due regard is given to diversity and inclusivity and to the range of skills of Trustees. The Articles of Association require a Trustee to be a full member of the Society. The Trustee body is also required to ensure representation of the Principal Patron members, the centres of the home nations, and the centres of the English regions. The performance of individual Trustees is reviewed at the end of any period of office before reappointment is considered.

Induction of new Trustees

There is a substantial document made available to all new Trustees and this is supported by face-to-face discussion and conversation with senior staff and officers. The induction document sets out the vision, mission and values of the Society, strategic plans, risk register, articles of association and other legal requirements, roles descriptions of board officers, the latest Report and Accounts and other relevant policies. New trustees are already aware of the Society and its role as a charity in promoting the art and science of television as a public benefit. Indeed, many have been regularly

involved in our charitable activities before appointment to the Board.

Royal Patron and Vice-Presidents

The Society has appointed a Royal Patron and Vice-Presidents, who contribute to the Society but do not have a functional role in its governance. The Society is proud that HM King Charles III has been its Royal Patron since 1997.

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

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

Key management

The Board of Directors, who are the Society's Trustees, are responsible for the running and operation of the Society and have delegated the day to day administration of the Society to the Chief Executive, Theresa Wise.

All Trustees give their time freely and no Trustee received any remuneration

during the year. One Trustee was paid for separate services, relating to writing articles for the magazine, and received £1,652 in 2023 (2022: £nil). Details of Trustees' expenses are disclosed in note 11 to the accounts.

Pay policy for senior staff

The Chief Executive's total remuneration consists of a fixed element (which is reviewed annually) and a performance-related element. The fixed element for 2023 was £186,820 (2022 – £185,000) and the performance-related element was amended to one-fourth of salary (a maximum of £46,705).

The bonus objectives are reviewed annually to provide stretching targets that contribute to the achievement of the Society's strategic objectives. In 2023, the financial and non-financial targets were achieved and the bonus award as a percentage of salary in 2023 was 25%, £46,705 (2022 – 21.25%, £39,000).

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, controls and mitigations are summarised on the right of this page.

Audit Committee

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

The Audit Committee also meets with the external auditor to review the annual accounts and audit findings and conducts a periodic review of the effectiveness of external audit.

Risk

Control and mitigation

Loss of income from Patrons

- Account management of Patron relationships
- Patrons represented on Board
- Chief Executive has a remit to address stakeholder expectations
- Addition of new Patrons
- Alternative events and methods of communication to engage Patrons during conditions such as those during the pandemic

Loss of income from conferences and events

- Strong methodology for programme development and marketing
- Sponsor and Society responsibilities clearly defined
- Society retains editorial control
- Ensure maximum coverage for sponsor when events are adapted online

Loss of income from IBC

- Representation on IBC Board
- Regular updates on progress towards a 2023 event
- Focus on core business
- IBC management present annually to Trustees

Economic impact on media industry revenues

- Reserves position
- Coronavirus Business Interruption Loan drawn down in 2021
- Society now represents a broader section of the industry
- Strategic review took place in 2021 and action is in progress

Data protection and cyber security

- No customer financial details are held on RTS databases
- IT security audits
- GDPR controls and training

Awards quality control

- Use of mature third-party software
- Well-managed and high-calibre jury system
- Data entry and voting double checked
- Jury guidelines regularly reviewed

Academy Development

- Industry research
- Advisory group in place
- Measured approach to production to mitigate costs
- Regular updates to Trustees

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.

The Society seeks to maintain and strengthen its position as the leading impartial platform for delivering these objects through events organised by head office staff or through its 14 national and 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 2023

There was a vibrant programme of in-person and virtual events produced to fulfil the Society's 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.

During the year, the Society was able to host a successful RTS Cambridge Convention, RTS Programme Awards, RTS TV Journalism Awards, RTS Craft & Design awards and many other in-person events.

The IBC exhibition was held in September 2023.

Management continued to take steps to reduce costs and safeguard cashflow.

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 general or free reserves to enable the Society to properly plan its activities and cope with unforeseen circumstances.

The policy also recognises that the reserves that represent the restricted

and designated funds of the Society are not freely available and thus need to be distinguished from free reserves.

The structure of television, broadcasting and related audiovisual enterprises remain dynamic, as the ease of digital transport and copying, and the proliferation of new delivery channels and reception devices continues unabated. The impact of the Covid-19 pandemic has led to business models being reassessed. The organisations that are currently the Society's main funders are responding to market changes in different ways and this may impact on one of our major sources of revenue.

Events-based businesses have recovered somewhat from the difficulties caused by the pandemic, but the future remains uncertain, which may also impact the Society's revenues.

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

The Board of Trustees consider that an appropriate minimum level of free reserves to provide short term financial

resilience is 12 months' average expenditure of the Society excluding subsidiaries – equivalent to £2.9m (2022: £2.3m) at current levels.

In order to support the Society's current plans, future objectives and development, the Board of Trustees has also set a maximum level of free reserves to be held representing four years' average annual expenditure of the Society excluding subsidiaries. Based on the results for the two years to 31 December 2023, the Society's reserves policy would stipulate a maximum amount of free reserves of no more than £11.6m (2022: £9.4m).

The level of free reserves as of 31 December 2023 was £8m and it is the Board of Trustees' anticipation that free reserves may reduce in the coming years as our strategic plan beds in.

In 2018, in recognition of the Society's commitments to its current cohorts of bursary recipients, a new fund, which now stands at £87,500 (2022: £70,000), was designated from general reserves to provide for amounts promised under the bursary schemes. This fund is called the "Bursary Fund" and will be maintained at the level of the Society's current bursary obligations.

In 2021, a new designated fund, called

the “IT Fund”, was created to fund a forthcoming management system upgrade. This fund currently stands at £112,000 (2022: £75,000).

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.

The level of restricted funds as of 31 December 2023 was £155,000.

Funding sources

The principal funding sources during the year were patron donations, membership fees and investment income. The profits from the charity’s subsidiaries (RTS Enterprises Ltd and RTS Academy Ltd) were significantly improved due to business activities returning to normal.

The charity’s wholly owned subsidiaries, RTS Enterprises Ltd and RTS (IBC) Ltd, gifted profits of £501,371 (2022: £340,097) and £1,547,032 (2022: £1,293,212) respectively. The funds gifted are used by the charity to meet its charitable expenditure. The Trustees anticipate that the performance of both subsidiaries will continue following the review of their three-year business plan.

RTS Academy Ltd was incorporated on

4 July 2023 and is also a wholly owned subsidiary. Its principal activity throughout the period was the development of online education courses in television-related subjects and these development costs amounted to £289,991. Future profits will also be gifted to the charity and the company intends to launch its modules in September 2024.

Voluntary income remains an invaluable source of income for the charity. During the year, income from patrons was £726,042 (2022: £618,650).

During 2020, the Society agreed a loan, under the Coronavirus Business Interruption Loan Scheme, with its bankers, which was drawn down in the second half of 2021 and the balance of £358,000 was outstanding at the year end (2022: £450,000). The Society has provided security against this loan in the form of a fixed and floating charge over all of its assets.

Investment powers, policy and performance

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

In line with the Society’s investment policy the Trustees have appointed an

investment manager to ensure a reasonable return is generated on free reserves, allied to an acceptable appetite for risk bearing in mind liquidity considerations.

The Society has invested surplus funds with an investment manager, Sarasin & Partners, which provides monthly performance updates and presents to the Trustees at least annually. The Fund has an objective long term capital and income growth of CPI+4% p.a.

The Trustees have not invested further funds with the investment manager in 2023 (2022: £nil). Investment income of £149,461 was earned in the year (2022: £149,223). The fair value of the fund at 31 December 2023 was £5,370,906 (2022: £5,079,059), which is a surplus over cost of £949,776 (2022: £661,011).

As at the year end, the group had cash balances of £2,962,195 (2022: £2,288,129) of which £2,879,106 (2022: £2,307,394) was held on deposit, generating interest income of £36,333 (2022: £4,945) over the course of the year.

In the consolidated statement of financial position an investment of £54,000 (2022: £54,000) is shown representing an 18% interest in the International Broadcasting Convention. This investment generated a surplus of £1,561,591 (2022:

£1,314,515) during the year, which is included in funding sources above, and the Board of Trustees anticipates the return on this investment to continue.

On 31 December 2023, the International Broadcasting Convention was converted into International Broadcasting Convention LLP, with no impact to the carrying value of the investment.

4 Plans for future periods

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

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

A strategic review to identify growth initiatives over the next five to seven years was undertaken by the executive team, which was completed in 2022. Work continues on developing our online education courses in television-related subjects and we intend to launch its modules in September 2024.

5 Administrative details

Patron

His Majesty King Charles III

Vice-Presidents

David Abraham

Dawn Airey

Sir David Attenborough OM CH CVG CBE FRS

Baroness Floella Benjamin OBE

Mike Darcey

Greg Dyke

Lord Hall of Birkenhead

Lorraine Heggessy

Armando Iannucci OBE

Ian Jones

Baroness Lawrence of Clarendon OBE

David Lynn

Sir Trevor McDonald OBE

Ken MacQuarrie

Gavin Patterson

Trevor Phillips OBE

Stewart Purvis OBE

Brandon Riegg

Sir Howard Stringer

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

Chair of the Board of Trustees

Jane Turton OBE

Vice-Chair of the Board of Trustees

Simon Pitts

Honorary Secretary

Simon Bucks

Honorary Treasurer

Mike Green

Board of Trustees

Lynn Barlow

Julian Bellamy

Simon Bucks

Mike Green

Yasmina Hadded

Tim Hincks (appointed 26 April 2024)

Katherine Phillips
(appointed 14 February 2023)

Simon Pitts

Sinead Rocks

Sarah Rose

Jane Turton OBE

Rob Woodward

(resigned 31 December 2023)

Chief Executive

Theresa Wise MBE

Standing committees of the Board of Trustees

Audit Committee

Lynn Barlow (Chair)

Simon Bucks

Mike Green

Yasmina Hadded

Remuneration Committee

Simon Pitts (Chair)

Simon Bucks

(appointed 15 December 2022)

Mike Green

Sarah Rose

Charity number 313728

Company number 00249462

Registered office 3 Dorset Rise, London
EC4Y 8EN

Bankers

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

Auditor

Haysmacintyre LLP

10 Queen Street Place, London, EC4R 1AG

Haysmacintyre LLP will be proposed for reappointment as auditors at the forthcoming Annual General Meeting.

Statement of Trustees' responsibilities for the year ended 31 December 2023

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

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

of its incoming resources and resources expended during that year. In preparing those financial statements, the Trustees are required:

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

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

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

Disclosure of information to auditor

In so far as the Trustees are aware:

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

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

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



Jane Turton, Trustee Dated 5 June 2024

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

Opinion

We have audited the financial statements of Royal Television Society for the year ended 31 December 2023 which comprise the Consolidated statement of financial activities, Consolidated statement of financial position, Society statement of financial position, Consolidated statement of cash flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the group's and of the parent charitable company's affairs as at 31 December 2023 and of the group's and parent charitable company's net movement in funds, including the income and expenditure, for the year then ended;
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- Have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We

are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the group's ability to continue as a going concern for a period of at least 12 months

from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

Other information

The Trustees are responsible for the other information. The other information comprises the information included in the Trustees' Annual Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify

such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

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

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

- Adequate accounting records have not been kept by the parent charitable company; 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' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of Trustees for the financial statements

As explained more fully in the Trustees' responsibilities statement, 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, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group's and the parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the

going concern basis of accounting unless the trustees either intend to liquidate the group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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

Irregularities, including fraud, are instances of non-compliance with laws

and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Based on our understanding of the group and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to the regulatory requirements for the group, Charity Law, Health and Safety Regulations, Employment Law and General Data Protection Regulations, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Companies Act 2006, the Charities Act 2011, and income tax, payroll tax and sales tax.

We evaluated management's incentives and opportunities for fraudulent

manipulation of the financial statements (including the risk of override of controls), and determined that the principal risks were related to posting inappropriate journal entries to income and management bias in accounting estimates. Audit procedures performed by the engagement team included:

- Inspecting correspondence with regulators and tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Evaluating management's controls designed to prevent and detect irregularities;
- Identifying and testing journals, in particular journal entries posted with unusual account combinations, postings by unusual users or with unusual descriptions; and
- Challenging assumptions and judgements made by management in their accounting estimates. Because of the inherent limitations of

an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

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

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of

the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company'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 charitable company and the charitable company's members, as a body, for our audit work, for this report, or for the opinions we have formed.



Jane Askew (Senior Statutory Auditor)
For and on behalf of Haysmacintyre LLP
Statutory Auditors

10 Queen Street Place
London EC4R 1AG

Dated 29 August 2024

Consolidated statement of financial activities for the year ended 31 December 2023

Incorporating an income and expenditure account

	Notes	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Total 2022 £
Income from:					
Donations and legacies	3	883,635	3,220	886,855	780,431
Charitable activities	4	848,259	2,200	850,459	761,544
Other trading activities	5	3,214,185	-	3,214,185	2,545,567
Investments	6	181,763	4,031	185,794	154,168
Total income		5,127,842	9,451	5,137,293	4,241,710
Expenditure on:					
Raising funds	8	2,034,022	-	2,034,022	1,441,576
Charitable activities	9	2,530,244	10,391	2,540,635	2,215,207
Total expenditure		4,564,266	10,391	4,574,657	3,656,783
Net income		563,576	(940)	562,636	584,927
Net gains/(losses) on investments	22,23	280,950	7,378	288,328	(720,214)
Net movement in funds		844,526	6,438	850,964	(135,287)
Reconciliation of funds:					
Fund balances at 1 January 2023		7,316,857	148,380	7,465,237	7,600,524
Fund balances at 31 December 2023	24	8,161,383	154,818	8,316,201	7,465,237

Notes

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

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

The notes on pages 88 to 106 form part of these accounts.

Consolidated statement of financial position as at 31 December 2023

	Notes	2023		2022 restated	
		£	£	£	£
Fixed assets					
Intangible assets	13		16,842		10,182
Tangible assets	14		24,324		23,868
Investments	15		5,424,986		5,133,139
			<u>5,466,152</u>		<u>5,167,189</u>
Current assets					
Stock	17	35,102		28,394	
Debtors	18	1,358,030		1,231,190	
Cash at bank and in hand	16	2,962,195		2,388,129	
		<u>4,355,327</u>		<u>3,647,713</u>	
Creditors: amounts falling due within one year	19	<u>1,255,278</u>		<u>999,665</u>	
Net current assets			<u>3,100,049</u>		<u>2,648,048</u>
Creditors: amounts falling due more than one year	20		<u>250,000</u>		<u>350,000</u>
Total assets less current liabilities			<u>8,316,201</u>		<u>7,465,237</u>
Income funds					
Restricted funds	22		154,818		148,380
Unrestricted funds restated					
General unrestricted funds	23	7,002,072		6,492,996	
Revaluation fund	23	959,811		678,861	
Designated funds restated					
Bursary fund	23	87,500		70,000	
IT fund	23	<u>112,000</u>		<u>75,000</u>	
			<u>8,161,383</u>		<u>7,316,857</u>
Total funds	24		<u>8,316,201</u>		<u>7,465,237</u>

Notes

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

The notes on pages 88 to 106 form part of these accounts.

The financial statements were approved by the Board of Trustees on 5 June 2024 and signed on its behalf by:



VJ Turton, Trustee

Company Registration No 00249462

Society statement of financial position as at 31 December 2023

	Notes	2023		2022 restated	
		£	£	£	£
Fixed assets					
Intangible assets	13		4,042		10,182
Tangible assets	14		22,845		23,868
Investments	15		5,370,911		5,079,063
			<u>5,397,798</u>		<u>5,113,113</u>
Current assets					
Stock	17	963		963	
Debtors	18	1,529,589		1,324,767	
Cash at bank and in hand	16	2,867,440		2,213,375	
		<u>4,397,992</u>		<u>3,539,105</u>	
Creditors: amounts falling due within one year	19	<u>939,598</u>		<u>818,910</u>	
Net current assets			3,458,394		2,720,195
Creditors: amounts falling due more than one year	20		250,000		350,000
Total assets less current liabilities			<u>8,606,192</u>		<u>7,483,308</u>
Restricted funds	22		154,818		148,380
Unrestricted funds restated					
General unrestricted funds	23	7,292,063		6,511,067	
Revaluation fund	23	959,811		678,861	
Designated funds restated					
Bursary fund	23	87,500		70,000	
IT fund	23	<u>112,000</u>		<u>75,000</u>	
			8,451,374		7,334,928
Total funds	24		<u>8,606,192</u>		<u>7,483,308</u>

Notes

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

The Society had net movements in funds of £1,122,884 (2022: £121,848 negative movement) for the year ended 31 December 2023.

The notes on pages 88 to 106 form part of these accounts.

The financial statements were approved by the Board of Trustees on 5 June 2024 and signed on its behalf by:



VJ Turton, Trustee

Consolidated statement of cash flows for the year ended 31 December 2023

	Notes	2023		2022	
		£	£	£	£
Cash flows from operating activities					
Cash generated/(used) in operation activities	29		520,425		(203,201)
Investing activities					
Purchase of intangible assets		(12,800)		–	
Purchase of tangible fixed assets		(14,896)		(17,313)	
Rebated management fees		(3,519)		(3,977)	
Investment income and interest received		<u>185,794</u>		<u>154,168</u>	
Net cash from investing activities			<u>154,579</u>		<u>132,878</u>
Financing activities					
Interest paid		(9,271)		(5,539)	
Loan repaid		<u>(91,667)</u>		<u>(50,000)</u>	
Net cash from investing activities			<u>(100,938)</u>		<u>(55,539)</u>
Change in cash and cash equivalents in the reporting period			574,066		(125,862)
Cash and cash equivalents at beginning of year			2,388,129		2,513,991
Cash and cash equivalents at end of year			<u>2,962,195</u>		<u>2,388,129</u>

The notes on pages 88 to 106 form part of these accounts.

Notes to the financial statements for the year ended 31 December 2023

1 Accounting policies

Charity information

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

1.1 Accounting convention

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

Companies Act 2006 and UK Generally Accepted Accounting Practice.

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

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

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

1.2 Going concern

The accounts are prepared on the going concern basis. The Trustees have considered the group's financial position, liquidity, unrestricted reserves and forecasts for the foreseeable future, taking into account the principal risks to which the group is exposed by reviewing budgets, cash flow forecasts and post year end management accounts. The Trustees

have also reviewed the reserves policy to ensure that there are sufficient reserves to continue the Society's activities for the foreseeable future. There are no material uncertainties.

1.3 Charitable funds

Funds held by the Society are:

- Unrestricted general funds – these are funds that can be used in accordance with the charitable objects at the discretion of the Board of Trustees;
- Designated funds – these are funds set aside by the Board of Trustees out of unrestricted general funds for specific future purposes or projects;
- Restricted funds – these are funds that can only be used for particular restricted purposes within the objects of the Society. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

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

1.4 Income

All income is recognised once the Society has entitlement to the income, it is probable that the income will be received

and the amount of income can be measured reliably.

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

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

Other trading activities are recognised as earned (as the related goods and services are provided). Income from investments is recognised on a receivable basis.

1.5 Expenditure

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.

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 raising funds. The basis of the cost allocation has been explained in the notes to the accounts.

1.6 Intangible fixed assets other than goodwill

Intangible fixed assets, which represent the costs of branding and software, are

stated at cost less accumulated amortisation. Amortisation is calculated using the straight line method to allocate the depreciable amount of the assets to their residual value, over their estimated useful life, which is three years and commences when the asset is brought into use.

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

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

1.7 Tangible fixed assets

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

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

1.8 Fixed asset investments

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

1.9 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.10 Stock

Stock is valued at the lower of cost and net realisable value and is determined on a first in, first out basis. Net realisable value is the price at which stock can be sold in the normal course of business after allowing for the costs of realisation.

The income from sale of stock is recognised at the point of sale and where stock is used during events, it is expensed.

1.11 Cash and cash equivalents

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

1.12 Financial instruments

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

Basic financial assets

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

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments

are valued at the amount prepaid net of any trade discounts due.

Basic financial liabilities

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

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

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

Derecognition of financial liabilities

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

1.13 Group financial statements

These financial statements consolidate the results of the Society, (including its centres) and its wholly owned trading subsidiaries, RTS Enterprises Limited, RTS (IBC) Limited and RTS Academy Limited (which was incorporated on 4 July 2023) on a line by line basis.

A separate Statement of Financial Activities and Income and Expenditure account are not presented for the charity itself following the exemptions permitted by section 408 of the Companies Act 2006. A separate cash flow has not been presented for the charity itself following the exemptions permitted by FRS102.

The total income for the charity for the year ended 31 December 2023 was £4,209,121 (2022: £3,484,653).

The total net expenditure for the charity for the year ended 31 December 2023 was £3,374,565 (2022: £2,886,287).

1.14 Operating leases

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

1.15 Employee benefits

The Society provides a range of benefits to employees, including annual bonus

arrangements, paid holiday arrangements and a pension contribution plan.

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

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

2 Critical accounting estimates and judgements

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

The estimates and underlying

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

Critical judgements

Impairment of debtors

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

Impairment of other investments

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

3 Donations and legacies

	2023 £	2022 £
Unrestricted funds		
Patron donations	726,042	618,650
Bursary donations	19,000	51,000
Other donations	138,593	108,247
Unrestricted Funds – total donations	<u>883,635</u>	<u>777,897</u>
Restricted Funds – donations	3,220	2,534
	<u>886,855</u>	<u>780,431</u>

4 Charitable activities

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

	2023 £	2022
£		
Unrestricted funds – events, conferences and awards	614,463	521,601
Restricted funds – events, conferences and awards	2,200	3,805
Royalties and other income	6,168	3,807
Income from members	227,628	232,331
	<u>850,459</u>	<u>761,544</u>

Membership income receivable in the year amounted to £227,122 (2022: £314,594) and the sum of £83,559 (2022: £82,263) has been deferred at the year-end in accordance with the Society's accounting policies.

5 Other trading activity

	2023 £	2022 £
Commercial trading operations	<u>3,214,185</u>	<u>2,545,567</u>

6 Investments

	2023	2022
	£	£
Unrestricted Funds – investment income	181,763	150,143
Restricted Funds – investment income	4,031	4,025
	<u>185,794</u>	<u>154,168</u>

7 Net income/(expenditure) for the year – Group

	2023	2022
	£	£
Net income/(expenditure) for the year is stated after charging:		
Operating lease expenditure	187,525	188,073
Amortisation of intangible assets	6,140	13,480
Depreciation of tangible assets	14,441	11,185
Auditors' remuneration		
– Audit	27,000	21,850
– Tax advisory services	5,031	4,199
– Other advisory services	360	9,650

8 Raising funds

	Direct costs	Support costs	Total	Direct costs	Support costs	Total
	2023	2023	2023	2022	2022	2022
	£	£	£	£	£	£
Fundraising and publicity						
Fundraising costs of generating voluntary income from subsidiaries	931,775	690,681	1,622,456	737,088	521,707	1,258,795
Other fundraising costs	–	162,497	162,497	–	164,710	164,710
Development costs from subsidiary	249,069	–	249,069	18,071	–	18,071
Fundraising and publicity	<u>1,180,844</u>	<u>853,178</u>	<u>2,034,022</u>	<u>755,159</u>	<u>686,417</u>	<u>1,441,576</u>

During the year, development costs continued on expanding our presence in on-line education for television-related subjects.

9 Charitable activities

	Direct costs	Support costs	Total	Direct costs	Support costs	Total
	2023	2023	2023	2022	2022	2022
	£	£	£	£	£	£
Events, conferences and awards	950,840	990,503	1,941,343	709,526	954,197	1,663,723
Bursaries	174,235	148,840	323,075	192,375	120,530	312,905
Magazine publications	184,765	44,107	228,872	143,683	43,743	187,426
Governance costs	19,022	28,690	47,712	12,268	35,816	48,084
Taxation	(367)	–	(367)	3,069	–	3,069
Total expenditure	<u>1,328,495</u>	<u>1,212,140</u>	<u>2,540,635</u>	<u>1,060,921</u>	<u>1,154,286</u>	<u>2,215,207</u>

10 Analysis of support costs

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

	Cost of generating funds	Charitable activities	Governance costs	Total 2023
	£	£	£	£
Management and other costs	27,995	104,703	11,680	144,378
Premises costs	156,703	174,134	–	330,837
Employee-related costs	492,823	704,776	–	1,197,599
Finance, legal and professional and IT costs	175,657	199,837	17,010	392,504
Total	853,178	1,183,450	28,690	2,065,318

Analysis of support costs – previous year

	Cost of generating funds	Charitable activities	Governance costs	Total 2022
	£	£	£	£
Management and other costs	21,496	77,685	10,409	109,590
Premises costs	134,776	190,832	–	325,608
Employee-related costs	394,496	697,321	–	1,091,817
Finance, legal and professional and IT costs	135,649	152,632	25,407	313,688
Total	686,417	1,118,470	35,816	1,840,703

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

11 Employees

Number of employees

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

	2023 Number	2022 Number
Management and other	3	3
Membership	2	2
Events and conferences	3	3
Finance	3	3
Digital	3	4
Bursary and centres	4	2
Academy	1	–
	<u>19</u>	<u>17</u>

Employment costs

	2023 £	2022 £
Wages and salaries	977,098	868,990
Social security costs	108,795	97,732
Pension costs	99,016	85,571
Other costs	13,315	13,256
	<u>1,198,224</u>	<u>1,065,549</u>

11 Employees (continued)

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, RTS (IBC) Limited and RTS Academy Limited, which was incorporated on 4 July 2023.

The key management personnel of the Society are the Chief Executive, whose employee benefits (including employers national insurance and employers pension contributions) total £287,980 (2022: £277,378) and the Trustees, who received no remuneration in the year (2022: £nil).

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

During 2023, a Trustee was paid for separate services, relating to writing articles for the magazine, and received £1,652 (2022: £nil).

Certain members of the Board of Trustees are reimbursed for reasonable expenses incurred by them in carrying out their duties for the Society. The total expenses (which related to the reimbursement of travel costs) incurred by the Trustees during the year was £346 (2022: £106). The number of Trustees who had expenses reimbursed amounted to 2 (2022: 1).

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

	2023 Number	2022 Number
£230,001 - £240,000	1	–
£220,001 - £230,000	–	1
£70,001 - £80,000	1	1
	<u>2</u>	<u>2</u>

The total contributions in the year to money purchase pension schemes for higher-paid employees were £40,590 (2022: £34,898). The number of higher-paid employees to whom retirement benefits are accruing under such schemes is 2 (2021: 2).

12 Taxation

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

In the accounts of RTS Enterprises Limited and RTS Academy Limited, there was no tax charge (2022: Nil), for RTS (IBC) Limited there was a tax refund of £367 (2022: a charge of £3,069).

13 Intangible fixed assets

	Group	Society
	Software and branding	Software
	£	£
Cost		
At 1 January 2023	345,075	345,075
Additions	12,800	–
At 31 December 2023	<u>357,875</u>	<u>345,075</u>
Amortisation		
At 1 January 2023	334,893	334,893
Amortisation charged for the year	<u>6,140</u>	<u>6,140</u>
At 31 December 2023	<u>341,033</u>	<u>341,033</u>
Carrying amount		
At 31 December 2023	<u>16,842</u>	<u>4,042</u>
At 31 December 2022	<u>10,182</u>	<u>10,182</u>

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14 Tangible fixed assets

	Leasehold improvements	Group Fixtures and fittings	Total
	£	£	£
Cost			
At 1 January 2023	118,665	186,436	305,101
Additions	–	14,896	14,896
Disposals	–	(11,088)	(11,088)
At 31 December 2023	<u>118,665</u>	<u>190,244</u>	<u>308,909</u>
Depreciation			
At 1 January 2023	118,665	162,568	281,233
Depreciation charged for the year	–	14,440	14,440
Disposals	–	(11,088)	(11,088)
At 31 December 2023	<u>118,665</u>	<u>165,920</u>	<u>284,585</u>
Carrying amount			
At 31 December 2023	–	24,324	24,324
At 31 December 2022	<u>–</u>	<u>23,868</u>	<u>23,868</u>

14 Tangible fixed assets (continued)

	Leasehold improvements	Society Fixtures and fittings	Total
	£	£	£
Cost			
At 1 January 2023	118,665	186,436	305,101
Additions	–	13,330	13,330
Disposals	–	(11,088)	(11,088)
At 31 December 2023	<u>118,665</u>	<u>188,678</u>	<u>307,343</u>
Depreciation			
At 1 January 2023	118,665	162,568	281,233
Depreciation charged for the year	–	14,353	14,353
Disposals	–	(11,088)	(11,088)
At 31 December 2023	<u>118,665</u>	<u>165,833</u>	<u>284,498</u>
Carrying amount			
At 31 December 2023	–	22,845	22,845
At 31 December 2022	<u>–</u>	<u>23,868</u>	<u>23,868</u>

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15 Fixed asset investments

	Group		Society	
	2023 £	2022 £	2023 £	2022 £
Shares in subsidiary undertakings	–	–	5	4
Other unlisted investments (at cost)	54,080	54,080	–	–
Sarasins Class A inc Endowment (at fair value)	5,370,906	5,079,059	5,370,906	5,079,059
	<u>5,424,986</u>	<u>5,133,139</u>	<u>5,370,911</u>	<u>5,079,063</u>

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

Other unlisted investments relates to an investment in International Broadcasting Convention. On 31 December 2023 it was converted into International Broadcasting Convention LLP and there was no impact on the carrying value of the investment.

Included in Sarasins Class A Inc endowment, held with investment managers, is a revaluation gain for 2023 of £288,328 (2022: £720,214 loss), purchases of £2,307 (2022: £7,168) and rebated management fees of £3,519 (2022: £3,977). There were no other movements.

15 Fixed asset investments (continued)

At 31 December 2023, the Society owned all of the ordinary share capital of RTS Enterprises Ltd (company no. 01999837 and RTS (IBC) Limited (company no. 03631477), which organise and stage courses, exhibitions and other events related to the television industry. RTS Academy Ltd is 100% owned by the Society (company no. 14979393) and is developing online education courses on television-related subjects and intends to launch its modules in September 2024.

At 31 December 2023, the aggregate amount of these companies' assets, liabilities, share capital and reserves was:

	RTS Enterprises Limited		RTS (IBC) Limited		RTS Academy Limited
	2023 £	2022 £	2023 £	2022 £	2023 £
Total assets	791,259	585,676	839,406	740,921	19,384
Creditors: amounts falling due within one year	(791,257)	(585,674)	(839,404)	(740,919)	(309,374)
	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>(289,990)</u>
Represented by:					
Share capital and reserves	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>(289,990)</u>

Included within creditors above is income of £194,920 (2022: £154,520) which has been deferred in the accounts of RTS Enterprises Limited, with £154,520 (2022: £191,140) being released to the profit and loss account.

RTS Enterprises Limited, RTS (IBC) Limited and RTS Academy Limited pay any profits for the year to the charity by a deed of covenant. A summary of the trading results of each subsidiary is shown on the next page:

15 Fixed asset investments (continued)

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

	RTS Enterprises Limited £	RTS (IBC) Limited £	RTS Academy Limited £	Total 2023 £
Turnover	1,652,594	1,561,591	–	3,214,185
Cost of sales	(907,120)	–	–	(907,120)
Gross profit	745,474	1,561,591	–	2,307,065
Development costs	–	–	(267,140)	(267,140)
Administration expenses	(260,695)	(12,620)	(14,309)	(287,624)
Operating profit/(loss)	484,779	1,548,971	(281,449)	1,752,301
Other interest receivable and similar income	17,594	1,901	–	19,495
Interest payable	(1,002)	(4,207)	(8,542)	(13,751)
Taxation	–	367	–	367
Profit/(loss) on ordinary activities after taxation	501,371	1,547,032	(289,991)	1,758,412
Payment under deed of covenant	(501,371)	(1,547,032)	–	(2,048,403)
Retained loss b/forward	–	–	–	–
Retained loss for the year	–	–	(289,991)	(289,991)

15 Fixed asset investments (continued)

Previous year

	RTS Enterprises Limited £	RTS (IBC) Limited £	Total 2022 £
Turnover	1,231,052	1,314,515	2,545,567
Cost of sales	(732,335)	–	(732,335)
Gross profit	498,717	1,314,515	1,813,232
Administration expenses	(160,964)	(11,869)	(172,833)
Operating profit	337,753	1,302,646	1,640,399
Other interest receivable and similar income	2,919	710	3,629
Interest payable	(575)	(2,443)	(3,018)
Taxation	–	(3,069)	(3,069)
Profit on ordinary activities after taxation	340,097	1,297,844	1,637,941
Payment under deed of covenant	(340,097)	(1,293,212)	(1,633,309)
Retained loss b/forward	–	(4,632)	(4,632)
Retained loss for the year	–	–	–

16 Cash and cash equivalents

Cash and cash equivalents consist of:

	Group		Society	
	2023 £	2022 £	2023 £	2022 £
Cash at bank and in hand	<u>2,962,195</u>	<u>2,388,129</u>	<u>2,867,440</u>	<u>2,213,375</u>

17 Stock

	Group		Society	
	2023 £	2022 £	2023 £	2022 £
Stock	<u>35,102</u>	<u>28,394</u>	<u>963</u>	<u>963</u>

Stock consists of the gold heads relating to the awards distributed or sold.

18 Debtors

	Group		Society	
	2023 £	2022 £	2023 £	2022 £
Amounts falling due within one year:				
Trade debtors	400,411	401,171	102,437	139,434
Amount owed by group undertakings	–	–	1,285,994	1,088,782
Prepayments	182,742	149,079	139,545	90,640
Accrued income	765,143	671,682	624	5,603
Other debtors	9,734	9,258	989	308
	<u>1,358,030</u>	<u>1,231,190</u>	<u>1,529,589</u>	<u>1,324,767</u>

19 Creditors: amounts falling due within one year

	Group		Society	
	2023 £	2022 £	2023 £	2022 £
Bank loan	108,333	100,000	108,333	100,000
Trade creditors	103,364	139,741	36,825	134,604
Deferred income	347,171	288,335	152,251	133,815
Accruals	465,323	254,007	408,080	233,016
Accruals grants payable	127,000	120,000	127,000	120,000
Taxation and social security	91,771	87,257	101,024	87,229
Other creditors	12,316	10,325	6,085	10,246
	<u>1,255,278</u>	<u>999,665</u>	<u>939,598</u>	<u>818,910</u>

Deferred income includes membership subscriptions, award entries and ticket sales for the following year.

	Group		Society	
	2023 £	2022 £	2023 £	2022 £
Deferred income at 1 January	288,335	293,635	133,815	102,495
Amounts released to income	(288,335)	(293,635)	(133,815)	(102,495)
Amounts deferred	347,171	288,335	152,251	133,815
Deferred income at 31 December	<u>347,171</u>	<u>288,335</u>	<u>152,251</u>	<u>133,815</u>

20 Creditors: amounts falling due after one year

	Group		Society	
	2023 £	2022 £	2023 £	2022 £
Bank loan (between two and five years)	250,000	350,000	250,000	350,000
	<u>250,000</u>	<u>350,000</u>	<u>250,000</u>	<u>350,000</u>

The Society entered into a CBILS loan agreement with NatWest and funds were drawn on 1 July 2021. The interest rate is fixed at 2.28% for 5 years and will then revert to the Bank of England base rate +1.69%. The loan is repayable penalty free at any time up to the expiry date of 30 June 2027. The loan is amortising in equal annual instalments until the expiry date.

21 Retirement benefit schemes

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

The charge to expenditure in respect of defined contribution schemes was £98,555 (2022: £85,571).

22 Restricted funds: Group and Society

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

	Movement in funds				
	Balance at 1 January 2023	Income	Expenditure	Revaluations, gains	Balance at 31 December 2023
	£	£	£	£	£
Steve Hewlett Memorial Fund	65,180	6,993	(5,391)	3,038	69,820
London Awards Fund	3,929	94	–	183	4,206
Shiers Memorial Fund	48,966	1,578	(5,000)	2,637	48,181
Beresford-Cooke Fund	30,305	786	–	1,520	32,611
	<u>148,380</u>	<u>9,451</u>	<u>(10,391)</u>	<u>7,378</u>	<u>154,818</u>

The Steve Hewlett Memorial Fund scholarship is an initiative by the Society and the Media Society and will be presented each year to recipients from a lower-income family studying an undergraduate broadcast journalism course in the UK. In 2023, one new award was made (2022: two new awards).

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

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

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

The cumulative revaluation gains and losses at the year end amounted to £16,626 gain (2022: £8,848 gain).

22 Restricted funds: Group and Society (continued)

Restricted funds: Group and Society – previous year

	Movement in funds				
	Balance at 1 January 2022	Income	Expenditure	Revaluations, gains and (losses)	Balance at 31 December 2022
	£	£	£	£	£
Steve Hewlett Memorial Fund	71,791	7,911	(6,936)	(7,586)	65,180
London Awards Fund	4,291	94	–	(456)	3,929
Shiers Memorial Fund	57,979	1,573	(3,000)	(7,586)	48,966
Beresford-Cooke Fund	33,312	786	–	(3,793)	30,305
	<u>167,373</u>	<u>10,364</u>	<u>(9,936)</u>	<u>(19,421)</u>	<u>148,380</u>

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23 Unrestricted funds: Group and Society restated

	Movement in funds – Group				Total 2023 £
	Revaluation Fund £	General Fund £	Bursary Fund £	IT Fund £	
	At 1 January 2023 restated	678,861	6,492,996	70,000	
Income	–	5,127,842	–	–	5,127,842
Expenditure	–	(4,447,266)	(117,000)	–	(4,564,266)
Movements on investment	280,950	–	–	–	280,950
Transfer of funds	–	(171,500)	134,500	37,000	–
At 31 December 2023	<u>959,811</u>	<u>7,002,072</u>	<u>87,500</u>	<u>112,000</u>	<u>8,161,383</u>

The Bursary Fund, which was set up in 2018, represents the amount committed by the Society in connection with the Student Bursary Schemes. The commitments to the Steve Hewlett Scholarships are included in the Steve Hewlett Memorial Fund (note 22). A number of bursaries have been provided by Patrons and others who have committed to their future funding. These commitments totalled £50,000 at the year end (2022: £40,000) and are not part of the Bursary Fund.

The IT fund relates to a forthcoming management system upgrade required.

23 Unrestricted funds: Group and Society restated (continued)

	Movement in funds – Society				Total 2023 £
	Revaluation Fund £	General Fund £	Bursary Fund £	IT Fund £	
	At 1 January 2023 restated	678,861	6,511,067	70,000	
Income	–	4,199,670	–	–	4,199,670
Expenditure	–	(3,247,174)	(117,000)	–	(3,364,174)
Movements on investment	280,950	–	–	–	280,950
Transfer of funds	–	(171,500)	134,500	37,000	–
At 31 December 2023	<u>959,811</u>	<u>7,292,063</u>	<u>87,500</u>	<u>112,000</u>	<u>8,451,374</u>

23 Unrestricted funds: Group and Society restated (continued)

Unrestricted funds: Group and Society – previous year restated

	Movement in funds – Group				
	Revaluation	General	Bursary	IT	Total
	Fund	Fund	Fund	Fund	2022
	£	£	£	£	£
At 1 January 2022	1,379,654	5,788,497	190,000	75,000	7,433,151
Income	–	4,199,346	32,000	–	4,231,346
Expenditure	–	(3,532,847)	(114,000)	–	(3,646,847)
Movements on investment	(700,793)	–	–	–	(700,793)
Transfer of funds restated	–	38,000	(38,000)	–	–
At 31 December 2022 restated	<u>678,861</u>	<u>6,492,996</u>	<u>70,000</u>	<u>75,000</u>	<u>7,316,857</u>

Restatement

2022 has been restated as the transfer of funds from the General fund to the Bursary fund was incorrectly stated over previous years. This change has resulted in an increase of funds to the general fund and a reduction of funds available to the bursary fund of £114,000:

	General Fund £	Bursary Fund £
At 31 December 2022 as previously stated	6,378,996	184,000
Transfer of funds correction	114,000	(114,000)
Restated 31 December 2022	<u>6,492,996</u>	<u>70,000</u>

23 Unrestricted funds: Group and Society restated (continued)

Unrestricted funds: Group and Society – previous year restated

	Movement in funds – Society				
	Revaluation	General	Bursary	IT	Total
	Fund	Fund	Fund	Fund	2022
	£	£	£	£	£
At 1 January 2022	1,379,654	5,793,129	190,000	75,000	7,437,783
Income	–	3,442,289	32,000	–	3,474,289
Expenditure	–	(2,762,351)	(114,000)	–	(2,876,351)
Movements on investment	(700,793)	–	–	–	(700,793)
Transfer of funds restated	–	38,000	(38,000)	–	–
At 31 December 2022 restated	<u>678,861</u>	<u>6,511,067</u>	<u>70,000</u>	<u>75,000</u>	<u>7,334,928</u>

Restatement

2022 has been restated as the transfer of funds from the General fund to the Bursary fund was incorrectly stated over previous years. This change has resulted in an increase of funds to the general fund and a reduction of funds available to the bursary fund of £114,000:

	General Fund £	Bursary Fund £
At 31 December 2022 as previously stated	6,397,067	184,000
Transfer of funds correction	114,000	(114,000)
Restated 31 December 2022	<u>6,511,067</u>	<u>70,000</u>

24 Analysis of net assets between funds

	Unrestricted funds £	Restricted funds £	Total 2023 £
Fund balances at 31 December 2023 are presented by:			
Intangible fixed assets	16,842	–	16,842
Tangible fixed assets	24,324	–	24,324
Investments	5,279,955	145,031	5,424,986
Current assets	3,090,262	9,787	3,100,049
Creditors due after more than one year	(250,000)	–	(250,000)
Total net assets	8,161,383	154,818	8,316,201

Analysis of net assets between funds – previous year

	Unrestricted funds £	Restricted funds £	Total 2022 £
Fund balances at 31 December 2022 are presented by:			
Intangible fixed assets	10,182	–	10,182
Tangible fixed assets	23,868	–	23,868
Investments	4,995,889	137,250	5,133,139
Current assets	2,636,918	11,130	2,648,048
Creditors due after more than one year	(350,000)	–	(350,000)
Total net assets	7,316,857	148,380	7,465,237

25 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.

26 Operating lease commitments

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

	2023 £	2022 £
Within one year	187,525	187,525
Between two and five years	733,226	737,726
In over five years	568,131	751,156
	1,488,882	1,676,407

27 Related party transactions

During 2014, the Society entered into a contract with M True Consulting Ltd for the services of Mike True to provide Programme Management support for the development of its new digital platforms and online presence. At that time Mike True was the partner and is now the spouse of Theresa Wise, Chief Executive of the RTS.

Before contracting with Mike True, the day rates of providers were market tested. Following completion of the digital project, Mike True was retained to provide systems support and supplier management services. The Trustees reviewed and amended the contract during 2016 and were of the opinion that the agreement continues to provide good value for money.

During 2023, RTS Academy Limited entered into a separate contract with M True Consulting Ltd for the services of Mike True to assist with the development of online education courses for television related subjects.

The Trustees formally review the contracts annually and continue to be involved on an ongoing basis in approving payments.

The total amount charged by M True Consulting Ltd in the financial year was £64,102 (2022: £35,840) with £6,369 (2022: £2,598) remaining unpaid and included in creditors at the balance sheet date.

Details of Trustees remuneration and expenses can be located in note 11.

28 Analysis of changes in net funds

	1 January 2023 £	Cashflows £	Loan movement £	31 December 2023 £
Cash at bank and in hand	2,388,129	574,066	–	2,962,195
Loan due within one year	(100,000)	91,667	(100,000)	(108,333)
Loan due between two and five years	(350,000)	–	100,000	(250,000)
Net funds	<u>1,938,129</u>	<u>665,733</u>	<u>–</u>	<u>2,603,862</u>

29 Cash generated from operations

	2023 £	2022 £
Profit/(loss) for the year:	850,964	(135,287)
Adjustments for:		
Investment income recognised in statement of financial activities	(185,794)	(154,168)
Net (gains)/ losses on investments	(288,328)	720,214
Amortisation and impairment of intangible assets	6,140	13,480
Depreciation and impairment of tangible fixed assets	14,440	11,185
Loan interest	9,271	5,539
Movements in working capital:		
(Increase) in stock	(6,708)	(16,083)
(Increase) in trade debtors	(126,840)	(825,361)
Increase in trade creditors within one year	247,280	177,280
Cash generated/(used) in operating activities	<u>520,425</u>	<u>(203,201)</u>

30 Prior year consolidated statement of financial activities

	Notes	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £
Income from:				
Donations and legacies	3	777,897	2,534	780,431
Charitable activities	4	757,739	3,805	761,544
Other trading activities	5	2,545,567	–	2,545,567
Investments	6	150,143	4,025	154,168
Total income		<u>4,231,346</u>	<u>10,364</u>	<u>4,241,710</u>
Expenditure on:				
Raising funds	8	1,441,576	–	1,441,576
Charitable activities	9	2,205,271	9,936	2,215,207
Total expenditure		<u>3,646,847</u>	<u>9,936</u>	<u>3,656,783</u>
Net income		584,499	428	584,927
Net losses on investments	22, 23	(700,793)	(19,421)	(720,214)
Net movement in funds		<u>(116,294)</u>	<u>(18,993)</u>	<u>(135,287)</u>
Reconciliation of funds				
Fund balances at 1 January 2022		7,433,151	167,373	7,600,524
Fund balances at 31 December 2022		<u>7,316,857</u>	<u>148,380</u>	<u>7,465,237</u>

Picture credits

01	Public domain	24	Disney+	53	Adobe Stock
02	BBC	25	RTS	54	BBC
03	WPA Pool/Gett Images	26-27	Paul Hampartsoumian	55	Richard Kendal
04	All3Media	28	Paul Hampartsoumian; Sky	56	Richard Kendal; All3Media; STV; Simon Bucks; ITV; Jon Craig; Channel 4; BBC; Netflix; Channel 4; ViacomCBS NI; STV
05	Richard Kendal	29	BBC; Paul Hampartsoumian		
07	BBC	30-37	Richard Kendal		
08	Richard Kendal	38	Richard Kendal; BBC	58	S4C
09	Paul Hampartsoumian	38	BBC; Richard Kendal	59	ITV
10	Paul Hampartsoumian	39	Richard Kendal	60	BBC
11	sfsadfsdf	40	BBC	61	ITV
12	Paul Hampartsoumian	41	Paul Hampartsoumian	62	University of Hertfordshire
13	Richard Kendal	42	ITV	63	Philip Barnes
14	Paul Hampartsoumian; Sky; ITV	43	BBC	64	Vivienne Bailey
15	Paul Hampartsoumian	44	Philip Barnes	65	Disney+; BBC Films
16	Paul Hampartsoumian	45	Vivienne Bailey	66	BBC
17	Paul Hampartsoumian	46	Channel 5	67	Andrew Downes/Xposure
18	Sky	47	Union Club Soho; Square Club Bristol	68	TG4
19	National Film and Television School	48	Richard Kendal	69	Prime Video
20	Paul Hampartsoumian; Sky	49	BBC	70	CineLab
21	Getty Images	50	ITV	71	ITV
22	BBC	51	ITV	72	Channel 4
23	RTS; Apple TV+; Richard Kendal	52	IBC	73	Richard Kendal

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ROYAL TELEVISION SOCIETY

England & Wales - Charity number 313728

Accounts



ROYAL
TELEVISION
SOCIETY

ANNUAL REPORT 2022

The funeral
of HM Queen
Elizabeth II



ROYAL TELEVISION SOCIETY ANNUAL REPORT 2022

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Uefa Women's Euro
2022 champions:
England captain
Leah Williamson

Principal Patrons

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Channel 4

ITV
Sky

International Patrons

A+E Networks International
Apple TV+
Kinetic Content
Liberty Global
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Netflix

Paramount
Spencer Stuart
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S4C
Sargent-Disc
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The Trade Desk
UKTV
Virgin Media O2
YouView

RTS Patrons

FLB Accountants
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Mission Bay

MPC Episodic
PricewaterhouseCoopers
Raidió Teilifís Éireann





Foreword from the Chair

As the cost of living crisis poses many challenges, television once again plays a crucial role. It not only provides trusted news and current affairs, but the programmes that we produce – the dramas and comedies, the factual series, the talk shows, quiz shows and talent shows, the natural history series and premium documentaries – all offer much-needed entertainment and a form of escape.

The Royal Television Society, with its ability to bring the industry together, is needed now more than ever. Throughout the British Isles, our RTS national and regional centres, all run by volunteers, produce thought-provoking debates about the important issues facing our industry, as well as celebrating excellence and success at our many events. Nationally, the hugely successful RTS London Convention and the many other National and RTS Futures events bring us together and stimulate major talking points about the sector.

Our financial health is ever more critical during this difficult period, as it allows us to continue with our ambitious

annual programme of activities. Although the pandemic dealt a blow to our funding, our commitment to education remains unstinting. The bursary scheme for students from lower-income backgrounds, our skills workshops, career days and mentoring programmes all play a vital part as we invest in exciting, diverse and, above all, talented new voices for the future.

The Board of Trustees is focused on making sure that diversity, equity and inclusion are reflected in all RTS activities. Protecting our environment is another key objective. We worked with Carbon Footprint to offset 60 tonnes of CO₂e for the RTS London Convention and continue to monitor our annual emissions.

We could not have achieved any of this without the huge amount of help and support given by our members, staff, volunteers and patrons, for which we are extremely grateful. We are pleased to have gained three new patrons in 2022: post-production house MPC Episodic; streaming service Roku; and executive search and leadership consultancy Spencer Stuart.

Many thanks to Theresa Wise and her team, and to my fellow Trustees for their time and for their wisdom. A very special thank you to David Lowen, our Honorary Secretary, who is standing down after more than three decades at the Society. David has made an extraordinary contribution and has been a huge support to me personally, to all the Trustees, to the executive team and to the Society generally. We also say goodbye and thank you to Jane Millichip, who has been a valued member of the Board. I would like to extend a warm welcome to Kate Phillips and new Honorary Secretary Simon Bucks, who have joined the Board.

We work in an incredibly resilient, creative industry. Thanks to the brilliance, ingenuity and dedication of our producers, broadcasters and platforms in the UK, I am optimistic about the future and proud of the important role that the RTS will continue to perform in helping to navigate uncertain times.

Jane Turton OBE,
Chair of the Board of Trustees



Foreword from the Chief Executive

In many respects, our lives began to return to post-Covid normality in 2022, but the year was also marked by Russia's invasion of Ukraine, soaring energy prices, a cost of living crisis and an outpouring of national grief following the death of Queen Elizabeth II.

There was a welcome return to "in-person" events, our bursary scholars were able to experience real student life – often for the first time – and producers no longer had to treat social distancing as their number one priority. We were ever conscious, however, of TV journalists who were putting their lives at risk on the frontline in Ukraine and of the economic conditions affecting society and our sector. In these circumstances, we did our best to pursue our mission to promote learning and skills development, and to bring industry practitioners together through debate and thought leadership.

It was another financially challenging year for the Society. These pressures were eased considerably by the return of in-person events and the IBC Convention in Amsterdam, but we remained vigilant

about the need to mitigate the potential shortfall in our income.

We continued to prioritise our bursary programme for students from low-income backgrounds. In October, with support from All3Media, STV, YouView and the Steve Hewlett Memorial Fund, we awarded a further 45 bursaries in TV production and journalism and in digital innovation – the highest number since we launched the scheme. ITV Daytime and Apple TV+ also made significant contributions to the scheme and, new to 2022, the Beryl Vertue Scholarship was introduced to support one student per year for the duration of their studies as a memorial to her brilliant career.

By the end of the year, the Society had supported nearly 300 scholars since the start of the scheme and invested more than £1m. Some 80% of our graduates go on to work within the industry. These include an assistant script editor on *Call the Midwife*, a multimedia editor for *Channel 4 News*, an award-winning documentary film-maker and Sky News's Dean Massey, who won the Camera

Operator of the Year category at the RTS Television Journalism Awards.

More than 1,600 people attended our virtual RTS Futures Careers Fair in February. Our Student Masterclasses, which were due to take place in November, were postponed due to a rail strike. They took place successfully in January 2023, with several of the industry's top practitioners offering first-hand advice on how to make a start in television.

We welcomed the return of many of our regular activities to business as usual. Warner Bros. Discovery and Priya Dogra worked with us to produce a thought-provoking and topical RTS London Convention, "The battle for attention", with keynote speakers that included Gerhard Zeiler, Baz Luhrmann and Lord Grade. The annual Steve Hewlett Memorial Lecture was given by BBC journalist Clive Myrie and we contributed to a successful IBC 2022 in the autumn.

The Society celebrated the successes of our marvellous creative industry at our four national awards ceremonies: the RTS Television Journalism, Craft & Design,

Programme and Student Television Awards. All saw a strong growth in entries and attendance. On top of this, the regional and national centres organised an impressive total of 94 events.

National events (formerly called early-evening events) covered topics as diverse as: the war in Ukraine; sustainability in TV production; Peter Kosminsky on the making of *The Undeclared War*; and “In conversation” events with Sir Peter Bazalgette and Tim Davie. RTS Futures events featured TV stars such as Stacey Dooley, and many offered advice to those hoping to break into, and build careers in, the TV sector.

RTS Digital continued its strong 2021 performance across the board, with an impressive uplift in the number of social media impressions and followers. Regional and national awards and events, the education pages and *Television* magazine all contributed to the strength of the Society’s website. Our digital team also helped to deliver a live stream of the RTS London Convention.

While membership continued to



fall in the immediate aftermath of the pandemic, it began to recover towards the end of the year, helped, in part, by a return to in-person events.

The Society aims to represent all aspects of modern Britain, which we address through the make-up of our

speaker panels and awards juries, our specialist events and participation in our bursary schemes. Helping to protect the environment is also very important, to which end we have developed a sustainability policy and gathered data to measure our energy use since 2019.

Our brilliant members, volunteers and patrons have all been invaluable in contributing to our work. And I would also like to thank our Chair, Jane Turton, and the Board of Trustees, with a special mention for our Honorary Secretary, David Lowen, who is stepping down after more than 30 years of involvement with the RTS. His advice and wise counsel have benefited the Society immensely.

We have had a year of steady progress in delivering our core activities, including providing a valuable forum for debate. Looking to the future, I have been working with the Board of Trustees to identify new areas of growth to sustain us. As part of this, we have been exploring further online educational opportunities for the RTS. We will share more detail in due course. Watch this space.

Theresa Wise, Chief Executive

Strategic objectives

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

Under charity law, an educational charity should demonstrably promote, sustain and increase individual and collective knowledge and understanding of specific areas of study, skills and expertise.

The RTS's programme and skills awards, regional events, lectures, national events, masterclasses, educational cash bursaries and publications are designed to achieve these aims. Charity Commission guidance includes "training (including vocational training) and life-long learning" and "the development of individual capabilities, competences, skills and understanding" within this remit.

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

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

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

RTS award winner *This Is Going to Hurt* (BBC)

Part One

Achievements and performance

The Board of Trustees (who are also the directors of the Royal Television Society for the purposes of company law) present their annual directors' report and consolidated accounts for the year ended 31 December 2022, 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.

Pre-Covid, the Society had been fortunate to have a dividend stream generated by IBC, which enabled its activities to grow over the years. It saw the delivery of improvements in line with a strong modernisation growth strategy originally set in 2012 and refreshed in 2019.

The pandemic prevented IBC going ahead in 2020 and 2021, and so, last year, the Trustees started to develop a strategy to increase income. It is now exploring ways of developing further an online educational presence.

RTS award winner
Trigger Point (ITV)

RTS Masterclass
speaker: CNN's
Nima Elbagir

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 build a career in television

1 IMPROVING SOCIAL MOBILITY IN TV: RTS UNDERGRADUATE BURSARIES

After a challenging couple of years, 2022 gave us many reasons to feel optimistic. It was a record year for the RTS bursary schemes – 45 bursaries were awarded, our highest number to date, and we also received the most applications since the programme's launch in 2014.

We are proud to say we have now supported nearly 300 talented students throughout their studies, with 80% going on to forge careers in television and media in an array of impressive roles, from production management at Netflix to development at Sister Pictures and multimedia journalism at ITV and Channel 4.

As we approach the 10-year anniversary of the inception of the schemes and watch our graduates' careers go from strength to strength, the incredible impact they are already having on the industry is undeniable. A standout moment from 2022 was when bursary

Director Baz Luhrmann talking to RTS bursary scholars at the RTS London Convention



alumnus Dean Massey won the Camera Operator of the Year award at the RTS Television Journalism Awards – the first, but likely not the last, scholar to do so.

We made some key changes to the schemes' eligibility criteria in 2022. One of the most important criteria is an evident interest in pursuing a career in television, so we broadened the number of courses considered at the application stage to enable us to reach a wider pool of students.

We were honoured to launch the Beryl Vertue Scholarship, supported by Hartswood Films, which commemorates Beryl's long and successful career in the media industry by supporting one talented and committed television production scholar per year for the duration of their studies. We also launched the Digital Innovation Bursary, building on the previous Technology Bursary, to help meet the growing demand for sought-after technical skills in the industry.

After years of having to cope with remote learning and reduced

RTS Masterclasses
Q&A session

opportunities for interaction while trying to build a career in an industry so reliant on networking and connection, our bursary scholars welcomed the return of in-person events. It finally felt as if some sense of normality had been restored. Highlights of the year included a networking event at the Fremantle offices in July, where many scholars met their mentors, and each other, in person for the first time since the pandemic.

Ten scholars were asked to take part in a series of videos on the barriers people from different social backgrounds face in entering and working in the industry, which premiered at the RTS London Convention in September. What's more, the scholars themselves were thrilled

to meet headline speaker and iconic director Baz Luhrmann at the event, who encouraged them to pursue their passions. The Patrons' Dinner in November provided another fantastic opportunity to welcome the new intake of scholars to the ever-growing cohorts. And the RTS Student Masterclasses, although they had to be postponed due to national rail strikes until January, offered the scholars yet another chance to reconnect.

As one scholar put it, "These events facilitated opportunities for me to have valuable conversations and interactions with some of the industry's highest-calibre professionals and allowed me to learn from their insights and advice."

The two-week RTS Summer Tour,



Channel 4 News podcast Ways to Change the World contributed to the RTS Futures 'mini masterclass' on podcasting

which offers first-year Digital Innovation Scholars the chance to tour eight companies – YouView, Channel 4, Arqiva, Sky, BBC, Freeview, ITV and STV – also returned to an in-person format this year. It provided the students with a unique opportunity to learn about the

intersection of technology and entertainment, with one scholar enthusing, “I learnt so much in such a short space of time... the best thing about the tour was having the chance to speak to so many people working in technical roles in industry. I found it really beneficial to hear

the different stories and unique career paths that so many have taken to end up in the roles that they are currently in.”

As well as events access, our bursary scholars continue to cite mentoring as one of the key benefits of the programme. Our scholars are based all over the UK and, as the appetite to meet in person grows, we were pleased to be able to start covering additional travel expenses to facilitate more in-person mentoring meetings.

One scholar, who is mentored by a writing team, stated that his mentors have “worked tirelessly to support me over the course of my past few years on the scheme... They have been extremely generous with their time, effort and guidance and their influence has been paramount in my development and evolution as a film-maker and screenwriter. They act as stellar examples of professionalism and generosity at all times.”

The RTS is immensely grateful for the



RTS bursary students' networking session

support provided by mentors and by funders All3Media, the Steve Hewlett Memorial Fund, Hartswood Films, STV, ITV Daytime and YouView, as well as talent managers, patrons and many other companies and organisations across the industry, who have all contributed to the success of the RTS bursary programmes and, in turn, to our scholars' individual professional and personal development.

As one scholar wrote, "Personally, I found the bursary scheme to be helpful in so many ways, particularly in helping me gain knowledge on the industry that I wouldn't have gained elsewhere.

"Through my experience with the RTS, I have also gained a lot more confidence in myself, ideas about what I would like to explore and pursue within the industry, and friends with similar interests and backgrounds."

2 GETTING STARTED IN TV: RTS FUTURES

Providing practical advice to those hoping to break into and build a career in television is at the heart of much of the Society's activities. This is particularly true of RTS Futures events, both national and regional, and the careers days organised around the country.

The TV Careers Fair

The RTS Futures Virtual Careers Fair 2022 was held over the first two days of February, attracting more than 1,600 people. IMG Studios and the National Film and Television School (NFTS) kindly sponsored the fair again. Tickets were priced at £10, but were free to full members of the RTS.

In 2021, 1,600 people attended the



RTS Futures screening and Q&A,
We Are Not Alone (UKTV)

virtual fair. In 2020, 1,300 people attended the fair at the Business Design Centre in London (there were also 1,300 attendees in 2019).

The talent jamboree featured sessions covering the length and breadth of television – but all were aimed at new entrants to the industry or those in the early stages of their careers.

The first day's sessions were: "Introducing Sky Early Careers: Content Academy"; "How I got into TV through a talent scheme"; "Getting started in drama"; an NFTS-run event, "Cameras, sound and vision mixing for television production"; and "Get into TV: work behind the scenes".

On day two, the sessions were: "TV freelancing: top tips"; Production management: have you got what it takes?"; "Have you thought about your transferable skills?"; "Entertainment masterclass: from the villa to the jungle";

and “Anatomy of a BBC One hit comedy: how to develop and shoot a multi-generational sitcom”.

More than 50 broadcasters, production companies and industry bodies took part. An online CV clinic and advice area, staffed by leading industry professionals, was attended by 500-plus people, and interactive exhibitor booths allowed companies to talk to attendees via live chat and video.

RTS Futures events

These educational events are aimed at younger people interested in a career in television or just beginning to work in the industry. The number who signed up for RTS Futures communications rose to 6,203 in 2022 (there were 6,075 in 2021, 5,980 in 2020 and 5,650 in 2019).

Excluding the careers fair discussed above, eight events were held this year, four in-person and four online. There were 13 events in 2021, 19 in 2020 and



nine in 2019. There was no charge for online events.

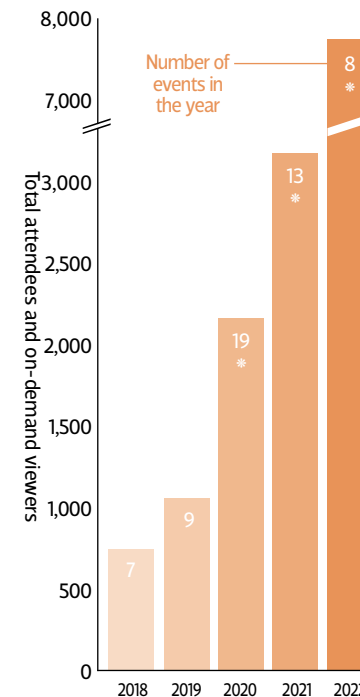
The year's programme began in February with a screening in central London of new Gold sitcom *Newark, Newark*, followed by a Q&A featuring writer Nathan Foad and some of the actors, including

one of the stars, Morgana Robinson. Later the same month, the online event “Disability and the TV industry: all change?” featured the writer, Jack Thorne, and co-director, Amit Sharma, of BBC drama *Then Barbara Met Alan*.

At the British Museum in April, RTS

RTS Futures event speaker, *Newark, Newark* writer Nathan Foad on set

RTS FUTURES EVENTS



*The 2020-2022 participation figures include both physical attendance and on-demand views



RTS Masterclass
speaker Sohail Shah

Futures offered a screening of an episode from the series of *Stacey Dooley Sleeps Over*, followed by a Q&A with Dooley, executive producer Alice Bowden and Hilary Rosen, Head of Factual at UKTV.

In May, the online event “Making podcasts: A mini-masterclass” featured two podcasting pros – BBC specialist disinformation and social media reporter Marianna Spring and Nina Hodgson, senior producer for *Channel 4 News*’s *The Fourcast* and the long-form interview podcast *Ways to Change the World* (with Krishnan Guru-Murthy). The duo discussed all things podcast and offered helpful tips to newcomers

In June, RTS Futures hosted an online workshop “What do you want?” run by Jo

Deadman, founder of The Unstuck Club.

In October, the online event “First five years in TV masterclass” heard from four young people who had navigated their first five years – a make or break time for many – in TV production.

Later that month, “Network your way into TV”, held at the Seven Dials Club in London, saw 12 talent managers from some of the best production companies and recruitment agencies in the industry offer their expertise on how to break into TV.

The year ended with a screening of new Dave comedy *We Are Not Alone*, followed by a Q&A with writers and stars Laurence Rickard and Ben Willbond of *Ghosts* and *Horrible Histories* fame.



RTS Masterclass speaker
Tanya Stephan and (left)
her award-winning *The
Missing Children* (RTÉ)

RTS Masterclasses

The RTS Masterclasses for students and young entrants to the industry are usually held in November. This year, unfortunately, they had to be postponed, following the announcement of a national rail strike, until the end of January 2023.

When they were held, four

programme-makers and executives from different genres offered their insights at the BFI in central London, attracting an audience of 400.

Lewis Arnold, the award-winning director of such high-profile series as Jimmy McGovern's *Time and Des*, about the serial killer Dennis Nilsen, gave the

first masterclass. "There are ways to learn your craft that didn't exist when I was starting out, although I did get financial support from the state," he said. "You all have phones in your pockets. We're all able to make films on our phones."

CNN's Chief International Investigative Correspondent, Nima Elbagir, gave the audience a searing insight into her acclaimed reporting of human rights abuses across Africa. The RTS Television Journalist of the Year 2020 said in her journalism masterclass: "If there is one lesson I try and pass on to young journalists, it's to try and get out of where everyone else is."

Sohail Shah, who gave the entertainment masterclass, is MD of Manchester indie King of Sunshine Productions, where his shows include Channel 4's *Jon & Lucy's Odd Couples*. On pitching, Shah advised: "You need to have a clear proposition so you [can] say what the programme is in a line or two, and immediately follow up with why you think it should be on and who's going to be watching it."

Tanya Stephan won an RTS Television Journalism Award for her feature-length film *The Missing Children*, about a mother and baby institution run by Catholic nuns. In her documentary masterclass, she said

that casting is “probably the most important part of the whole process... You need to find people who have a sort of charisma and communicate well and will help you to tell the story.. but [they’re] not always the loudest or most obvious person”

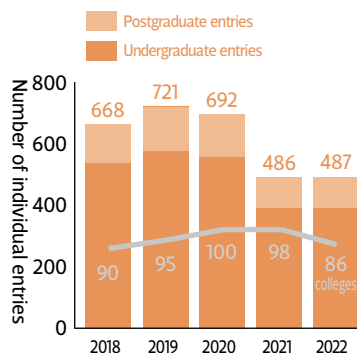
In 2021, the four Student Programme Masterclass sessions took place at the Institution of Engineering and Technology (IET) in central London and attracted an audience of 379. There were also 611 subsequent views of the filmed masterclasses. The four Craft Skills Masterclasses were held online and viewed by 312 people.

In 2020, both sets of masterclasses were delivered online: the four Student Programme sessions were joined by 1,070 people, while the Craft Skills audience totalled 1,170. The 2019 masterclasses at the IET attracted an audience of 350 on the first day, which was devoted to programme genres, and 350 on the second for the craft skill sessions.



RTS Student Television Awards 2022

RTS STUDENT TELEVISION AWARDS ENTRIES



RTS Student Television Awards
winner *Night of the Living Dread*

RTS Student Television Awards 2022

487 entries from
86 colleges in
12 RTS centres
155 centre jurors chose
48 nominees and
59 national jurors chose
36 nominees

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

3 RECOGNISING EXCELLENCE

RTS Student Television Awards

The live awards ceremony was held at UAL, London College of Communication and attended by 126 students, lecturers, and industry professionals. A further

151 people watched the live stream on Vimeo. The awards were sponsored by Kinetic Content.

In 2021, the virtual awards ceremony was watched live by 481 people and subsequently by an additional 259 on Vimeo. In 2020, the virtual ceremony was watched live by 652 people and, after the event, by 246 on YouTube. In 2019, 364 students, tutors and industry figures

attended the ceremony at the BFI Southbank in London.

This year, 487 entries were received from 86 universities, colleges and educational institutions around the UK. In 2021, there were 486 entries from 98 colleges, 692 entries from 100 universities in 2020 and 721 entries from 95 institutions in 2019.

The national juries selected three nominees for each category and the



RTS Student Television
Awards winner Innes Letch

winner was chosen by secret ballot. The Postgraduate nominees were judged at a national level only. Undergraduate and Postgraduate awards were also judged in five craft skill categories: Camera-work, Editing, Production Design, Sound and Writing. A total of 22 awards were presented.

RTS Young Technologist Award

Sky's Jahreal Wright and Timeline TV's Jonathan Chappell-Seetayah were the joint winners of the award in 2022 – the first time the society has named joint winners of this prestigious award.

Dock10's Andrew Ware was announced as the runner-up at a special central London event in July, hosted by digital executive producer Muki Kulhan. Ware received the Coffey Award for Excellence in Technology

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. They were established by the RTS with funds from the family of AM Beresford-Cooke, an engineer who contributed much to the development of British broadcasting technology.



RTS Young Technologist
of the Year 2022 joint
winner Jahreal Wright

Sherwood (BBC)



Engaging with the public

To promote a wider understanding of the relevance and importance of the medium to society worldwide

4 The RTS: digital impact

The RTS digital team delivered impressive engagement and growth across a number of social media platforms during the year.

The Society's Instagram follower base rose by 40%, while the number of LinkedIn followers and YouTube channel subscribers increased by 22%.

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

Content ranged from features to daily updates on television news (such as new commissions, weekly TV round-ups and casting announcements) and interviews with industry figures and

award nominees, including Gary Neville, Joe Lycett, Candice Carty-Williams, Rafe Spall, Dolly Alderton, Kiell Smith-Bynoe, Jack Rooke, Pete Jackson, Ros Atkins, Krishnan Guru-Murthy, Noel Phillips, Himesh Patel and the creators of *Don't Hug Me I'm Scared*.

The RTS YouTube and Vimeo channels were integral platforms for both national and regional events. The events included conversations with leading industry figures, panel discussions, masterclasses, interviews and awards, both online and in person.

Illustrated reports of all national and RTS Futures events were uploaded to the website and published in *Television*.

The digital team launched *The RTS Podcast* in May, which had over 800 downloads in 2022. The content ranged from RTS events to interviews with industry figures.

This year's RTS London Convention returned as an in-person event, with a digital live stream accompaniment for viewers at home. The live stream saw over 500 viewers watch from home. The RTS London Convention 2022 app had 200 downloads and 8,000 session engagements on the day.



RTS LinkedIn

10,000
followers

2021: 8,200

The number of website users was slightly down in 2021 and page views were broadly flat. This reflects a general industry trend, where consumers are moving more towards social platforms. In addition, 2022 was a largely non-Covid year, which changed user behaviour following the surge of online activity during the pandemic. The website was accessed by 748,400 users in 2022 (839,800 users in 2021), who accounted for 1,690,000 page views (1,710,000 in 2021). The most popular content on the RTS website

RTS Instagram

8,700
followers

2021: 6,200

RTS Twitter

39,300
followers

2021: 36,200

Page
views

Top 10 webpages

RTS homepage	83,900
Entry Level Training page	37,900
<i>Taskmaster</i> reveals series 13 line-up	27,400
RTS Programme Awards 2022 awards page	27,100
Awards homepage	24,000
Events homepage	18,100
Membership 'Join Us' page	14,100
RTS Craft & Design Awards 2022 awards page	13,000
<i>Loki</i> : behind the scenes event page	10,800
Regions and Nations homepage	10,500

Taskmaster (Channel 4)Page
views

Top RTS website articles

<i>Taskmaster</i> reveals series 13 line-up	27,400
BBC Two's <i>Great British Menu</i> returns	9,500
Winners of the RTS Programme Awards 2022 announced	9,200
Ant and Dec announce <i>I'm a Celebrity...</i> special series in South Africa	7,500
Who's Who in <i>Versailles</i> : guide to the French court	6,800
<i>Love Island</i> contestants, winter 2020	6,500
Nominations announced for RTS Programme Awards 2022	6,200
<i>The Voice</i> set to return to ITV in 2022	5,700
<i>Stanley Tucci: Searching for Italy</i> heads to BBC Two and BBC iPlayer	5,400
<i>Don't Hug Me I'm Scared</i> : a puppet show to give you nightmares	5,100

Don't Hug Me I'm Scared (Channel 4)Page
views

RTS videos by views

Piers Morgan Q&A: the world's gone nuts, RTS Cambridge	332,300
<i>The Crown</i> : deconstructing the coronation, full video	130,000
<i>Loki</i> : behind the scenes	49,300
An evening with <i>Brassic's</i> creators, full video	26,900
Celebrating 10 Years of <i>Call the Midwife</i>	22,100
<i>Marriage</i> Q&A	18,000
In conversation with Stephen Graham, full video	16,200
<i>Bun Oven</i> , RTS Student Television Awards 2015	13,500
<i>Life after Life</i> Q&A	9,700
<i>Poldark</i> : anatomy of a hit, full session	8,800

Loki (Disney+)

related to events and awards, particularly the RTS Programme Awards, RTS Television Journalism Awards, RTS Futures Careers Fair and our Education and Training pages. The site supports online payment for events booking and hosts a wide variety of educational material and an archive of RTS publications.

Social media

The RTS digital team maintained an active social media presence, which continued to drive a significant proportion of the traffic to the Society's website.

The team also live blogged from RTS national events and created multimedia content to share on social media. Highlights, award-winners' interviews and live updates were uploaded from the RTS Programme Awards and RTS Television Journalism Awards to the website, RTS YouTube channel, Twitter and Instagram, and the RTS Programme Awards

nominations were live streamed on the RTS YouTube channel and Twitter page.

The key statistics were:

- The RTS Instagram account had 8,700 followers (a rise of 40% from 6,200 in 2021)
- The RTS YouTube channel had 13,100 subscribers (a rise of 22% from 10,700 in 2021)
- RTS LinkedIn had 10,000 followers (a rise of 22% from 8,200 in 2021)
- RTS Twitter had 39,300 followers (a rise of 9% from 36,200 in 2021)
- 59% of all visits to the RTS website were made on a mobile or tablet device.

RTS online video

The total number of video streams (923,400 views in 2022 and 1,426,300 views in 2021) and the total watch time (7,850,000 minutes in 2022; 26,612,000 minutes in 2021) decreased due to the return of in-person events, resulting in less event activity taking place on the RTS YouTube and Vimeo channels.

The most popular video was “Piers Morgan Q&A: the world’s gone nuts!” from the 2019 RTS Cambridge Convention, which was viewed 332,600 times, with a total watch time



Bad Sisters (Apple TV+)

RTS YouTube

13,100
subscribers

2021: 10,700

of 3,904,600 minutes. The second most popular video was the full 2017 event “Netflix’s *The Crown*: deconstructing the coronation”, which had 130,000 views and a watch time of 950,500 minutes. The “Loki: behind the scenes with Tom Hiddleston, Sophia Di Martino, Kate Herron and Michael Waldron” event garnered 49,300 views and a watch time of 463,200 minutes. The website

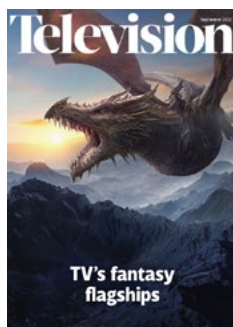
RTS YouTube

923,400
views

2021: 1,426,000

also hosted video diaries of RTS bursary scholars, and RTS Student Television Awards and Futures 48 films.

National and regional events hosted a range of online events, such as RTS Yorkshire’s *Hullraisers* event, which was viewed more than 3,000 times, and RTS London Centre’s “Televising the London 1948 Olympics”, viewed over 2,900 times.



5 Spreading the word: publications

The Society's highly regarded monthly magazine, *Television*, offers in-depth coverage of current media debates and developments, as well as focusing on the best shows and the talent that makes them. It also includes reports on Society events and award ceremonies from around the UK and Ireland.

Television cast its net wide in 2022, offering features on many of the year's most important programmes, including: *Ted Lasso*, *This is Going to Hurt*, *Conversations with Friends*, *The Crown*, *I Hate Suzie Too* and *Happy Valley*.

The magazine addressed some of the biggest issues affecting the TV industry:

the future of the UK media, sustainability, disability, live sports rights, PSB in Europe, mental health, Channel 4 privatisation and reporting from war zones.

It also interviewed or profiled key industry figures and talent, including: Channel 5 Controller Ben Frow, BBC Political Editor Chris Mason, Ofcom Chair Michael Grade, ITV MD, Media and Entertainment Kevin Lygo and the new *Doctor Who*, Ncuti Gatwa.

"Working Lives" looked at a wide range of TV jobs and the talented people who do them, including sound recordist, editor, documentary film-maker, talent manager and line producer.

"Comfort Classic" turned the spotlight on some of the nation's most treasured TV shows – comedies such as *Men Behaving Badly* and *The Thick of It*, dramas like *The Wire*, *Cracker*, *Life on Mars*,

Prime Suspect, and comedy dramas *Minder* and *Shameless*.

Another regular feature, “Ear Candy”, brought readers up to date with the latest podcasts. These included: *Kermode and Mayo’s Take*, Alastair Campbell and Rory Stewart’s *The Rest is Politics*, Emily Maitlis, Jon Sopel and Lewis Goodall, AKA *The News Agents* and Kathy Burke’s *Where There’s a Will There’s a Wake*.

Television’s “Our Friend” column is devoted to the world of TV outside London. During the year, guest columnists included: True North’s Andrew Sheldon, RTS Chairs Lynn Barlow (West of England), Stephen O’Donnell (Scotland), Agnes Cogan (Republic of Ireland) and Lisa Holdsworth (Yorkshire).

The TV diarists featured in *Television* tackled a huge variety of subjects. They included: Channel 4 Chief Content Officer Ian Katz, *Channel 4 News International* Editor Lindsey Hilsum and Sky News Political Editor Beth Rigby.

Due to the pandemic and a subsequent need to make cost savings, *Television* appeared as an online magazine throughout 2022, with the exception of the September issue. Five hundred

copies were printed for the RTS London conference. An email newsletter promoting each issue went to an average of 8,300 contacts, of whom about 3,500 were RTS Members.

6 RTS partnerships: joint events

The Society is committed to building relationships with other bodies where such co-operation enables the RTS to increase its impact, influence and effectiveness. During the year, it jointly organised one national and many local activities with partners. Details of the local events can be found on pages 59 to 70.

The Steve Hewlett Memorial Lecture

The lecture, in memory of the late broadcaster and journalist, is jointly organised with The Media Society. This year, it was



Steve Hewlett Memorial
Lecturer Clive Myrie (BBC)

given at the University of Westminster in September by BBC journalist and *Mastermind* presenter Clive Myrie who mounted a passionate defence of an organisation that he says helps define who we are as a nation in a lecture entitled, “The BBC: destroy at your peril”.

7 RTS national events

In 2022, there were 29 events, nine of which were in-person. Of the 20 online events, eight were live and 12 pre-recorded.

In 2021, three in-person and 33 online events were held during the year. In 2020, there were four in-person and 14 online events; there were 11, all in front of an audience, in 2019.

The Society’s national events allow members and the general public to hear and question television’s movers and shakers on a wide range of issues. They also feature the talent, both behind and in front of the camera, discussing television’s best shows.

During the year, the following



programmes were previewed online, with panels featuring the people who made them and their star actors:

- Long-running BBC One drama *Death in Paradise*
- BBC Two comedy *The Mind of Herbert Clunkerdunk*
- BBC One and Amazon drama *Chloe*
- BritBox drama *Magpie Murders*
- Sky Max comedy-drama *Frayed*
- The BBC adaptation of Kate Atkinson’s novel *Life After Life*

- The BBC Two factual drama about sexual abuse in football, *Floodlights*
 - BBC One drama *Marriage*, starring Sean Bean and Nicola Walker
 - Channel 4 cyber thriller *The Undeclared War*
 - BBC cop show *Bloodlands*, starring James Nesbitt
 - Heart-breaking BBC One drama *Mayflies* (a joint event with RTS Scotland).
- A number of RTS national events, all of which were online, threw the spotlight

‘In conversation with Ben Frow’ (Channel 5), interviewed by Jay Hunt (Apple TV+)

on some of television's biggest talking points. "In the eye of the storm: Where next for journalism after the Capitol?" featured the only broadcast journalist who gained access to the Capitol building as it was stormed, *ITV News's* Robert Moore, along with other leading figures in journalism and politics.

"Mental health in film and television after Covid", "The fog of war – Ukraine: broadcasters on the frontline", "Sustainable TV studio production: myth or reality?" and "The evolution of the intimacy co-ordinator" followed later in the year.



Broadcast news from
Ukraine (Sky News)



Sustainable production –
House of the Dragon (Sky)

There were seven "In conversation" style events during the year. Four were online:

- Edith Bowman "In conversation with [British actor] Gugu Mbatha-Raw"
- "The Girl Before: in conversation with Gugu Mbatha-Raw and Lisa Brühlmann", in which the actor and director discussed the BBC One and HBO Max psychological thriller
- "In conversation with *The Good Doctor's* Freddie Highmore and David Shore"
- "In conversation with Michael Winterbottom", in which the director talked



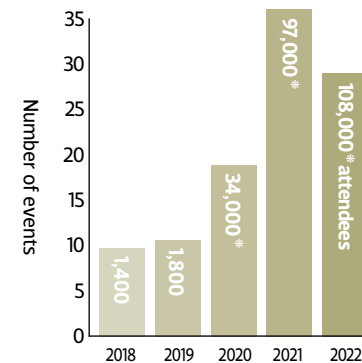
'The evolution of the intimacy co-ordinator' RTS national event (top) and Disney+'s documentary *The Beatles Get Back* (bottom)

about his Sky Atlantic Covid-19 drama *This England*.

The remaining three were in-person events: "In conversation with Ben Frow", the Channel 5 Controller, chaired by Apple TV+'s Europe Creative Director Jay Hunt; "In conversation with Sir Peter Bazalgette"; and "RTS Breakfast with Tim Davie", in which the BBC Director-General outlined the action needed to future-proof UK media entering an all-online era. The latter two events were both chaired by RTS Chief Executive Theresa Wise.

The first in-person national event of the year was in February, "Loki: behind the scenes", which featured the Disney+ series stars Tom Hiddleston and Sophia

RTS NATIONAL EVENTS



*The 2020-2022 participation figures include both physical attendance and on-demand views.



Di Martino. The following month, “Is AVoD the new SVoD?” suggested that advertising-supported on-demand TV was the coming thing. In April, “Once upon a true crime” featured two of the UK’s best known crime writers, Mark Billingham and Douglas Skelton.

Towards the end of the year, the pace of in-person events picked up. As well as the sessions with Frow, Bazalgette and Davie, the Society hosted: “Social platform session: future viewing and how broadcasters and platforms are working together”; a screening of ITVX factual drama *Litvinenko*, followed by a Q&A session; and an event on sustainable TV production.

A Spy Among Friends (ITVX)

8 Press coverage

Society events and awards received extensive coverage in the national and regional newspapers, as well as in the trade press and on television during the year.

More than 1,200 stories appeared in the press during 2022, including, nationally, in *The Daily Mail*, *The Guardian*, *The Sun*, *Daily Telegraph* and *The Times*. Trade publications included *Broadcast*, *The Radio Times*, *Telesvisual* and *Variety*, while stories mentioning the RTS were broadcast on the BBC, ITV, RTÉ and Sky, among others.

RTS London Convention
2022 Chair Priya Dogra
(Warner Bros. Discovery)



Thought leadership

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

9 RTS LONDON CONVENTION 2022

The biennial RTS London Convention, this year entitled “The fight for attention”, was held on 27 September at King’s Place. The attendance over the course of the convention was 340, and the live stream saw over 500 viewers watch from home.

On-demand views reached 2,260 by the end of the year. (The biennial RTS London Conference was replaced in 2020 by the online RTS Digital Convention 2020 because of the pandemic.)

Warner Bros. Discovery was the Principal Sponsor, with Priya Dogra, the company’s President and Managing Director for EMEA, chairing the convention. Warner Bros. Discovery also kindly sponsored the coffee breaks, lunch and the closing

RTS London
Convention
speaker Gerhard
Zeiler (Warner
Bros. Discovery)

drinks reception. Accenture was the Convention's app sponsor.

Before the first session, she presented an assessment of the critical challenges facing the TV industry.

In a post-Convention satisfaction survey, delegates praised the quality of the Convention: 22% of in-person attendees rated it as excellent, 34% as very good and 44% as good. Some 26% judged

the quality of the speakers as excellent or very good (52%), while 91% thought the breadth of subjects good, very good or excellent. The delegates' favourite session was "In conversation with Baz Luhrmann", followed by "International keynote: Gerhard Zeiler", and then "The news evolution".

1 International keynote: Gerhard Zeiler

The President, International, Warner Bros. Discovery was in conversation with ITN newscaster Nina Hossain and outlined why "must-have" content is crucial for success.





2 Follow the eyeballs, follow the money

As consumers' budgets are squeezed and their habits change, which business models can still deliver growth? Priya Dogra led the discussion which featured: Jan Koeppen, President, The Walt Disney Company, EMEA; Maria Kyriacou, President, Australia, Canada, Israel and UK, Paramount International; Ben McOwen

Wilson, MD, Google Play, EMEA; and Stephen van Rooyen, EVP and Chief Executive, UK and Europe, Sky.

3 UK keynote: Alex Mahon

The Channel 4 Chief Executive explained how the broadcaster is protecting its unique remit in uncertain times in conversation with BBC journalist Amol Rajan.

London session with Jan Koeppen (Walt Disney), Ben McOwen Wilson (Google Play), Priya Dogra (Warner Bros. Discovery), Stephen van Rooyen (Sky) and Maria Kyriacou (Paramount)

ATTENDANCE AT RTS ANNUAL CONFERENCES



The RTS Cambridge Convention and RTS London Convention are held on alternate years

4: The news evolution

The convention heard how an explosion of open-source material is transforming investigative journalism in the company of CNN senior producer Barbara Arvanitidis and CNN investigative producers Gianluca Mezzofiore and Katie Polglase. The session was chaired by CNN Chief International Investigative Correspondent Nima Elbagir.

5 UK keynote: Tim Davie

The BBC Director-General was in conversation with Amol Rajan about future BBC funding, impartiality and a probable government review of the licence fee.

6 A traveller's guide to the metaverse

This session on the new online opportunities for broadcasters featured Jatin Aythora, Director, BBC R&D; Vicki Dobbs Beck, VP of Immersive Content, Lucasfilm and ILMxLAB; and Mundi Vondi, Chief Executive and co-founder, Klang Games. It was chaired by BBC News Technology Correspondent Marc Cieslak.



RTS London Convention
session exploring the
metaverse



RTS London Convention speakers: Carolyn McCall (ITV), Tim Davie (BBC) and Alex Mahon (Channel 4)



7 UK keynote: Carolyn McCall

ITV Chief Executive Carolyn McCall, in conversation with Rajan, discussed advertising-supported streaming and digital-first production.

8 Who Wants To Be a Millionaire?

Factual entertainment offers value for money but it is hard for new formats, suggested Gama Gbio, development producer for entertainment at Expectation; Clare Laycock, SVP, Content and



Planning, Warner Bros. Discovery UK; Kevin Lygo, MD, Media and Entertainment, ITV; Doug Wood, media analyst; and Nataalka Znak, CEO, Remarkable TV Entertainment. The session was chaired by broadcaster and barrister Rob Rinder.



9 In conversation With Baz Luhrmann

The acclaimed film director Baz Luhrmann discussed his latest film, the biopic *Elvis*, with the broadcaster, Edith Bowman, explaining how he set out to tell an epic story even bigger than the musical legend.

10 UK keynote: Michael Grade

Michael Grade, Chair of Ofcom, spoke publicly for the first time since his appointment to the regulator in May to the editor of *Broadcast* magazine, Chris Curtis, urging broadcast journalists to avoid being shrill and shocking.

Between the sessions, delegates watched a series of three short films, *Black Britain Unspoken*. Commissioned by Warner Bros. Discovery and the Media Trust, they teased out often-overlooked nuances of life experienced by black British people. They aired on Discovery+ over the course of October's Black History Month.

RTS London Convention
speaker, director Baz Luhrmann



Delegates also got the opportunity to hear from the next generation of media creators and leaders about what the current industry leadership is getting right and wrong. Four short films made by RTS bursary scholars presented sometimes uncomfortable responses to four questions: Is this an industry that makes you feel welcome? What do you watch and how do you watch it? Where do you get your news from – and do you trust it? What message do you want delegates to take away?

Ofcom Chair
Michael Grade
interviewed
by Chris Curtis
(*Broadcast*)

Recognising excellence

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

10 RTS awards

The Society's awards are highly respected throughout the television industry. This year, post-pandemic, all were held in front of a live audience. The ceremonies, which are produced by RTS Enterprises, are well attended because of the integrity of the judging process, the refinement of award categories that take into account emerging technologies and new areas of creative expertise, and the level of professionalism with which they are mounted.

The Society is extremely grateful to the awards judges and presenters, all of whom donate their services.

RTS Television Journalism Awards 2022

The awards were held in the Ballroom of the Grosvenor House Hotel, Park Lane on 23 February, in front of an audience of 478, and hosted by *Channel 4* News presenter Cathy Newman. The sponsor was Wolftech.

In 2021, the awards were presented online and attracted 1,600 live views, plus a further 2,396 on-demand views. In 2020, 545 people attended the ceremony at the



Multiple RTS award winner *It's a Sin* (Channel 4)

London Hilton, Park Lane, and 587 in 2019.

For the fifth year running, Sky News was named News Channel of the Year. Dean Massey from Sky News was named Camera Operator of the Year, the first RTS bursary scholar to win a national RTS award.

Channel 4 News's Krishnan Guru-Murthy was the Network Presenter of the Year, while Robert Moore from ITV News picked up the award for Network Television Journalist of the Year for live reporting from the attack on the US Capitol. ITV News also won the News Coverage – International prize for its coverage of the storming of the Capitol.

In total, there were 19 categories, plus one RTS Special Award and one Outstanding Contribution Award.

Of the 261 awards jurors, 17% described their background as non-white minority ethnic, and 41% were female. In 2021, of the 270 awards jurors, 12% described their background as non-white minority ethnic, and 41% were female. In 2020, there were 274 awards jurors, 20% of whom described their background as non-white minority ethnic, and 45% as female.



RTS Television Journalism Awards winner: Camera Operator of the Year Dean Massey



RTS Television Journalism Awards winners, from left: Young Talent of the Year (Noel Phillips), Outstanding Contribution (Samir Shah) and Digital (*All Hail the Lockdown*)



RTS Programme Awards
Judges's Award winner
Strictly Come Dancing (BBC)

RTS Programme Awards 2022

Hosted by Tom Allen, the awards were presented on 29 March at the Grosvenor House Hotel, London, in partnership with Audio Network. The ceremony attracted an audience of 824.

In 2021, 2,700 people watched the virtual ceremony live, with a further 4,606 on-demand views. In 2020, a total of 1,468 people watched the virtual ceremony live or on catch-up. The 2019 awards were held at the Grosvenor House Hotel, London, and attracted an audience of 931.

BBC One was named Network of the Year, while one of its shows, *Strictly*

RTS Television Journalism Awards

228 entries
57 nominees
261 jurors

RTS Programme Awards 2022

609 entries
84 nominees
200 jurors



RTS Craft & Design Awards
winner *Ant & Dec's Saturday
Night Takeaway* (ITV)

Come Dancing, was honoured with the prestigious RTS Judges' Award. BBC show *In My Skin* took the Drama prize.

Russell T Davies's Channel 4 Aids drama *It's a Sin* won three awards: Limited Series, Actor – Male for Callum Scott Howells and Writer – Drama for Davies.

The Outstanding Contribution to British Television Award 2022 went to screenwriter Jack Thorne. Graham Norton was also in attendance to collect his Outstanding Contribution award from 2020, which he had been unable to collect due to the pandemic.

Twenty-eight awards, one Judges' Award and one Outstanding Contribution

RTS Craft & Design Awards 2022

823 entries
84 nominees
134 jurors

Multi-award winner *We Are Lady Parts* (Channel 4)



to British Television Award were presented at the ceremony, making 30 in total. Of the 200 awards jurors in 2022, 31.5% described their background as non-white minority ethnic, and 60.5% were female.

In 2021, of the 218 awards jurors, 35% described their background as non-white minority ethnic, and 56% were female. In 2020, there were 199 awards jurors, of whom 32% described their background as non-white minority ethnic, and 56% as female.

RTS Student Television Awards 2022

Full details of these awards, which were held in June, are in the education and skills section on page 19.

RTS Craft & Design Awards 2022

The awards were held at the London Hilton, Park Lane, attracting an audience of 474. They were hosted by the journalist and TV presenter Ranvir Singh and sponsored by Apple TV+.

In 2021, at the same venue, the awards attracted an audience of 379. In 2020, the awards were made at an online ceremony, which had been watched by 1,406 people by the end of the year. In 2019, the ceremony was held at the London Hilton, Park Lane, in front of an audience of 443.

The BBC led the way with 15 wins, followed by Sky with six. There were two wins apiece for *This Is Going to Hurt* and *Platinum Party at the*



Palace. Half of Sky's awards were for hit drama *Landscapers*, the most rewarded programme of the evening.

The Outstanding Achievement Award was presented to Claire Popplewell and the BBC Studios Events Team, while the RTS Special Award went to Surian Fletcher-Jones, Head of Drama at Working Title TV, whose series include Channel 4's *We Are Lady Parts* and Dolly Alderton's BBC drama *Everything I Know About Love*.

Twenty-eight awards, one RTS Special Award and one Outstanding Contribution Award were presented at the ceremony, making 30 in total. Of the 134 awards jurors, 25% described their background as non-white minority ethnic, and 51%

were female. In 2021, of the 124 awards jurors, 22% described their background as non-white minority ethnic, and 51% were female. In 2020, there were 122 awards jurors, of whom 22% described their background as non-white minority ethnic, and 43% were female.

RTS Fellowships

While the Society did not award any Fellowships this year, in November, at the RTS Patrons' Dinner, it presented Fellowships to Simon Heath and Ben McOwen Wilson. They were two of the six industry luminaries awarded Fellowships in 2021; the others were Danielle Lux, Clive Myrie, Sally Joynson and John Whiston.

RTS Craft & Design Awards winner:
Director – Drama (Lucy Forbes)

The nations and regions

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

11 RTS CENTRES

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

All RTS national and local activities are aimed at advancing the understanding of television and its related

fields. Workshops, public events, schools out-reach programmes and awards play their part in building knowledge about television.

Some 94 of the 149 events held by the Society in 2022 (80 of 138 in 2021, 105 of 185 in 2020 and 129 of 162 in 2019) were hosted by the regional centres, whose activities are described on pages [59](#) to [70](#) of this report.

The centres' Programme Awards

RTS North West event
on *Ralph & Katie* (BBC)



RTS CENTRES

Cymru/Wales

Chair: Edward Russell

Devon and Cornwall

Chair: Siobhan Robbie-James

East

Chair: Rachel Watson

Isle of Man

Chair: Jon Quayle

London

Chair: Phil Barnes

Midlands

Chair: Kully Khaila

North East and the Border

Chair: Will Nicholson

Northern Ireland

Chair: Fiona Campbell

North West

Chair: Cameron Roach

Republic of Ireland

Chair: Agnes Cogan

RTS Technology Centre

Chair: Jennie Marwick-Evans

Scotland

Chair: Stephen O'Donnell

Southern

Chair: Stephanie Farmer

West of England

Chair: Lynn Barlow

Yorkshire

Chair: Lisa Holdsworth

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



RTS North West Awards winner
Frank Cottrell-Boyce

are generally their largest and most prestigious events of the year. This year, post-pandemic, saw a welcome return to in-person ceremonies, with many recording bumper attendances.

The RTS Midlands Awards, held for the first time as a live ceremony in three years, attracted more than 400 people, while the RTS North West Awards saw 560 guests watch author and screen-writer Frank Cottrell-Boyce accept the Judges' Award.

An audience of 400 gathered at the concert hall of Dublin's RDS for the RTS Ireland Television Awards, which were produced by RTÉ and featured guest appearances by indie folk act Villagers.

The centres' Student Television Awards, generally held in the early months of the year, also took place in front of an audience.

Some centres combined their



RTS Scotland preview and Q&A event: *Mayflies* (BBC)

Programme and Student Television Awards. The Cymru Wales ceremony was held at the Royal Welsh College of Music and Drama in front of more than 250 guests. In both industry and student categories – owing to successive Covid-19 lockdowns – awards were made for programmes shown in 2020 and 2021.

Centres continued to host events aimed at students and young people. RTS Devon and Cornwall’s “Breaking into media” festival at Marjon University’s Arts Centre attracted more than 200 students from six universities and colleges across the counties. RTS Southern’s annual event, “Meet the professionals”, hosted

by Bournemouth University, attracted more than 250 students.

Many centre events showcased on-screen talent or the movers and shakers of the television industry behind the camera. London featured two European series: screening episodes of Swedish drama *Snow Angels* and Dutch programme *Red Light*, followed by Q&As with their stars.

RTS Scotland celebrated the 20th anniversary of the Glasgow soap *River City* and offered a preview of BBC drama *Mayflies*, featuring its stars Martin Compston and Tony Curran. RTS West of England screened the opening episode of series 2 of BBC One comedy drama *The Outlaws* and hosted a Q&A with two of its main actors, Gamba Cole and Stephen Merchant. RTS Yorkshire previewed the first two episodes of new Channel 4 comedy *Hullraisers* and assembled a panel

*Susan Calman's
Grand Day Out
(Channel 5)*

featuring the show's writers and stars.

RTS North West hosted an indie networking event in Manchester featuring Liam Keelan, SVP of Original Content for Europe and Africa at Disney. In Northern Ireland, Kate Phillips, the BBC's Director of Unscripted, gave the Dan Gilbert Memorial Lecture, while former Director-General Greg Dyke and Jean Seaton, Professor of Media History, discussed all things BBC at an RTS London event. London also held a Soho "Breakfast with Barb", which featured the Chief Executive of the ratings body, Justin Sampson.

The centres threw a light on different TV genres. A joint East/Midlands event, "Fl on screen", went behind the scenes of Sky and Channel 4's coverage of this hugely popular sport. RTS North East and the Border hosted, "Carpe diem: seizing the daytime", which looked at pitching



ideas and winning commissions for daytime shows in the region.

The RTS Technology Centre (formerly RTS Thames Valley) hosts events that reflect the Society's long-standing focus on broadcast engineering. During 2022, it looked at the survival of linear TV, remote production, the cloud and the boom in new studios.

The Society is grateful for the support its centres received from broadcasters, production companies and universities in their regions. It would also like to express its gratitude for the hard work of the centre Chairs who stepped down during the year: Tony Campbell (RTS East) Tim Marshall (RTS Technology Centre) and Fiona Thompson (RTS Yorkshire).



Slow Horses
(Apple TV+)

Membership & volunteers

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

12 RTS MEMBERSHIP

With the effects of the pandemic still being felt, RTS membership decreased over the first eight months of 2022, before beginning to rise again towards the end of the year and ending at 3,780 full members. There were 4,035 full members in 2021 and 4,767 in 2020.

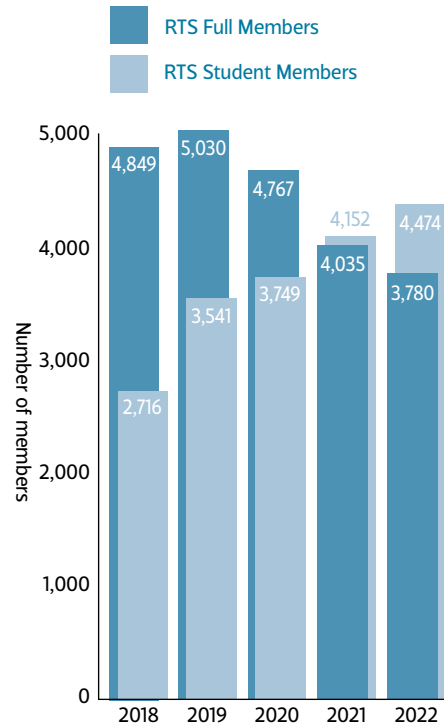
The number of new members joining throughout the year increased to 584 in 2022, 252 more than in 2021 when 332 joined. In 2020, 363 joined.

The number of members opting to discontinue their membership was lower than in 2021, with 840 leaving in 2022, compared with 1,068 in the previous year (631 left in 2020). This had the effect of reducing the membership churn rate for 2022 to 20.8%.

For the third year in a row, RTS student membership rose, once again demonstrating the society's valued engagement with younger people. In 2022, there were 4,474, student members, compared with 4,152 in 2021 and 3,749 in 2020.



RTS MEMBERSHIP



The Union Club in London (top)
and The Square Club in Bristol

Member benefits were expanded further with the addition of special screenings of the season 2 openers of both Apple TV+ spy series *Slow Horses* and Sky Original drama *Gangs of London*, as well as discounts for the 2022 Edinburgh TV Festival, London Action Festival and BaM Live London.

The year was rounded off with the addition of a member discount for HMCA, with up to 45% off medical plans. Member benefits with the Union Club in London and The Square Club in Bristol also continued, giving RTS members useful bases to work and meet in those cities.

13 RTS RECOGNITION

The RTS is very grateful to its Royal Patron, the former 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.

14 RTS VOLUNTEERS

The success of the Society's activities is dependent on the expertise and dedication of its many volunteers who plan and deliver different aspects of its programme. These include not only the members of centre committees and national specialist committees, but awards jurors, contributors to *Television*, event speakers, panellists and producers.

Details of volunteers were recorded for insurance and health and safety purposes in the course of the year. The RTS is extremely grateful for the huge contribution made by its volunteers, whether as centre officers, jurors, panellists, producers or Trustees, who contributed an estimated 23,000 hours to Society activities in 2022.

In the last comparable year, 2019, the figure was 27,700 hours, though the Society organised more events that year than in 2022, all of which were held in person.

Breakdown of
volunteer hours
to 2022 Society
activities





Riches (Sky)

Financial support

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

15 PATRONS

The Society was thrilled to have had positive patron and sponsor engagement throughout the year. It welcomed: one International Patron, Spencer Stuart; one Major Patron, Roku; and one Patron, MPC Episodic.

Several patrons decided to discontinue their support: BT, Finecast, Grass Valley, Meta, Netgem and Vice.

The RTS was also grateful for the sponsorship of the RTS Television Journalism

Awards by Wolftech, RTS Programme Awards by Audio Network, the RTS Student Television Awards by Kinetic Content and the RTS Craft & Design Awards by Apple TV+.

The National Film and Television School and IMG Studios sponsored the RTS Futures Virtual Careers Fair, while Warner Bros. Discovery was the principal sponsor of the RTS London Convention, with the support of Accenture, which designed the app.

The Society is grateful to all the patrons and sponsors that have been able to support its mission and activities.

16 FUNDRAISING ACTIVITIES

The Society's two wholly owned subsidiaries – RTS Enterprises Ltd, which organises awards events and conferences, and RTS (IBC) Ltd – saw their income increase this year as the threat from Covid-19 receded.

During the year, RTS Enterprises Ltd held in-person Journalism, Programme and Craft & Design award ceremonies, as well as the RTS London Convention in person. RTS (IBC) Ltd holds an 18% interest in the IBC conference and exhibition, which was held in September in Amsterdam, having been cancelled due to Covid concerns in 2021 and 2020.

The charity does not undertake any formal or organised fundraising activities, either directly or through a professional fundraiser or commercial participator or any person acting on its behalf. The Society does not engage in cold calling, door-to-door or street fundraising. Therefore, it does not target any vulnerable people.

The charity receives financial assistance

for its work in the following ways:

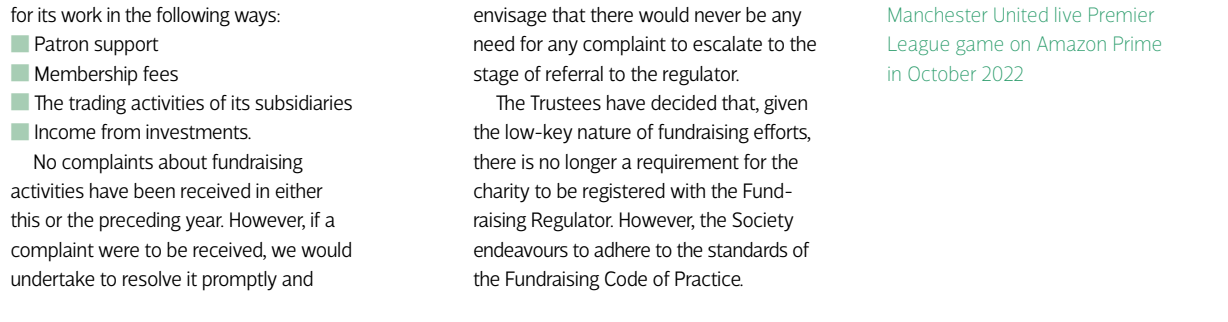
- Patron support
- Membership fees
- The trading activities of its subsidiaries
- Income from investments.

No complaints about fundraising activities have been received in either this or the preceding year. However, if a complaint were to be received, we would undertake to resolve it promptly and

envisage that there would never be any need for any complaint to escalate to the stage of referral to the regulator.

The Trustees have decided that, given the low-key nature of fundraising efforts, there is no longer a requirement for the charity to be registered with the Fundraising Regulator. However, the Society endeavours to adhere to the standards of the Fundraising Code of Practice.

Manchester United live Premier League game on Amazon Prime in October 2022



The Trustees are of the opinion that the Charity's overall fundraising performance was good and was conducted fully in accordance with the above principles. We are extremely grateful for the generosity of all those who have given to the work of the charity over the years.

17 IBC

The international broadcasting technology exhibition and conference returned to Amsterdam in September after a gap of two years. The show was spread over four, rather than the normal five, days.

There were 37,071 attendees present this year from 170 countries and more than 1,000 exhibitors. In 2019, there were 56,390 attendees and 1,700 exhibitors.

Popular topics included free, ad-supported television, big data, the metaverse, AI and machine learning, sustainable production and blockchain.

IBC 2022



18 SUSTAINABILITY

The Society is committed to reducing its environmental impact and improving the sustainability of its activities through its own actions and in conjunction with the other organisations with which it interacts. It has a formal sustainability policy, which is reviewed annually, as is the Society's environmental impact assessment.

At its physical events, the RTS works with event venues, suppliers and contractors to reduce waste and use recyclable materials. It also minimises the use of paper and, as a minimum, ensures all

paper is FSC or PEFC chain-of-custody certified.

RTS events also address sustainability in the TV industry. In May, at an online event, "Sustainable TV studio production: myth or reality?", the panel pondered everything from recycling and working with cardboard sets to reducing travel and helping suppliers to go green.

In December, leading film-makers discussed how to make natural history

more sustainable at the in-person event, "Sustainable TV production at home and abroad: is TV overheating the planet?" in central London.

The RTS offset 60 tonnes of CO₂e from the RTS London Convention in September through Carbon Footprint.

In 2019, the RTS gathered data from its London headquarters on electricity

usage, waste, transport and used materials from 2019. Based on these, Albert's consultant calculated that HQ's annual emissions are just over 8 tonnes of CO₂e, equivalent to powering an average UK house for two years. This exercise will be repeated in 2023.



Introduction
and objectives

Education
and skills

Public
engagement

Thought
leadership

Recognising
excellence

Nations and
regions

Membership
and volunteers

Financial
support

Our
people

National
events

Centre
reports

Governance
and finance



Charles Hazlewood: Reinventing the Orchestra (Sky Arts)

Our people

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

19 GOVERNANCE

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

Attendance at Trustee meetings during 2022 was as follows: Jane Turton (Chair), 5/5; Lynn Barlow, 5/5; Julian Bellamy, 3/5; Mike Green, 5/5; Yasmina Hadded,



3/5; David Lowen, 4/4; Jane Millichip, 2/3; Simon Pitts, 5/5; Sinéad Rocks, 4/5; Sarah Rose 4/5; Rob Woodward, 2/5; and Simon Bucks 2/2:

The Trustees receive no remuneration for their work on behalf of the Society.

The Society is very grateful for the work of David Lowen and Jane Millichip, who both stood down from the Board at the end of the year, and we welcomed Simon Bucks and Kate Phillips as new Trustees.

With more than 30 years of service to the RTS, David Lowen was responsible for the Society's governance and an invaluable source of wise advice, who will be greatly missed.

20 DIVERSITY AND INCLUSION

The Society aims, across all its activities, to represent modern Britain in terms of race, class, gender, disability and geography.

The RTS bursary schemes seek to widen participation in the TV industry. All bursary scholars, who numbered nearly 300 past and present by the end of the

year, and who are recruited from across the country, are from lower-income backgrounds. For the 2022 cohort, 47% are from an underrepresented ethnic background and 21% are disabled.

Since 2020, the *Television* editorial team has ensured that 20% of the magazine's features are written by people from non-white ethnic minority backgrounds.

The RTS events team endeavours to make sure panels are as representative as possible. Twenty-five per cent of speakers at September's London Convention were from non-white ethnic minority backgrounds.

There were also RTS events during the year that threw a spotlight on diversity. The online futures event "Disability and the TV industry: all change?" featured writer Jack Thorne and co-director Amit Sharma of BBC drama *Then Barbara Met Alan*.

The Society's structure of 15 regional centres ensures that it reaches people across the country.

RTS awards, which are decided by juries, are representative of a diverse country. For the RTS Programme Awards 2022, 31.5% of the jurors described their background as non-white ethnic minority and 60.5% were women.

Then Barbara Met Alan (BBC)



RTS CHIEF EXECUTIVE

Theresa Wise has been Chief Executive of the Royal Television Society since 2013. Previously, she worked for the Walt Disney Company and, prior to that, Accenture.



CHAIR OF RTS TRUSTEES

Jane Turton OBE has been Chief Executive of All3Media since 2015. Before joining All3Media in 2008 she was ITV's Director of Commercial and Business affairs.



VICE-CHAIR OF RTS TRUSTEES

Simon Pitts has been Chief Executive of STV since 2018. Previously, he was Managing Director of Online, Pay TV, Interactive and Technology at ITV.



RTS HONORARY SECRETARY

Simon Bucks is responsible for RTS governance and awards. He is Director of RTS (IBC) Ltd and RTS Enterprises Ltd, and formerly CEO of BFBS and a news executive at ITV and Sky.



RTS HONORARY TREASURER

Mike Green is a Fellow of the Institute of Chartered Accountants in England and Wales, and a former Deputy Group Finance Director of ITV.



RTS TRUSTEE

Lynn Barlow is Chair of RTS West of England and Assistant Vice-Chancellor, Creative and Cultural Industries Engagement at the University of the West of England.



RTS TRUSTEE

Julian Bellamy has been Managing Director of ITV Studios since 2016. He is a former Head of Programming at Channel 4 and Controller of BBC Three.



RTS TRUSTEE

Kate Phillips has been BBC Director of Unscripted since 2022. During the pandemic, she was acting Controller of BBC One and, before that, Controller, Entertainment.



RTS TRUSTEE

Yasmina Hadded has been Director of Legal and Business Affairs, Scripted Series, at Netflix since 2018 and previously worked at Look-out Point and Fifty Fathoms.



RTS TRUSTEE

Sinéad Rocks is Channel 4's first Managing Director for Nations and Regions and is the lead executive at the broadcaster's new National HQ in Leeds.



RTS TRUSTEE

Sarah Rose is Chief Operating and Commercial Officer for Broadcast UK and International Studios at Paramount. She previously worked at Channel 4 and ITV.



RTS TRUSTEE

Rob Woodward is a media, technology and communication specialist, and is Chair of the Met Office. He was CEO of STV until 2017 and previously at Channel 4.

Who's who at the RTS

Royal Patron

The former Prince of Wales

Vice-Presidents

David Abraham

Dawn Airey

Sir David Attenborough OM CH
CVO CBE FRS

Baroness Floella Benjamin OBE

Mike Darcey

Greg Dyke

Lord Hall of Birkenhead

Lorraine Heggessey

Armando Iannucci OBE

Ian Jones

Baroness Lawrence of Clarendon OBE

David Lynn

Sir Trevor McDonald OBE

Ken MacQuarrie

Gavin Patterson

Trevor Phillips OBE

Brandon Riegg

Stewart Purvis CBE

Sir Howard Stringer

Officers

Jane Turton OBE, Chair of RTS Trustees

Simon Pitts, Vice-Chair of RTS Trustees

Simon Bucks, Honorary Secretary

Mike Green, Honorary Treasurer

Board of Trustees

Jane Turton OBE (Chair)

Lynn Barlow

Julian Bellamy

Simon Bucks

Mike Green

Yasmina Hadded

Kate Phillips

Simon Pitts

Sinéad Rocks

Sarah Rose

Rob Woodward

Centres Council

Lynn Barlow, Chair, West of England Centre

Phil Barnes, Chair, London Centre

Fiona Campbell,
Chair, Northern Ireland Centre

Agnes Cogan,
Chair, Republic of Ireland Centre

Stephanie Farmer, Chair, Southern Centre

Lisa Holdsworth, Chair, Yorkshire Centre

Kully Khaila, Chair, Midlands Centre

Jennie Marwick-Evans,
Chair, RTS Technology Centre

Will Nicholson,
Chair, North East and the Border Centre

Stephen O'Donnell, Chair, Scotland Centre

Jon Quayle, Chair, Isle of Man Centre

Cameron Roach, Chair, North West Centre

Siobhan Robbie-James,
Chair, Devon and Cornwall Centre

Edward Russell, Chair, Wales Centre

Rachel Watson, Chair, East Centre

Committee Chairs

Awards Policy and Fellowship

Simon Bucks

Craft & Design Awards

Ade Rawcliffe

Diversity

Angela Ferreira

National Events

Heather Jones

Education

Graeme Thompson

RTS Programme Awards

Kenton Allen

RTS Futures

Alex Wootten

RTS Digital Innovation Bursary

Simon Pitts

RTS Student Television Awards

Sinéad Rocks

RTS Television Journalism Awards

Simon Bucks

RTS Young Technologist Award

Terry Marsh

Head Office

Chief Executive Theresa Wise

PA to the CEO Emma Sherborne

Finance Director Andrea Elsworth

Financial Controller Zahid Javed

Finance Assistant Liston Rodrigues

Corporate Development Manager Kasia Moleda

Head of Education and Bursaries Emma Nicholson

Bursaries and Centres Manager Megan Fellows (maternity leave); Sonia Dixon (cover)

Bursaries and Centres Administrator Paige McGaughin

Events

Head of Events Jo Sampson

Events Manager Kirsty Whittaker

Events Manager Jemima Debenham

Membership

Head of Membership Lewis Butcher

Membership Co-ordinator Ruqiya Ali

Publications

Editor, Television Steve Clarke

News Editor, Television Matthew Bell

Production and Design, Television Gordon Jamieson

Editorial Adviser Sue Robertson

Digital Team

Head of Digital Kate Holman

Content Editor Harry Bennett

Content Executive Ella Christian-Sims

National events

The RTS organised 55 national public events in 2022 and a further 94 through its local centres

January

5 January *Death in Paradise* preview and Q&A

18 January In the eye of the storm: where next for journalism after the Capitol

24 January *The Mind of Herbert Clunker* preview and Q&A

25 January Edith Bowman in conversation with Gugu Mbatha-Raw

28 January *Chloe* preview and Q&A

February

1-2 February RTS Futures Virtual Careers Fair:

- Introducing Sky Early Careers: Content Academy
- How I got into TV through a talent scheme
- Getting started in drama
- Cameras, sound and vision mixing for television production
- Get into TV: work behind the scenes
- TV freelancing: top tips
- Production management: have you got what it takes?
- Have you thought about your transferable skills?
- Entertainment masterclass: from the villa to the jungle
- How to develop and shoot a multi-generational sitcom



March: *The Girl Before* with Gugu Mbatha-Raw

3 February *Magpie Murders* Q&A

22 February *Frayed* Q&A

23 February RTS Television Journalism Awards 2022

March

2 March *Loki*: behind the scenes

3 March Mental health in film and television after Covid

3 March RTS Programme Awards Nomination Breakfast 2022

7 March RTS Futures: *Newark, Newark* screening

10 March *The Girl Before*: in conversation with Gugu Mbatha-Raw and Lisa Brühlmann

15 March Is AVoD the new SVoD?

17 March The fog of war: Ukraine: broadcasters on the frontline

22 March RTS Futures | Disability and the TV industry: all change?

29 March Programme Awards 2022

April

6 April In conversation with *The Good Doctor*'s Freddie Highmore and David Shore

November: *Litvinenko* screening
and Q&A, with Marina Litvinenko

13 April *Life After Life*

20 April Once upon a true crime

21 April RTS Futures | *Stacey Dooley Sleeps Over* screening and Q&A

May

11 May *Floodlights*: Q&A with the cast and creatives

26 May Sustainable TV studio production

31 May RTS Futures | Making podcasts: A mini-masterclass

June

7 June In conversation with Ben Frow

14 June RTS Futures | What do you want? Workshop

24 June RTS Student Television Awards

July

12 July RTS Young Technologist of the Year presentation

14 July The evolution of the intimacy coordinator

August

9 August *Marriage* preview and Q&A

16 August *The Undeclared War* Q&A

September

5 September Steve Hewlett Memorial Lecture, given by Clive Myrie

16 September *Bloodlands* series 2 Q&A

27 September RTS London Convention 2022

October

11 October Social platform session

13 October In conversation with Sir Peter Bazalgette

17 October RTS Futures | First five years in TV masterclass

19 October RTS Futures | Talent manager networking night

November

15 November RTS Futures | *We Are Not Alone* UKTV screening and Q&A

22 November *Litvinenko* screening and Q&A

December

5 December RTS Craft & Design Awards 2022

6 December Sustainable TV production

7 December RTS breakfast with Tim Davie

7 December In conversation with Michael Winterbottom

14 December *Mayflies* Q&A



Centres reports

The RTS in the
nations and regions

CYMRU WALES

In 2022, the centre held seven events and organised one visit, compared with four in 2021, six in 2020 and 10 in 2019. The year began with an online event, “*The Real Anne*”, looking at the ITV show based on the story of Anne Williams, which accompanied the Maxine Peake drama, *Anne*, about the life of the Hillsborough campaigner.

In early April, the centre’s Programme and Student Awards took place at the Royal Welsh College of Music and Drama in front of more than 250 guests. In both

RTS Cymru Wales event:
His Dark Materials (BBC)

industry and student categories – owing to successive Covid-19 lockdowns – awards were made for programmes shown in 2020 and 2021. Two BBC series were honoured in the Drama category, Bad Wolf's Philip Pullman adaptation *His Dark Materials* in 2020 and Kayleigh Llewellyn's comedy drama, made by Expectation, *In My Skin* (2021).

In August, at the Eisteddfod Science Pavilion, the centre hosted a discussion on the Welsh-language video content available on the internet over the past couple of decades.

As 2022 was the 40th anniversary of S4C, the centre marked this occasion by screening *Dal Y Melt*, a new Scandi-style drama, in September.

The following month, the centre organised a visit to BBC Cymru Wales New Broadcasting House. The tour took in the new TV studios with their virtual sets and robotic cameras, which can quickly be reconfigured to accommodate both *BBC Wales Today* and S4C's *Newyddion*.

In November, RTS Wales screened the first episode of the final series of *His Dark Materials*, in collaboration with Screen



RTS Devon and Cornwall
award winner *Heart Failure*

Alliance Wales, at the University of South Wales in Cardiff. Following the screening, RTS Cymru Wales Chair Edward Russell discussed job opportunities in South Wales for local talent with Bad Wolf executive producer Kate Crowther and Allison Dowzell, MD of Screen Alliance Wales.

The centre's year ended in December and saw the return of its annual Christmas Quiz.

Edward Russell, Chair

DEVON AND CORNWALL

The centre held three events during the year, compared with six in 2021, two in 2020 and four in 2019.

Plymouth College of Art took home three of the four principal prizes from the centre's Student Television Awards, which were held at the Market Hall Immersive Dome, Plymouth, in late April. Four-time regional winner Will Wightman went on to win at the National Student Awards with *Heart Failure*.

The West of England centre continued to extend its invitation to Devon and Cornwall to be part of its October Programme Awards.

In November, the centre held a Futures event, “Breaking into media”, at Marjon University’s Arts Centre. More than 200 students from six universities and colleges across Devon and Cornwall attended and heard from a panel of industry professionals, including recent graduates, about how they got their break in the industry.

A networking lunch allowed students to meet the professionals. The day closed with two keynote speeches, the first from Jemima Walker of The News Movement on how news is received and understood through social media, specifically TikTok. The second featured Allison Hinds, outreach schemes specialist at BBC Early Careers and Nayana Mena, a BBC journalism apprentice.

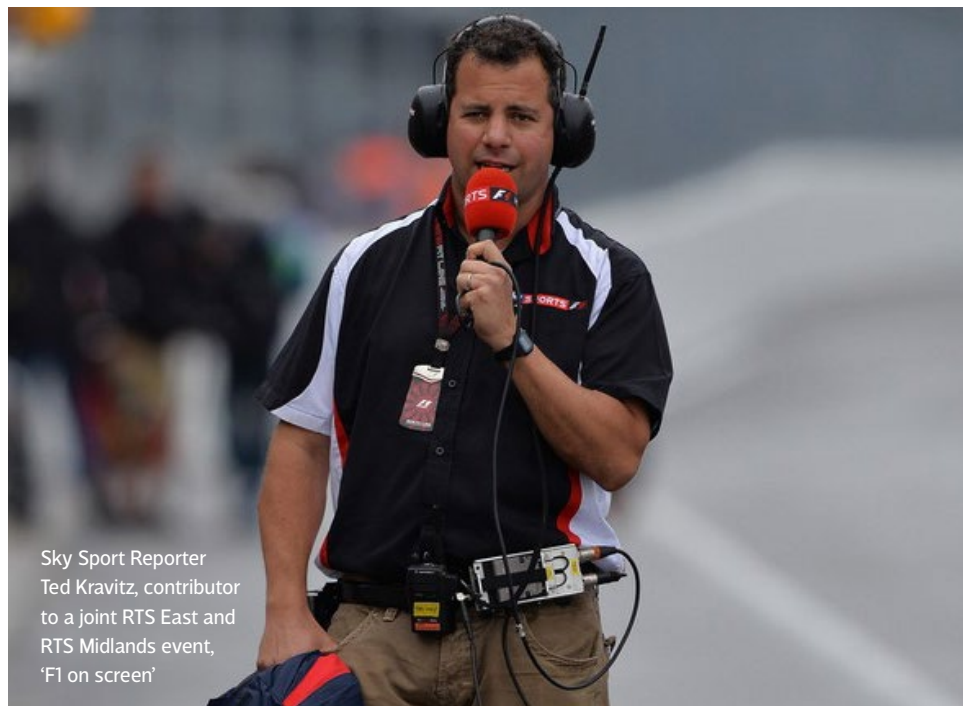
Siobhan Robbie-James, Chair

EAST

During 2022, the centre held five events. In 2021 there were two events, five in 2020 and eight in 2019.

ITV News Anglia took the News Programme prize for its special edition on climate change at the RTS East Awards in April. *BBC Look East*’s Nikki Fox was awarded the Journalist prize, while *ITV News Anglia* reporter Graham Stothard triumphed in the On-screen Personality category. The awards were announced online by ITV Anglia presenter David Whiteley and his wife, *BBC Look East* and *Sunday Politics East* host Amelia Reynolds. In the student categories, Norwich University of the Arts won six of the eight awards on offer.

In June, RTS East partnered with the Midlands centre to put on a joint event, “F1 on screen”, hosted by Formula One’s



Sky Sport Reporter
Ted Kravitz, contributor
to a joint RTS East and
RTS Midlands event,
‘F1 on screen’

TV presenter Rosanna Tennant, with Sky reporter Ted Kravitz, Channel 4 commentator Alex Jacques and Dean Locke, Formula One’s Director of Media on the panel.

The centre held two networking events during the year in partnership with Pact, the independent producers’ trade body. In June, the centre held a panel event

and drinks at Anglia Ruskin University in Cambridge and, in October, it hosted a panel discussion and networking session at Cinema City in Norwich.

Tony Campbell stood down as Chair at the October AGM, having led the centre through two tough years of Covid.

Rachel Watson, Chair

RTS award winner
*Platinum Party at
the Palace* (BBC)



ISLE OF MAN

All centre activity was paused during the year. Three events were run in both 2021 and 2020, the same number as in the centre's first full year of operation, 2019.

LONDON

RTS London held 11 events in 2022, two of which were in partnership with other RTS centres. In 2021, there were 18 events, three with other RTS centres. In 2020, it hosted 17 events, as well as helping (with RTS Yorkshire) to organise two outings for the RTS Nations and Regions Quiz. The centre held 13 events in 2019.

In February, the centre teamed up with

Walter Presents, the Swedish Embassy and UCL to screen the first episode of *Snow Angels* at the historic Regent Street Cinema, followed by a Q&A with the series director, Anna Zackrisson and, live from Sweden and Denmark, creator and writer Mette Heeno and lead actor Josefin Asplund.

Another cinema, the Everyman King's Cross, was the venue for the centre's Student Television Awards, hosted by Ria Hebden, entertainment reporter for *Lorraine*.

June witnessed an online production focus event for BBC Two documentary *Brian Cox: Seven Days on Mars*, followed by "Breakfast with Barb" at the Soho Hotel in July, which featured the head of the ratings body, Justin Sampson. Later that month, the centre, in partnership with RTS Yorkshire, held another online production focus, this time focusing on BBC One's *Sunday Morning Live*.

In September, the centre's autumn programme began with an exclusive screening of the new Walter Presents Dutch drama *Red Light*. The creators and stars flew in from the Netherlands to join a panel with the director and Walter Iuzzolino, following a screening of the first episode.

Later that month, "BBC 100: History, celebration, inspiration" marked the BBC's centenary with an evening in the Council Chamber at Old Broadcasting House featuring the head of BBC history, Robert Seatter, and Peter Rippon, executive editor of BBC Archive.

In October, the London Centre's annual "IBC review", in partnership with the Institution of Engineering and Technology, returned after a few years' hiatus due to the pandemic. At the end of the month, "Lost in translation? Adaptations across

borders” brought together a panel of experts online to discuss how hit drama series are being successfully adapted for new markets around the world.

In November, former Director-General Greg Dyke and Jean Seaton, Professor of Media History, chewed over perennial BBC challenges, such as the licence fee, service priorities, trust and impartiality.

Most physical events were filmed and made available on the RTS London YouTube Channel and as episodes of the RTS London Podcast.

The London Centre also helped stage the now-annual virtual RTS nations and regions Big Christmas Telly Quiz’ which this year focused on the BBC centenary. Phil Barnes, Chair

MIDLANDS

The centre put on nine events this year, compared with two in 2021, six in 2020 and 14 in 2019.

Three online events were held in February: “BBC Apprentice Hub”, chaired by radio presenter Nikki Tapper; “Toxic TV: How to call out bullying”; and an archiving



RTS Midlands Baird
Lecturers Will Trotter
(left) and Adrian Lester

masterclass, hosted by Paul Davies, Managing Director of Vyka.

Elena Ruiz Aman won three awards at the centre’s Student Television Awards in March, including the prestigious Sir Lenny Henry Award for outstanding work. The awards ceremony followed an afternoon of masterclasses at which students learnt about how to break into TV and the work of Hollywood stuntman Justin Pearson.

In June, the centre and the BBC celebrated *My Name is Leon*, an adaptation of Kit de Waal’s award-winning novel about a boy in foster care. In the same month, RTS Midlands partnered with the East centre to put on, “FI on screen”.

In September, local ITV news legend Bob Warman retired after almost 50 years in the business. The centre marked his five decades on screen at an event

hosted by his competitor and friend, BBC *Midlands Today* anchor Nick Owen.

In late November, the RTS Midlands Awards were held in Birmingham for the first time as a live ceremony in three years. The event, which was attended by more than 400 people, saw two Baird Medals to recognise the work of Will Trotter, outgoing BBC Head of Drama in the Midlands, and local actor Adrian Lester.

Kully Khaila, Chair

NORTH EAST AND THE BORDER

During the year, the centre organised five events. It put on four in 2021, five in 2020 and six in 2019.

ITV detective drama *Vera* enjoyed a successful night at the centre’s Television Awards in February. Silverprint Pictures, a subsidiary of ITV Studios, won the Drama over £100K award, while the show’s star, Brenda Blethyn, took the Drama Performance prize. *Vera*’s production team also received a special award, Pandemic Innovation: Drama. The long-running show was honoured at an awards ceremony

held at the Hilton on Gateshead's quay-side and hosted by Tyneside comedian and writer Jason Cook. In the student categories, the spoils were split between Newcastle University, Teesside University and the University of Sunderland.

The centre hosted a successful summer social event in August, which brought together a wide range of broadcasters, independent production companies and crews.

In November, Chris Jackson produced and hosted "Carpe diem: seizing the daytime". He was joined by executives from Twenty Six 03, Middlechild, Signpost and BBC Daytime commissioner Helen Munson to discuss relationships, networking, pitching ideas and working in the region.

The centre's annual review of the year took place in December at the Tyneside cinema.

Will Nicholson, Chair

NORTH WEST

The centre held seven events in 2022. In 2021, it hosted two award ceremonies, nine events in 2020 and 14 in 2019.

The year began with an online event in January discussing the BBC One drama *The Responder*.

In March, the centre ran "The RTS North West student networking day" at Dock10, MediaCity, Salford, which offered invaluable advice on how to navigate a career in TV. The following month, the results of the centre's Student Television Awards were announced online.

In June, the centre hosted an indie networking event at the Home arts centre in Manchester featuring Liam Keelan, Disney's SVP for Original Content, Europe and Africa, who was interviewed by *Broadcast's* Alex Farber.

In October, the centre marked the BBC centenary by hosting an event at the Manchester Museum of Science and Industry. Naga Munchetty chaired a panel session in which the creative team behind the BBC One show *Ralph & Katie* explored how their innovative approach to creating and producing the show adopted a truly accessible approach to programme-making.

Later that month, the centre held an online event, "First steps into production", at which two young TV workers discussed their routes into the industry.

November saw the RTS North West 2022 Awards, which attracted 560 guests



RTS North East
and the Border
award winner
Vera (ITV)



RTS North West event
on *The Responder* (BBC)

to The Point, Old Trafford. Author and screenwriter Frank Cottrell-Boyce accepted the Judges' Award from RTS Chief Executive Theresa Wise. *Waterloo Road* and *Emmerdale* actor Adam Thomas and TV presenter Jenny Powell hosted the ceremony.
Cameron Roach, Chair

NORTHERN IRELAND

The centre held six events during the year. In 2021, there were seven, with six in 2020, and 11 events and one visit in 2019.

The year began with two online sessions, which were part of BBC Academy's Digital Cities series of events: "Starting out in the games industry" and "Games and the media". Both events were hosted by RTS Northern Ireland Futures.

Queen's University Belfast took home the principal prizes from the RTS Northern Ireland Student Television Awards in late March. UTV journalist Stewart Robson hosted the ceremony at the Black Box, Belfast. Tessa Fleming spoke about her career, from journalism college to presenting on BBC Northern Ireland, as she

gave the Joe McKinney Memorial Keynote speech.

Local legend Gloria Hunniford was presented with the Brian Waddell Award for her outstanding contribution to the broadcast industry over more than 60 years at the RTS Northern Ireland Awards in May. The awards ceremony in City Hall, Belfast was hosted by actor Denise Van Outen.

In November 2022, as part of the Belfast Media Festival, Kate Phillips, the BBC's Director of Unscripted, gave the Dan Gilbert Memorial Lecture, followed by a Q&A with UTV's Eden Wilson. RTS NI Futures also produced a session at the festival, which saw Fiona Campbell interview Ryan J Brown, the creator and writer of BBC Three's comedy horror series *Wreck*, and its executive producer, Noemi Spanos, from Euston Films.
Fiona Campbell, Chair

REPUBLIC OF IRELAND

The centre held three events during the year. There were five events in 2021, four in 2020 and nine in 2019.

The RTS returned to Studio 4 at RTÉ in Dublin for the first time in two years for the centre's Student Television Awards ceremony in March. The National Film School at the Dún Laoghaire Institute of Art, Design and Technology triumphed in three of the four main categories.

Ireland's leading broadcasters, RTÉ, Virgin Media, TG4 and Sky Ireland, all landed prizes at the RTS Ireland Television Awards in April. RTÉ thriller-come-family-drama *Smother*, starring Dervla Kirwan, won the coveted Drama award. TV presenters Blathnaid Treacy and Nuala Carey hosted the ceremony at the concert hall of Dublin's RDS. It was produced by RTÉ and featured guest appearances by indie folk act Villagers and impressionist Oliver Callan, all in front of an audience of about 400.

An online event in September examined the success of the multi-award-winning Irish-language film *An Caillin Ciuin* (*The Quiet Girl*), the moving story of a girl from a poor family in rural Ireland during the 1980s, who is farmed out to relatives.

Agnes Cogan, Chair



RTS award winner *Guilt* (BBC Scotland)

SCOTLAND

The centre held 12 events during the year. There were seven in 2021, five in 2020 and eight in 2019.

RTS Scotland and ScreenSkills co-produced and promoted three events in 2022, covering different craft areas and skills: editing (January), factual producer/director (May) and camera (November).

Firecrest Films scooped a hat-trick of prizes with *Murder Trial: The Disappearance of Margaret Fleming* at the RTS Scotland Television Awards 2021 in February. Scottish stand-up and presenter Des Clarke hosted the online ceremony.

In March, the centre's online event "The holy grail of TV: Returning formats" looked at the secrets of television's long runners. April's Student Television Awards ceremony was the centre's first physical event in more than two years. It was held

at St Luke's in Glasgow and The Royal Conservatoire of Scotland won four prizes, including the Factual and Drama categories.

Kevin McCormick, Head of Production for BBC Studios' UK operations, chaired the RTS Scotland event "TV training: getting in and getting noticed" in May, at which an expert panel offered advice on how to break into and build a career in television.

The centre has formed a strong relationship with BBC Scotland, which led to two joint events: a celebration of the 20th anniversary of Scottish soap *River City* in September at Pacific Quay; and an online preview of the adaptation of the Andrew O'Hagan novel *Mayflies*, featuring its stars Martin Compston and Tony Curran, in December.

In October, the centre launched a new returning event, "The big connection", based on ScreenSkills' Connect and Inspire strand, to allow student members and new entrants to meet face to face and gain insights from industry professionals. The first unscripted event, supported by 12 Scottish-based producers, was held at BBC Scotland studios.

BBC Scotland's *Guilt* won the Drama prize at the RTS Scotland Television

Awards 2022 in October, the second time the critically lauded Edinburgh crime thriller had taken home this award. TV and radio presenters Des Clarke and Shereen Cutkelvin and past winner of *RuPaul's Drag Race UK* Lawrence Chaney hosted the awards at Glasgow's Fruitmarket.

In November, the centre hosted a session in Scottish Gaelic, "Toiseach Toiseachaid", featuring a panel discussing what it's like to work in a minority language within the TV industry.
Stephen O'Donnell, Chair

SOUTHERN

The centre held five events in 2022. There were three events in 2021, and five in 2020 and 2019.

The centre's annual event, Meet the Professionals, held at Bournemouth University in March, attracted more than 250 students from four universities. The

students took advice from a panel of 13 experts at different career levels in the industry, from new graduates in first jobs, right up to executive producers.

May saw the RTS Southern Professional and Student Awards 2022, which were held online and hosted by ITV Meridian's Sangeeta Bhabra and BBC South's David Allard. The ceremony featured celebrity clips from, among others, actors James Murray and Sarah Parish, TV chef Hugh Fearnley-Whittingstall, Esther Rantzen and Harry Redknapp. Fred Dinenage was honoured with a Special Award for his huge contribution to television over almost six decades.

The RTS Southern Freelancers Fair took place at Papillon in Southampton in November. Broadcasters and production companies attending included ITV, the BBC, Topical and Woodcut.

Later that month, the centre organised a student-only event featuring BBC Three commissioner Yasemin Rashit as part of a series of events at Bournemouth University to mark the BBC's centenary.

Stephanie Farmer, Chair



RTS Southern event
'Meet the professionals'
at Bournemouth University



RTS TECHNOLOGY CENTRE

During the year, the centre held six events. There were seven (when it was still called RTS Thames Valley) in 2021, 12 in 2020 and five in 2019. The year began with an online event “The evolution of scheduling and commissioning

in a VoD world”, which suggested that the death of the TV schedules is greatly exaggerated. It was chaired by Twofour development executive Chloe Seddon.

The following month, the centre combined its annual keynote lecture, “The future of broadcast is virtual”, with its Creative Technology Awards. The former featured an introduction by Florian Gallier, a remote production and image robotics specialist at Mo-Sys, and a discussion

RTS Technology Centre event, studio construction in ‘Hollywood-on-Thames’

with Gideon Ferber, Product Director for Broadcast at Disguise. Both events were live-streamed from Buckinghamshire New University.

The Colloquium, “From ground to cloud”, at the beginning of April, saw the centre run a series of three consecutive evening virtual events examining the key challenges for streaming media to and from the cloud: “Uploading live content”; “Making cloud work” and “Exploring ground to cloud”.

In November, the centre explored the growth of new studios in the Thames Valley corridor, where the industry is rapidly expanding. “Hollywood-on-Thames” featured some of the industry’s leading experts and was hosted by Christina Nowak, Director of Virtual Production at tech company Anna Valley. The event was held at audio post-production facility Pip Studios in Wokingham.

Jennie Marwick-Evans took over as Chair from Tim Marshall in September 2022.

Jennie Marwick-Evans, Chair

WEST OF ENGLAND

The centre put on nine events in 2022. It held five in 2021, eight in 2020 and 11 in 2019.

The University of the West of England (UWE) and the University of Gloucestershire split the main prizes between them at the RTS West of England Student Television Awards in March. The Everyman Cinema in Bristol hosted the ceremony, which featured a speech from Levi Jouavel, the presenter of BBC Three's daily news bulletin, *The Catch Up*.

In April, "Casting in television" threw the spotlight on the people who find the contributors and contestants for reality shows and quizzes.

In May, the Watershed Cinema in Bristol screened the opening episode of Series 2 of BBC One comedy drama *The Outlaws*, followed by a Q&A which featured, among others, the actors Gamba Cole and Stephen Merchant. The latter also co-created and wrote the series.

The Film and TV Charity visited Bristol in June to talk to producers about how to use the Whole Picture Toolkit and to offer an overview of the charity's services, which include bereavement counselling,



RTS West of England event
on *The Outlaws* (BBC)

bullying support and a 24/7 helpline.

The centre offered a free editorial training workshop, given by the Albert scheme, at the new BBC Studios building in Bristol in early July. In September, the centre held an "In conversation" event with Channel 5 commissioning editors Adrian Padmore and Denise Seneviratne at the Watershed in Bristol.

The following month, the centre's Programme Awards, with the participation

of RTS Devon and Cornwall, was hosted by Bristol comedian Jayde Adams, at the Old Vic. She was joined by, among others, Gamba Cole and Darren Boyd from Stephen Marchant's comedy thriller *The Outlaws*, which won two awards. The centre's Sir Ambrose Fleming Memorial Award, for an outstanding and enduring contribution to television in the region, was presented to historian and presenter David Olusoga.

In November, the centre's sixth Futures Festival saw 18 indies in attendance, with more than 170 students from across the region practising their networking skills and listening to short talks on getting into the industry. Later that month, the centre partnered with ScreenSkills for a session on representation of people with disabilities, on- and off-screen, at BBC Studios new base in Bristol.

Lynn Barlow, Chair



YORKSHIRE

The centre held six events this year plus one in partnership with RTS London. It put on five in 2021, 12 in 2020 and eight in 2019.

In February, the centre screened the documentary *Poly Styrene: I Am a Cliché*, made by Sheffield-based Tyke Films. A Q&A session with the film's producer,

Rebecca Mark-Lawson, followed, and attracted some familiar faces from the Yorkshire TV community and the Leeds punk scene.

The Yorkshire Student Television Awards in March were hosted by Amy Garcia from BBC Yorkshire. Students from Leeds Arts University took home three prizes from the awards, which drew an audience of 120 to the Leeds Conservatoire. The following month, an online

event offered an exclusive preview of the first two episodes of new Channel 4 comedy *Hullraisers* and a platform to ask questions of the show's writers and stars, including series creators Lucy Beaumont and Anne-Marie O'Connor.

In May, in conjunction with Women in Film & Television, the centre celebrated a homegrown hit with a screening of the BBC documentary *Gentleman Jack Changed My Life*, made by Leeds-based

RTS Yorkshire event on *Ackley Bridge* (Channel 4)

Screenhouse Productions, followed by a Q&A session.

In July, an online event offered the opportunity to watch the first episode of the new series of Channel 4 drama *Ackley Bridge*, which is set and filmed in Halifax. Cast members Laila Zaidi, Megan Morgan, and Yasmin Al-Khudhairi, as well as the show's producer, Jade Taylor, from The Forge, and Caroline Hollick, Head of Drama at Channel 4, formed the panel for the Q&A that followed.

The same month, the centre partnered with RTS London, hosted an online production focus on BBC One's ethical and religious current affairs show *Sunday Morning Live*.

The centre's Programme Awards were held at The Queen's Hotel in Leeds in October. The late Kay Mellor's BBC One drama *The Syndicate* won two awards. Tribute was paid to Kay, who is a huge loss to our region. The passing of Harry Graton was also marked, and his former co-anchor, Amy Garcia, paid her own warm tribute to him when picking up her Presenter award. The awards were ably presented by *Emmerdale* star Lisa Riley. Lisa Holdsworth, Chair

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Part Two

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 15 centres in East, Isle of Man, Devon and Cornwall, London, Midlands, North East and the Border, North West, Northern Ireland, Republic of Ireland, Scotland, Southern Counties, Thames Valley (now renamed the RTS Technology Centre), Wales, West of England and Yorkshire.

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

The Society's governing body is the

Board of Trustees, which comprises:

- The Chair of the Board of Trustees
- The Vice-Chair of the Board of Trustees
- The Honorary Secretary
- The Honorary Treasurer
- One Person elected by the Principal Patrons Group
- One person elected by those members of the Centres' Council who represent centres in Scotland, Wales, NI and the Rol
- One person elected by those members of the Centres' Council who represent centres in England
- Such numbers (not exceeding six) of additional persons co-opted by the Board of Trustees as the Board of Trustees may from time to time decide.

All Trustees are appointed for three-year terms, renewable for a further two terms subject to Trustee review of performance at each renewal.

Selection of Trustees

The Trustee body seeks to represent a wide range of operators and skills in the broader television and media industry. Due regard is given to diversity and

inclusivity and to the range of skills of Trustees. The Articles of Association require a Trustee to be a full member of the Society. The Trustee body is also required to ensure representation of the principal patron members, the centres of the home nations, and the centres of the English regions. The performance of individual Trustees is reviewed at the end of any period of office before reappointment is considered.

Induction of new Trustees

There is a substantial document made available to all new Trustees and this is supported by face-to-face discussion and conversation with senior staff and officers. The induction document sets out the vision, mission and values of the Society, strategic plans, risk register, articles of association and other legal requirements, roles descriptions of board officers, the latest Report and Accounts and other relevant policies.

Most new trustees are already aware of the Society and its role as a charity in promoting the art and science of television as a public benefit. Indeed, many have been

regularly involved in our charitable activities before appointment to the Board.

Royal Patron and Vice-Presidents

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

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

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

Key management

The Board of Directors, who are the Society's Trustees, are responsible for the running and operation of the Society and have delegated the day to day administration of the Society to the Chief Executive, Theresa Wise.

All Trustees give their time freely and no Trustee received any remuneration during the year. Details of Trustees' expenses are disclosed in note 11 to the accounts.

Pay policy for senior staff

The Chief Executive's total remuneration consists of a fixed element (which is reviewed annually) and a performance-related element. The fixed element for 2022 was £185,000 (2021 – £175,000) and the performance-related element was amended to one-fourth of salary (a maximum of £46,500).

The bonus objectives are reviewed annually to provide stretching targets that contribute to the achievement of the Society's strategic objectives. In 2022, the financial and non-financial targets were achieved and the bonus award as a percentage of salary in 2022 was 17.5%, £39k (2021 – 7.9%, £22,500).

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, controls and mitigations are summarised on the right of this page.

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

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

The fund has an objective long-term capital and income growth of CPI+4%pa.

Risk

Loss of income from Patrons

- Account management of Patron relationships
- Patrons represented on Board
- Chief Executive has a remit to address stakeholder expectations
- Addition of new Patrons
- Alternative events and methods of communication to engage Patrons during conditions such as those during the pandemic

Loss of income from conferences and events

- Strong methodology for programme development and marketing
- Sponsor and Society responsibilities clearly defined
- Society retains editorial control
- Ensure maximum coverage for sponsor when events are adapted online

Loss of income from IBC

- Representation on IBC Board
- Regular updates on progress towards a 2023 event
- Focus on core business
- IBC management present annually to Trustees

Economic impact on media industry revenues

- Reserves position
- Coronavirus Business Interruption Loan drawn down in 2021
- Society now represents a broader section of the industry
- Strategic review took place in 2021 and is in development

Data protection and cyber security

- No customer financial details are held on RTS databases
- IT security audits
- GDPR controls and training

Awards quality control

- Use of mature third-party software
- Well-managed and high-calibre jury system
- Data entry and voting double checked
- Jury guidelines regularly reviewed

Control and mitigation

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.

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

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

Activities 2022

There was a vibrant programme of in-person and virtual events produced to fulfil the Society's 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.

During the year, the Society was able to host a successful RTS London Convention, RTS Programme Awards, RTS Television Journalism Awards, RTS Craft & Design Awards and many other in-person events.

The IBC exhibition was held in September 2022.

Management continued to take steps to reduce costs and safeguard cashflow.

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 general or free reserves to enable

the Society to properly plan its activities and cope with unforeseen circumstances.

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

The structure of television, broadcasting and related audio-visual enterprises remains dynamic, as the ease of digital transport and copying, and the proliferation of new delivery channels and reception devices continues unabated. The impact of the Covid-19 pandemic has led to business models being reassessed. The organisations that are currently the Society's main funders are responding to market changes in different ways and this may impact on one of our major sources of revenue.

Events-based businesses have recovered somewhat from the difficulties caused by the pandemic, but the future remains uncertain, which may also impact the Society's revenues.

In setting out its reserves policy, the Board of Trustees has considered the appropriate level of free reserves to hold in order to provide financial resilience in the event of unexpected and material

shortfalls in income in any year and to support the Society's strategic plan, its future objectives and development, and its longer-term sustainability.

The Board of Trustees considers that an appropriate minimum level of free reserves to provide short-term financial resilience is 12 months average expenditure of the Society excluding subsidiaries – equivalent to £2.3m (2021: £2.3m) at current levels.

In order to support the Society's current plans, future objectives and development, the Board of Trustees has also set a maximum level of free reserves to be held, representing four years' average annual expenditure of the Society excluding subsidiaries. Based on the results for the two years to 31 December 2022, the Society's reserves policy would stipulate a maximum amount of free reserves of no more than £9.4m (2021: £9.2m).

The level of free reserves as of 31 December 2022 was £7.1m and it is the Board of Trustees' anticipation that free reserves may reduce in the coming years as our strategic plan beds in.

In 2018, in recognition of the Society's commitments to its current cohorts of

bursary recipients, a new fund, which now stands at £184,000 (2021: £190,000), was designated from general reserves to provide for amounts promised under the bursary schemes. This fund is called the “Bursary fund” and will be maintained at the level of the Society’s current bursary obligations.

In 2021, a new designated fund, called the IT fund, was created to fund a forthcoming management system upgrade. This fund currently stands at £75,000 (2021: £75,000).

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 were patron donations, membership fees and investment income. The profits from the charity’s subsidiaries were significantly improved due to business activities returning to normality.

The charity’s wholly owned subsidiaries, RTS Enterprises Ltd and RTS (IBC) Ltd, gifted profits of £340,097 (2021: £159,188)

and £1,293,212 (2021: £nil), respectively. The funds gifted are used by the charity to meet its charitable expenditure. The Trustees anticipate that the performance of both subsidiaries will continue following the review of their three-year business plan.

Voluntary income remains an invaluable source of income for the charity. During the year, income from Patrons was £618,650 (2021: £616,335).

During 2020, the Society agreed a loan, under the Coronavirus Business Interruption Loan Scheme, with its bankers, which was drawn down in the second half of 2021, and the balance was outstanding at the year end. The Society has provided security against this loan in the form of a fixed and floating charge over all of its assets.

Investment powers, policy and performance

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

In line with the Society’s investment policy the Trustees have appointed an

investment manager to ensure a reasonable return is generated on free reserves, allied to an acceptable appetite for risk bearing in mind liquidity considerations. The Trustees have not invested further funds with the investment manager in 2022 (2021: £nil). Investment income of £154,168 was earned in the year (2021: £154,300). The fair value of the fund at 31 December 2022 was £5,079,059 (2021: £5,795,296), which is a surplus over cost of £661,011 (2021: £1,381,261).

As at the year-end, the group had cash balances of £2,388,129 (2021: £2,513,991) of which £2,307,394 (2021: £2,461,120) was held on deposit, generating interest income of £4,945 (2021: £251) over the course of the year.

In the consolidated statement of financial position an investment of £54,000 (2021: £54,000) is shown representing an 18% interest in the International Broadcasting Convention. This investment generated a surplus of £1,314,515 (2021: £750) during the year, which is included in funding sources above, and the Board of Trustees anticipates the return on this investment to continue.

4 Plans for future periods

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

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

A strategic review to identify growth initiatives over the next five to seven years was undertaken by the executive team, which was completed in 2022. Work has commenced on expanding our presence in online education for television-related subjects.

5 Administrative details

Patron

The former Prince of Wales

Vice-Presidents

David Abraham

Dawn Airey

Sir David Attenborough OM CH CVG CBE FRS

Baroness Floella Benjamin OBE

Mike Darcey

Greg Dyke

Lord Hall of Birkenhead

Lorraine Heggessy

Armando Iannucci OBE

Ian Jones

Baroness Lawrence of Clarendon OBE

David Lynn

Sir Trevor McDonald OBE

Ken MacQuarrie

Gavin Patterson

Trevor Phillips OBE

Stewart Purvis OBE

Brandon Riegg

Sir Howard Stringer

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

Chair of the Board of Trustees

Jane Turton OBE

Vice-Chair of the Board of Trustees

Simon Pitts

Honorary Secretary

Simon Bucks (David Lowen resigned on 13 September 2022)

Honorary Treasurer

Mike Green

Board of Trustees

Lynn Barlow

Julian Bellamy

Simon Bucks (appointed 13 September 2022)

Mike Green

Yasmina Hadded

David Lowen (resigned 13 September 2022)

Jane Millichip (resigned 20 July 2022)

Kate Phillips (appointed 14 February 2023)

Simon Pitts

Sinead Rocks

Sarah Rose

Jane Turton OBE

Rob Woodward

Chief Executive

Theresa Wise

Standing committees of the Board of Trustees

Audit Committee

Jane Millichip (Chair, resigned 20 July 2022)

Lynn Barlow (Chair, appointed from

30 November 2022)

Simon Bucks (appointed 30 November 2022)

Mike Green

Yasmina Hadded

Remuneration Committee

Simon Pitts (Chair, appointed 13 September 2022)

Mike Green

David Lowen (resigned 13 September 2022)

Sarah Rose

Charity number 313728

Company number 00249462

Registered office 3 Dorset Rise, London EC4Y 8EN

Bankers

National Westminster Bank PLC

PO Box 11302, 332 High Holborn,

London WC1V 7PD

Auditor

Haysmacintyre LLP

10 Queen Street Place, London, EC4R 1AG

Haysmacintyre LLP will be proposed for reappointment as auditors at the forthcoming Annual General Meeting.

Introduction
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Education
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Recognising
excellence

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Statement of Trustees' responsibilities for the year ended 31 December 2022

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

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

of its incoming resources and resources expended during that year. In preparing those financial statements, the Trustees are required:

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

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

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

Disclosure of information to auditor

In so far as the Trustees are aware:

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

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

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



Jane Turton, Trustee Dated 1 June 2023

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

Opinion

We have audited the financial statements of Royal Television Society for the year ended 31 December 2022 which comprise the Consolidated statement of financial activities, Consolidated statement of financial position, Society statement of financial position, Consolidated statement of cash flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the group's and of the parent charitable company's affairs as at 31 December 2022 and of the group's and parent charitable company's net movement

in funds, including the income and expenditure, for the year then ended;

- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- Have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the group's ability to continue as a going concern for a period of at least 12 months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Trustees' Annual Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the

financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- The information given in the Trustees' Annual Report (which includes the directors' report prepared for the purposes of company law) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The directors' report included within

the Trustees' Annual Report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

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

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

- Adequate accounting records have not been kept by the parent charitable company; 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' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of Trustees for the financial statements

As explained more fully in the Trustees' responsibilities statement, 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, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group's and the parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the

going concern basis of accounting unless the trustees either intend to liquidate the group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined

above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Based on our understanding of the group and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to the regulatory requirements for the group, Charity Law, Health and Safety Regulations, Employment Law and General Data Protection Regulations, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Companies Act 2006, the Charities Act 2011, and income tax, payroll tax and sales tax.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements

(including the risk of override of controls), and determined that the principal risks were related to posting inappropriate journal entries to income and management bias in accounting estimates. Audit procedures performed by the engagement team included:

- Inspecting correspondence with regulators and tax authorities;
 - Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
 - Evaluating management's controls designed to prevent and detect irregularities;
 - Identifying and testing journals, in particular journal entries posted with unusual account combinations, postings by unusual users or with unusual descriptions; and
 - Challenging assumptions and judgments made by management in their accounting estimates.
- Because of the inherent limitations of

an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

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

Use of our report

This report is made solely to the charitable company's members, as a body, in

accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company'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 charitable company and the charitable company's members, as a body, for our audit work, for this report, or for the opinions we have formed.



Tracey Young (Senior Statutory Auditor)
For and on behalf of Haysmacintyre LLP
Statutory Auditors

10 Queen Street Place
London EC4A 1AG

Dated 23 August 2023

Consolidated statement of financial activities for the year ended 31 December 2022

Incorporating an income and expenditure account

		Unrestricted funds 2022	Restricted funds 2022	Total 2022	Total 2021
	Notes	£	£	£	£
Income from:					
Donations and legacies	3	777,897	2,534	780,431	710,715
Charitable activities	4	757,739	3,805	761,544	469,677
Other trading activities	5	2,545,567	–	2,545,567	961,855
Investments	6	150,143	4,025	154,168	154,300
Total income		<u>4,231,346</u>	<u>10,364</u>	<u>4,241,710</u>	<u>2,296,547</u>
Expenditure on:					
Raising funds	8	1,441,576	–	1,441,576	1,161,661
Charitable activities	9	2,205,271	9,936	2,215,207	1,619,756
Total expenditure		<u>3,646,847</u>	<u>9,936</u>	<u>3,656,783</u>	<u>2,781,417</u>
Net income/(expenditure)		584,499	428	584,927	(484,870)
Net (losses)/gains on investments	22,23	(700,793)	(19,421)	(720,214)	386,216
Net movement in funds		<u>(116,294)</u>	<u>(18,993)</u>	<u>(135,287)</u>	<u>(98,654)</u>
Reconciliation of funds:					
Fund balances at 1 January 2022		7,433,151	167,373	7,600,524	7,699,178
Fund balances at 31 December 2022	24	<u>7,316,857</u>	<u>148,380</u>	<u>7,465,237</u>	<u>7,600,524</u>

Notes

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

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

The notes on pages 85 to 100 form part of these accounts.

Consolidated statement of financial position as at 31 December 2022

	Notes	2022		2021	
		£	£	£	£
Fixed assets					
Intangible assets	13		10,182		23,662
Tangible assets	14		23,868		17,740
Investments	15		5,133,139		5,849,376
			<u>5,167,189</u>		<u>5,890,778</u>
Current assets					
Stock	17	28,394		12,311	
Debtors	18	1,231,190		405,829	
Cash at bank and in hand	16	2,388,129		2,513,991	
		<u>3,647,713</u>		<u>2,932,131</u>	
Creditors: amounts falling due within one year	19	<u>999,665</u>		<u>772,385</u>	
Net current assets			<u>2,648,048</u>		<u>2,159,746</u>
Creditors: amounts falling due more than one year	20		<u>350,000</u>		<u>450,000</u>
Total assets less current liabilities			<u>7,465,237</u>		<u>7,600,524</u>
Income funds					
Restricted funds					
Unrestricted funds	22		148,380		167,373
Unrestricted funds					
General unrestricted funds	23	6,378,996		5,788,497	
Revaluation fund	23	678,861		1,379,654	
Designated funds					
Bursary fund	23	184,000		190,000	
IT fund	23	<u>75,000</u>		<u>75,000</u>	
			<u>7,316,857</u>		<u>7,433,151</u>
Total funds	24		<u>7,465,237</u>		<u>7,600,524</u>

Notes

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

The notes on pages 85 to 100 form part of these accounts.

The financial statements were approved by the Board of Trustees on 1 June 2023 and signed on its behalf by:



VJ Turton, Trustee

Company Registration No 00249462

Society statement of financial position as at 31 December 2022

	Notes	2022		2021	
		£	£	£	£
Fixed assets					
Intangible assets	13		10,182		23,662
Tangible assets	14		23,868		17,740
Investments	15		5,079,063		5,795,300
			<u>5,113,113</u>		<u>5,836,702</u>
Current assets					
Stock	17	963		1,018	
Debtors	18	1,324,767		430,629	
Cash at bank and in hand	16	2,213,375		2,343,495	
		<u>3,539,105</u>		<u>2,775,142</u>	
Creditors: amounts falling due within one year	19	<u>818,910</u>		<u>556,688</u>	
Net current assets			2,720,195		2,218,454
Creditors: amounts falling due more than one year	20		350,000		450,000
Total assets less current liabilities			<u>7,483,308</u>		<u>7,605,156</u>
Restricted funds	22		148,380		167,373
Unrestricted funds					
General unrestricted funds	23	6,397,067		5,793,129	
Revaluation fund	23	678,861		1,379,654	
Designated funds					
Bursary fund	23	184,000		190,000	
IT fund	23	<u>75,000</u>		<u>75,000</u>	
			<u>7,334,928</u>		<u>7,437,783</u>
Total funds	24		<u>7,483,308</u>		<u>7,605,156</u>

Notes

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

The Society had net negative movements in funds of £121,848 (2021: £94,022 negative movement) for the year ended 31 December 2022.

The notes on pages 85 to 100 form part of these accounts.

The financial statements were approved by the Board of Trustees on 1 June 2023 and signed on its behalf by:



VJ Turton, Trustee

Consolidated statement of cash flows for the year ended 31 December 2022

	Notes	2022		2021	
		£	£	£	£
Cash flows from operating activities					
Cash used in operation activities	29		(203,201)		(518,799)
Investing activities					
Purchase of intangible assets		–		(16,088)	
Purchase of tangible fixed assets		(17,313)		(12,850)	
Rebated management fees		(3,977)		(4,027)	
Investment income and interest received		154,168		154,300	
Net cash provided by investing activities			<u>132,878</u>		<u>121,335</u>
Financing activities					
Interest paid		(5,539)		–	
Loan received		–		500,000	
Loan repaid		(50,000)		–	
Net cash provided by investing activities			<u>(55,539)</u>		<u>500,000</u>
Change in cash and cash equivalents in the reporting period			(125,862)		102,536
Cash and cash equivalents at beginning of year			2,513,991		2,411,455
Cash and cash equivalents at end of year			<u>2,388,129</u>		<u>2,513,991</u>

The notes on pages 85 to 100 form part of these accounts.

Notes to the financial statements for the year ended 31 December 2022

1 Accounting policies

Charity information

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

1.1 Accounting convention

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

Companies Act 2006 and UK Generally Accepted Accounting Practice.

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

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

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

1.2 Going concern

The accounts are prepared on the going concern basis. The Trustees have considered the group's financial position, liquidity, unrestricted reserves and forecasts for the foreseeable future, taking into account the principal risks to which the group is exposed by reviewing budgets, cash flow forecasts and post year end management accounts. The Trustees

have also reviewed the reserves policy to ensure that there are sufficient reserves to continue the Society's activities for the foreseeable future. There are no material uncertainties.

1.3 Charitable funds

Funds held by the Society are:

- Unrestricted general funds – these are funds that can be used in accordance with the charitable objects at the discretion of the Board of Trustees;
- Designated funds – these are funds set aside by the Board of Trustees out of unrestricted general funds for specific future purposes or projects;
- Restricted funds – these are funds that can only be used for particular restricted purposes within the objects of the Society. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

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

1.4 Income

All income is recognised once the Society has entitlement to the income, it is probable that the income will be received

and the amount of income can be measured reliably.

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

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

Other trading activities are recognised as earned (as the related goods and services are provided). Income from investments is recognised on a receivable basis.

1.5 Expenditure

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.

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 raising funds. The basis of the cost allocation has been explained in the notes to the accounts.

1.6 Intangible fixed assets other than goodwill

Intangible fixed assets, which represent the costs of the software, are stated

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

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

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

1.7 Tangible fixed assets

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

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

1.8 Fixed asset investments

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

1.9 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.10 Stock

Stock is valued at the lower of cost and net realisable value and is determined on a first in, first out basis. Net realisable value is the price at which stock can be sold in the normal course of business after allowing for the costs of realisation.

The income from sale of stock is recognised at the point of sale and where stock is used during events, it is expensed.

1.11 Cash and cash equivalents

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

1.12 Financial instruments

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

Basic financial assets

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

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments

are valued at the amount prepaid net of any trade discounts due.

Basic financial liabilities

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

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

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

Derecognition of financial liabilities

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

1.13 Group financial statements

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

A separate Statement of Financial Activities and Income and Expenditure account are not presented for the charity itself following the exemptions permitted by section 408 of the Companies Act 2006. A separate cash flow has not been presented for the charity itself following the exemptions permitted by FRS102.

The total income for the charity for the year ended 31 December 2022 was £3,484,653 (2021: £1,644,043).

The total net expenditure for the charity for the year ended 31 December 2022 was £2,886,287 (2021: £1,737,065).

1.14 Operating leases

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

1.15 Employee benefits

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

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

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

2 Critical accounting estimates and judgements

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

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates

are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

Critical judgements

Impairment of debtors

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

Impairment of other investments

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

3 Donations and legacies

	2022	2021
	£	£
Unrestricted funds		
Patron donations	618,650	616,335
Bursary donations	51,000	80,000
Other donations	108,247	14,135
Unrestricted Funds – total donations	<u>777,897</u>	<u>710,470</u>
Restricted Funds – donations	2,534	245
	<u>780,431</u>	<u>710,715</u>

4 Charitable activities

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

	2022	2021
	£	£
Unrestricted funds – events, conferences and awards	521,601	251,041
Restricted funds – events, conferences and awards	3,805	1,455
Magazine sales and other	3,807	3,314
Income from members	232,331	213,867
	<u>761,544</u>	<u>469,677</u>

Membership income receivable in the year amounted to £314,594 (2021: £288,233) and the sum of £82,263 (2021: £74,366) has been deferred at the year-end in accordance with the Society's accounting policies.

5 Other trading activity

	2022	2021
	£	£
Commercial trading operations	<u>2,545,567</u>	<u>961,855</u>

6 Investments

	2022	2021
	£	£
Unrestricted Funds – investment income	150,143	150,143
Restricted Funds – investment income	4,025	4,157
	<u>154,168</u>	<u>154,300</u>

7 Net income/(expenditure) for the year – Group

	2022	2021
	£	£
Net income/(expenditure) for the year is stated after charging:		
Operating lease expenditure	188,073	193,438
Non-recurring item	–	66,993
Amortisation of intangible assets	13,480	29,017
Depreciation of tangible assets	11,185	20,380
Auditors' remuneration		
– Audit	21,850	18,000
– Tax advisory services	4,199	4,300
– Other advisory services	9,650	4,500

During 2021 the Group was the victim of a sophisticated cyber attack and invoice fraud. The non-recurring cost highlighted above is the net cost to the Group after the proceeds of an insurance claim.

8 Raising funds

	Direct costs	Support costs	Total	Direct costs	Support costs	Total
	2022	2022	2022	2021	2021	2021
	£	£	£	£	£	£
Fundraising and publicity						
Fundraising costs of generating voluntary income	737,088	521,707	1,258,795	648,882	413,515	1,062,397
Other fundraising costs	–	164,710	164,710	–	99,264	99,264
Development costs	18,071	–	18,071	–	–	–
	<u>755,159</u>	<u>686,417</u>	<u>1,441,576</u>	<u>648,882</u>	<u>512,779</u>	<u>1,161,661</u>

During the year, development costs commenced on expanding our presence in online education for television-related subjects.

9 Charitable activities

	Direct costs	Support costs	Total	Direct costs	Support costs	Total
	2022	2022	2022	2021	2021	2021
	£	£	£	£	£	£
Events, conferences and awards	709,526	954,197	1,663,723	355,461	809,018	1,164,479
Bursaries	192,375	120,530	312,905	167,150	64,518	231,668
Magazine publications	143,683	43,743	187,426	139,710	44,483	184,193
Governance costs	12,268	35,816	48,084	8,420	30,162	38,582
Taxation	3,069	–	3,069	834	–	834
Total expenditure	<u>1,060,921</u>	<u>1,154,286</u>	<u>2,215,207</u>	<u>671,575</u>	<u>948,181</u>	<u>1,619,756</u>

10 Analysis of support costs

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

	Cost of generating funds	Charitable activities	Governance costs	Total 2022
	£	£	£	£
Management and other costs	21,496	77,685	10,409	109,590
Premises costs	134,776	190,832	–	325,608
Employee-related costs	394,496	697,321	–	1,091,817
Finance, legal and professional and IT costs	135,649	152,632	25,407	313,688
Total	686,417	1,118,470	35,816	1,840,703

Analysis of support costs – previous year

	Cost of generating funds	Charitable activities	Governance costs	Total 2021
	£	£	£	£
Management and other costs	14,951	38,402	10,900	64,253
Premises costs	116,907	209,859	–	326,766
Employee-related costs	314,158	556,508	–	870,666
Finance, legal and professional and IT costs	66,763	113,250	19,262	199,275
Total	512,779	918,019	30,162	1,460,960

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

11 Employees

Number of employees

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

	2022 Number	2021 Number
Management and other	3	2
Membership	2	2
Events and conferences	3	3
Finance	3	3
Digital	4	4
Bursary and centres	2	1
	<u>17</u>	<u>15</u>

Employment costs

	2022 £	2021 £
Wages and salaries	868,990	710,200
Social security costs	97,732	74,899
Pension costs	85,571	65,233
Other costs	13,256	14,793
	<u>1,065,549</u>	<u>865,125</u>

11 Employees (continued)

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

The key management personnel of the Society are the Chief Executive, whose employee benefits (including employers national insurance and employers pension contributions) total £277,378 (2021: £240,273) and the Trustees, who received no remuneration in the year (2021: £nil).

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

During the prior year, the Society implemented a salary sacrifice pension scheme.

Certain members of the Board of Trustees are reimbursed for reasonable expenses incurred by them in carrying out their duties for the Society. The total expenses (which related to the reimbursement of travel costs) incurred by the Trustees during the year was £106 (2021: £22). The number of Trustees who had expenses reimbursed amounted to 1 (2021: 1).

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

	2022 Number	2021 Number
£220,001 - £230,000	1	–
£180,001 - £190,000	–	1
£70,001 - £80,000	1	1
	<u>2</u>	<u>2</u>

The total contributions in the year to money purchase pension schemes for higher-paid employees were £34,898 (2021: £32,721). The number of higher-paid employees to whom retirement benefits are accruing under such schemes is 2 (2021: 2).

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12 Taxation

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

In the accounts of RTS Enterprises Limited there was no tax charge (2021: Nil) and for RTS (IBC) Limited there was a tax charge of £3,069 (2021: £834).

13 Intangible fixed assets

	Group and Society Software £
Cost	
At 1 January 2022	345,075
At 31 December 2022	<u>345,075</u>
Amortisation	
At 1 January 2022	321,413
Amortisation charged for the year	13,480
At 31 December 2022	<u>334,893</u>
Carrying amount	
At 31 December 2022	10,182
At 31 December 2021	<u>23,662</u>

14 Tangible fixed assets

	Group and Society		
	Leasehold improvements £	Fixtures and fittings £	Total £
Cost			
At 1 January 2022	118,665	190,570	309,235
Additions	–	17,313	17,313
Disposals	–	(21,447)	(21,447)
At 31 December 2022	<u>118,665</u>	<u>186,436</u>	<u>305,101</u>
Depreciation and impairment			
At 1 January 2022	118,337	173,158	291,495
Depreciation charged for the year	328	10,857	11,185
Disposals	–	(21,447)	(21,447)
At 31 December 2022	<u>118,665</u>	<u>162,568</u>	<u>281,233</u>
Carrying amount			
At 31 December 2022	–	23,868	23,868
At 31 December 2021	<u>328</u>	<u>17,412</u>	<u>17,740</u>

15 Fixed asset investments

	Group		Society	
	2022 £	2021 £	2022 £	2021 £
Shares in subsidiary undertakings	–	–	4	4
Other unlisted investments (at cost)	54,080	54,080	–	–
Sarasins Class A inc Endowment (at fair value)	5,079,059	5,795,296	5,079,059	5,795,296
	<u>5,133,139</u>	<u>5,849,376</u>	<u>5,079,063</u>	<u>5,795,300</u>

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

Included in other investments held with investment managers is a revaluation loss for 2022 of £716,674 (2021: £386,216 gain), purchases of £7,168 (2021: £836) and rebated management fees of £3,977 (2021: £4,027). There were no other movements.

At 31 December 2022, the Society owned all of the ordinary share capital of RTS Enterprises Ltd (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 2022, the aggregate amount of these companies' assets, liabilities, share capital and reserves was:

	RTS Enterprises Limited		RTS (IBC) Limited	
	2022 £	2021 £	2022 £	2021 £
Total assets	585,676	482,098	740,921	56,147
Creditors: amounts falling due within one year	(585,674)	(482,096)	(740,919)	(60,777)
	<u>2</u>	<u>2</u>	<u>2</u>	<u>(4,630)</u>
Represented by:				
Share capital and reserves	<u>2</u>	<u>2</u>	<u>2</u>	<u>(4,630)</u>

Included within creditors above is income of £154,520 (2021: £191,140) which has been deferred in the accounts of RTS Enterprises Limited, with £191,140 (2021: £150,340) being released to the profit and loss account.

15 Fixed asset investments (continued)

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

	RTS Enterprises Limited £	RTS (IBC) Limited £	Total 2022 £
Turnover	1,231,052	1,314,515	2,545,567
Cost of sales	(732,335)	–	(732,335)
Gross profit	498,717	1,314,515	1,813,232
Administration expenses	(160,964)	(11,869)	(172,833)
Operating profit	337,753	1,302,646	1,640,399
Other interest receivable and similar income	2,919	710	3,629
Interest payable	(575)	(2,443)	(3,018)
Taxation	–	(3,069)	(3,069)
Profit on ordinary activities after taxation	340,097	1,297,844	1,637,941
Payment under deed of covenant	(340,097)	(1,293,212)	(1,633,309)
Retained loss b/forward	–	(4,632)	(4,632)
Retained profit for the year	<u>–</u>	<u>–</u>	<u>–</u>

Previous year

	RTS Enterprises Limited £	RTS (IBC) Limited £	Total 2021 £
Turnover	961,105	750	961,855
Cost of sales	(576,217)	–	(576,217)
Gross profit	384,888	750	385,638
Administration expenses	(226,782)	(2,833)	(229,615)
Operating profit	158,106	(2,083)	156,023
Other interest receivable and similar income	1,701	–	1,701
Interest payable	(620)	(1,715)	(2,335)
Taxation	–	(834)	(834)
Profit on ordinary activities after taxation	159,187	(4,632)	154,555
Payment under deed of covenant	(159,187)	–	(159,187)
Retained loss for the year	<u>–</u>	<u>(4,632)</u>	<u>(4,632)</u>

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16 Cash and cash equivalents

Cash and cash equivalents consist of:

	Group		Society	
	2022 £	2021 £	2022 £	2021 £
Cash at bank and in hand	<u>2,388,129</u>	<u>2,513,991</u>	<u>2,213,375</u>	<u>2,343,495</u>

17 Stock

	Group		Society	
	2022 £	2021 £	2022 £	2021 £
Stock	<u>28,394</u>	<u>12,311</u>	<u>963</u>	<u>1,018</u>

18 Debtors

	Group		Society	
	2022 £	2021 £	2022 £	2021 £
Amounts falling due within one year:				
Trade debtors	401,171	278,961	139,434	70,861
Amount owed by group undertakings	–	–	1,088,782	272,175
Prepayments	149,079	125,672	90,640	87,147
Accrued income	671,682	1,196	5,603	446
Other debtors	9,258	–	308	–
	<u>1,231,190</u>	<u>405,829</u>	<u>1,324,767</u>	<u>430,629</u>

19 Creditors: amounts falling due within one year

	Group		Society	
	2022 £	2021 £	2022 £	2021 £
Bank loan	100,000	50,000	100,000	50,000
Trade creditors	139,741	206,585	134,604	194,264
Deferred income	288,335	293,635	133,815	102,495
Accruals	254,007	63,815	233,016	55,168
Accruals grants payable	120,000	114,000	120,000	114,000
Taxation and social security	87,257	39,409	87,229	39,492
Other creditors	10,325	4,941	10,246	1,269
	<u>999,665</u>	<u>772,385</u>	<u>818,910</u>	<u>556,688</u>

Deferred income includes membership subscriptions, award entries and ticket sales for the following year.

	Group		Society	
	2022 £	2021 £	2022 £	2021 £
Deferred income at 1 January	293,635	253,199	102,495	102,859
Amounts released to income	(293,635)	(253,199)	(102,495)	(102,859)
Amounts deferred	288,335	293,635	133,815	102,495
Deferred income at 31 December	<u>288,335</u>	<u>293,635</u>	<u>133,815</u>	<u>102,495</u>

20 Creditors: amounts falling due after one year

	Group		Society	
	2022 £	2021 £	2022 £	2021 £
Bank loan (between two and five years)	350,000	400,000	350,000	400,000
Bank loan (over five years)	–	50,000	–	50,000
	<u>350,000</u>	<u>450,000</u>	<u>350,000</u>	<u>450,000</u>

The Society entered into a CBILS loan agreement with NatWest and funds were drawn on 1 July 2021. The interest rate is fixed at 2.28% for 5 years and will then revert to the Bank of England base rate + 1.69%. The loan is repayable penalty free at any time up to the expiry date of 30 June 2027. The loan is amortising in equal annual instalments until the expiry date.

21 Retirement benefit schemes

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

The charge to expenditure in respect of defined contribution schemes was £85,571 (2021: £65,233).

22 Restricted funds: Group and Society

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

	Movement in funds				Balance at 31 December 2022 £
	Balance at 1 January 2022 £	Income £	Expenditure £	Revaluations, gains and (losses) £	
	Steve Hewlett Memorial Fund	71,791	7,911	(6,936)	
London Awards Fund	4,291	94	–	(456)	3,929
Shiers Memorial Fund	57,979	1,573	(3,000)	(7,586)	48,966
Beresford-Cooke Fund	33,312	786	–	(3,793)	30,305
	<u>167,373</u>	<u>10,364</u>	<u>(9,936)</u>	<u>(19,421)</u>	<u>148,380</u>

The Steve Hewlett Memorial Fund scholarship is an initiative by the Society and the Media Society and will be presented each year to recipients from a lower-income family studying an undergraduate broadcast journalism course in the UK. In 2022, two new awards were made (2021: one new award).

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

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

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

The cumulative revaluation gains and losses at the year end amounted to £8,848 gain (2021: £28,671 gain).

22 Restricted funds: Group and Society (continued)

Restricted funds: Group and Society – previous year

	Movement in funds				Balance at 31 December 2021 £
	Balance at 1 January 2021 £	Income £	Expenditure £	Revaluations, gains and (losses) £	
	Steve Hewlett Memorial Fund	70,861	3,324	(6,465)	
London Awards Fund	3,949	97	–	245	4,291
Shiers Memorial Fund	58,804	1,624	(6,500)	4,051	57,979
Beresford-Cooke Fund	30,465	812	–	2,035	33,312
	<u>164,079</u>	<u>5,857</u>	<u>(12,965)</u>	<u>10,402</u>	<u>167,373</u>

23 Unrestricted funds: Group and Society

	Movement in funds – Group				
	Revaluation Fund	General Fund	Bursary Fund	IT Fund	Total 2022
	£	£	£	£	£
At 1 January 2022	1,379,654	5,788,497	190,000	75,000	7,433,151
Income	–	4,199,346	32,000	–	4,231,346
Expenditure	–	(3,532,847)	(114,000)	–	(3,646,847)
Movements on investment	(700,793)	–	–	–	(700,793)
Transfer of funds	–	(76,000)	76,000	–	–
At 31 December 2022	678,861	6,378,996	184,000	75,000	7,316,857

The Bursary Fund, which was set up in 2018, represents the amount committed by the Society in connection with the Student Bursary Schemes. The commitments to the Steve Hewlett Scholarships are included in the Steve Hewlett Memorial Fund (note 22). A number of bursaries have been provided by Patrons and others who have committed to their future funding. These commitments totalled £40,000 at the year end (2021: £35,000) and are not part of the Bursary Fund.

The IT fund relates to a forthcoming management system upgrade.

	Movement in funds – Society				
	Revaluation Fund	General Fund	Bursary Fund	IT Fund	Total 2022
	£	£	£	£	£
At 1 January 2022	1,379,654	5,793,129	190,000	75,000	7,437,783
Income	–	3,442,289	32,000	–	3,474,289
Expenditure	–	(2,762,351)	(114,000)	–	(2,876,351)
Movements on investment	(700,793)	–	–	–	(700,793)
Transfer of funds	–	(76,000)	76,000	–	–
At 31 December 2022	678,861	6,397,067	184,000	75,000	7,334,928

23 Unrestricted funds: Group and Society (continued)

Unrestricted funds: Group and Society – previous year

	Movement in funds – Group				
	Revaluation Fund	General Fund	Bursary Fund	IT Fund	Total 2021
	£	£	£	£	£
At 1 January 2021	1,003,840	6,372,259	159,000	–	7,535,099
Income	–	2,238,690	52,000	–	2,290,690
Expenditure	–	(2,659,452)	(109,000)	–	(2,768,452)
Movements on investment	375,814	–	–	–	375,814
Transfer of funds	–	(163,000)	88,000	75,000	–
At 31 December 2021	1,379,654	5,788,497	190,000	75,000	7,433,151

	Movement in funds – Society				
	Revaluation Fund	General Fund	Bursary Fund	IT Fund	Total 2021
	£	£	£	£	£
At 1 January 2021	1,003,840	6,372,259	159,000	–	7,535,099
Income	–	2,237,940	52,000	–	2,289,940
Expenditure	–	(2,654,070)	(109,000)	–	(2,763,070)
Movements on investment	375,814	–	–	–	375,814
Transfer of funds	–	(163,000)	88,000	75,000	–
At 31 December 2021	1,379,654	5,793,129	190,000	75,000	7,437,783

24 Analysis of net assets between funds

	Unrestricted funds £	Restricted funds £	Total 2022 £
Fund balances at 31 December 2022			
are presented by:			
Intangible fixed assets	10,182	–	10,182
Tangible fixed assets	23,868	–	23,868
Investments	4,995,889	137,250	5,133,139
Current assets	2,636,918	11,130	2,648,048
Creditors due after more than one year	(350,000)	–	(350,000)
Total net assets	<u>7,316,857</u>	<u>148,380</u>	<u>7,465,237</u>

Analysis of net assets between funds – previous year

	Unrestricted funds £	Restricted funds £	Total 2021 £
Fund balances at 31 December 2021			
are presented by:			
Intangible fixed assets	23,662	–	23,662
Tangible fixed assets	17,740	–	17,740
Investments	5,692,705	156,671	5,849,376
Current assets	2,149,044	10,702	2,159,746
Creditors due after more than one year	(450,000)	–	(450,000)
Total net assets	<u>7,433,151</u>	<u>167,373</u>	<u>7,600,524</u>

25 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.

26 Operating lease commitments

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

	2022 £	2021 £
Within one year	187,525	187,778
Between two and five years	737,726	742,227
In over five years	751,156	934,182
	<u>1,676,407</u>	<u>1,864,187</u>

27 Related party transactions

During 2014, the Society entered into a contract with M True Consulting Ltd for the services of Mike True to provide Programme Management support for the development of its new digital platforms and online presence. At that time Mike True was the partner and is now the spouse of Theresa Wise, Chief Executive of the RTS.

Before contracting with Mike True, the day rates of providers were market tested. Following completion of the digital project, Mike True was retained to provide systems support and supplier management services. The Trustees reviewed and amended the contract during 2016 and were of the opinion that the agreement continues to provide good value for money.

The Trustees formally review the contract annually and continue to be involved on an ongoing basis in approving payments.

The total amount charged by M True Consulting Ltd to the Society in the financial year was £35,840 (2021: £30,035) with £2,598 (2021: £2,105) remaining unpaid and included in creditors at the balance sheet date.

28 Analysis of changes in net funds

	1 January 2022 £	Cashflows £	Loan movement £	31 December 2022 £
Cash at bank and in hand	2,513,991	(125,862)	–	2,388,129
Loan due within one year	(50,000)	50,000	(100,000)	(100,000)
Loan due between two and five years	(400,000)	–	50,000	(350,000)
Loan due after five years	(50,000)	–	50,000	–
Net funds	<u>2,013,991</u>	<u>(75,862)</u>	<u>–</u>	<u>1,938,129</u>

29 Cash generated from operations

	2022 £	2021 £
(Deficit) for the year:	(135,287)	(98,654)
Adjustments for:		
Investment income recognised in statement of financial activities	(154,168)	(154,300)
Net losses/(gains) on investments	720,214	(386,216)
Amortisation and impairment of intangible assets	13,480	29,017
Depreciation and impairment of tangible fixed assets	11,185	20,381
Loan interest	5,539	–
Movements in working capital:		
(Increase) in stock	(16,083)	(9,171)
(Increase) in trade debtors	(825,361)	(114,018)
Increase in trade creditors within one year	177,280	194,162
Cash used in operating activities	<u>(203,201)</u>	<u>(518,799)</u>

30 Prior year consolidated statement of financial activities

	Notes	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
Income from:				
Donations and legacies	3	710,470	245	710,715
Charitable activities	4	468,222	1,455	469,677
Other trading activities	5	961,855	–	961,855
Investments	6	150,143	4,157	154,300
Total income		<u>2,290,690</u>	<u>5,857</u>	<u>2,296,547</u>
Expenditure on:				
Raising funds	8	1,161,661	–	1,161,661
Charitable activities	9	1,606,791	12,965	1,619,756
Total expenditure		<u>2,768,452</u>	<u>12,965</u>	<u>2,781,417</u>
Net expenditure		<u>(477,762)</u>	<u>(7,108)</u>	<u>(484,870)</u>
Net gains on investments	22, 23	<u>375,814</u>	<u>10,402</u>	<u>386,216</u>
Net movement in funds		<u>(101,948)</u>	<u>3,294</u>	<u>(98,654)</u>
Reconciliation of funds				
Fund balances at 1 January 2021		7,535,099	164,079	7,699,178
Fund balances at 31 December 2021		<u>7,433,151</u>	<u>167,373</u>	<u>7,600,524</u>

Picture credits

01	123 Free Vectors	24	Apple TV+	51	IBC
02	Getty Images	25	RTS	52	iStock/Getty Images
03	BT Sport	26-27	Paul Hampartsoumian!	53	Sky Arts
04	All3Media	28	Sky News; Sky	54	Richard Kendal; All3Media; STV; Simon Bucks; ITV; Jon Craig; Channel 4; BBC; Netflix; Channel 4; ViacomCBS NI; STV
05-06	Richard Kendal	29	Amazon/Sony; Disney+		
07	BBC	30	ITV		
08	ITV	31-36	Richard Kendal	55, 57	BBC
09	Paul Hampartsoumian	37	Channel 4	58	Media24 Photography
10	Richard Kendal	38	Sky News; Richard Kendal	59	BBC
11	Paul Hampartsoumian	39	BBC; ITV	60	Falmouth University
12	Channel 4	40	Channel 4	61	Sky
13	Paul Hampartsoumian	41	Richard Kendal	62	BBC
14-15	UKTV	42	BBC	63	Vivienne Bailey
16	Paul Hampartsoumian	43	ER Event Photography	64	ITV
17	RTÉ; Paul Hampartsoumian	44	BBC	65-66	BBC
18	Richard Kendal	45	Channel 5	67	Gordon Cooper
19	National Film and Television School	46	Apple TV+	68	Shinfield Studios
20	Richard Kendal; Sky	47	Wedding Photography; Union Club Soho	69	Jon Craig
21	BBC	48	Channel 5	70	Channel 4
22	Netflix	49	Sky	71	Shutterstock
23	Channel 4; ITV; Disney+	50	Amazon Prime	102	123 Free Vectors

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ROYAL
TELEVISION
SOCIETY

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ROYAL TELEVISION SOCIETY

England & Wales - Charity number 313728

Accounts



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RTS Cambridge: Prof Mary Beard interviewing
Hillary Rodham Clinton and Chelsea Clinton

Principal Patrons

BBC
Channel 4

ITV
Sky

International Patrons

A+E Networks International
Apple TV+
Kinetic Content
Liberty Global
NBCUniversal International
Netflix

Paramount
Spencer Stuart
The Walt Disney Company
Warner Bros Discovery
YouTube

Major Patrons

Accenture
All3Media
Amazon Video
Audio Network
Banijay UK
Boston Consulting Group
BT
Channel 5
Deloitte
Enders Analysis
Entertainment One
Finecast
Fremantle
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ITN
Korn Ferry
netgem.tv
NTT Data
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Roku
S4C
Sargent-Disc
STV Group
The Journalists' Charity
The Trade Desk
UKTV
Virgin Media O2
YouView

RTS Patrons

Grass Valley
Lumina Search
Mission Bay

MPC Episodic
PricewaterhouseCoopers
Raidió Teilifís Éireann



CLARENCE HOUSE

29th January, 2022

Dear Theresa

Having been shown your enormously heartening letter of 10th January about the success of the Bursary schemes, I did just want to say how greatly encouraged I was to hear such reassuring news.

Promoting vocational training in so many fields has been a lifelong campaign, so you can perhaps imagine how much pleasure it gives me to hear that we have made some difference in the television industry and its related crafts.

It is particularly good to hear that this has been of such help to people from disadvantaged backgrounds. It really is the most enormous tribute to the hard work of everyone at the Royal Television Society that you have been able to secure such a marvellous outcome, and I do congratulate you on what you have achieved. I cannot tell you how proud I am to be your Patron.

I will look forward to hearing of further progress, and I send you every possible good wish for the continued success of this vitally important work.

*Yours most sincerely
Mandy*

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Foreword from the Chair

2021 continued to present challenges. Our bursary scholars and many of our younger workers experienced another year of isolation and uncertainty, while the ongoing cost of Covid-safe production and a rising demand for talented staff have created substantial industry inflation. In the face of this, students, broadcasters and producers alike have shown remarkable resilience. The RTS has played its part through its unstinting support for our students and by providing a valued forum for discussion, celebration and thought leadership in our industry.

The bursary scheme has supported more than 240 current and past scholars, with the RTS having invested more than £1m in the programme. In addition to financial assistance, students have access to mentors from across the industry, RTS events and to online masterclasses tailored especially for them. This has been appreciated and has gone some way to alleviating the sense of loneliness experienced by many.

Digital and, more recently, “in-person”

events, such as the well-attended 2021 Cambridge Convention, have provided an important sense of community and collaboration for us all. The RTS national and regional centres continued to deliver high-quality events across the country during the year. The Society has also concentrated on diversity, equity and inclusion and has sought to represent modern Britain in terms of race, class, gender, disability and geography. Whether that be in the RTS’s events, awards ceremonies, bursary schemes or the make-up of our staff, diversity is a key focus.

The Trustees met regularly during the year and have worked closely with Theresa Wise and her team to help her chart the best course through the financial and practical issues raised by the pandemic.

We are also committed to reducing our environmental impact and improving the sustainability of our activities, which has resulted in the Trustees developing a Sustainability Policy and Statement, which we are implementing. In 2021, we started gathering data on annual

emissions and, through Carbon Footprint, we offset the estimated emissions from the Cambridge Convention. We are looking into further initiatives for the coming years.

I would like to welcome our newest Trustee, Sinéad Rocks, who joined the Board of Trustees in June 2021, and to thank Jane Millichip, who stepped down in July 2022.

I would also like to thank our patrons for their continued support, which is hugely important and appreciated, and I extend a warm welcome to our new patrons Kinetic Content, Apple TV+, GB News and Korn Ferry.

I am optimistic about the future. The recovery is well under way and our industry will continue to respond to the challenges it faces with creativity and determination. In these demanding times, the role of the RTS is more important than ever.

Jane Turton, Chair of the Board of Trustees



Foreword from the Chief Executive

The past year has seen some respite from the hardships and tragedies of 2020, but the pandemic has continued to present the Society with multiple challenges. There were high and low points, with September's Cambridge Convention marking one of the summits. But, set against this, have been the blows suffered by our bursary scholars to their educational experience and job prospects.

It has been a tough couple of years and, inevitably, we have experienced serious pressure on the Society's finances. In particular, the cancellation, for a second year running, of IBC's autumn trade fair in Amsterdam significantly dented our income. Due to the continued support and commitment of our stakeholders and the health of our financial reserves, we remain optimistic about the future but we will need to maintain our efforts to mitigate the shortfall.

The RTS's digital team generated exceptionally strong digital engagement, with all metrics for 2021 up on 2020. Website usage, social media followers and the number of RTS videos viewed all showed impressive increases. The team also helped to deliver the Cambridge

Convention app, live streamed RTS events and awards ceremonies, and promoted *Television* magazine and published it online.

Supporting our bursary scholars and graduates through the pandemic remains a top priority. The bursary scheme offers financial support, mentoring and pastoral support for students from low-income backgrounds studying television production, digital journalism, engineering and computer science. This year, we added 10 new bursaries, funded by STV, for students studying in Scotland. We also doubled the total funds pledged to the scheme and expanded eligible courses so that many more students can apply.

A total of 29 production and 10 technology awards were made in 2021 – with nearly half the students either disabled or coming from a BAME background. Many thanks are due to All3Media, STV, Disney, Freeview, YouView and the Steve Hewlett Memorial Fund for their generous sponsorship of the scheme and to Apple TV+, which has agreed to donate 20 MacBooks to our students.

It was a bruising time for all students: many of our 2020 and 2021 graduates

found it hard to get work. But, as the economy opened up, the number of job opportunities began to increase and 22 of those graduates found work in the industry. The RTS's education and skills activities are clearly more important than ever. In February, RTS Futures held its careers fair for the first time in a virtual format and attracted 2,400 registrations and a record 84 exhibitors. In November, we held four well-attended masterclasses for students and young entrants at the Institution of Engineering and Technology, which were followed, later in the month, by four online craft skills sessions.

September's Cambridge Convention, entitled "Broadcasting Britain", was a triumph. Aably chaired by YouTube's Ben McOwen Wilson, the speakers included Hilary and Chelsea Clinton, Gareth Southgate, Kevin Mayer, Robert Kyncl, Richard Sharp, Tim Davie, Dana Strong, Carolyn McCall and Alex Mahon. We had a stand-out event on the inclusion of disabled people in our industry. We are grateful to our headline sponsor, YouTube, and to all the other sponsors, speakers and producers who helped to make the event such a success. >

Development across the whole spread of nationally organised events continued apace. We added objectives for sustainability as well as inclusivity and diversity across the entire range of our activities, and these ambitions are apparent in all our events and publications. We aim to field speakers from all backgrounds and have tackled issues such as how to produce sustainable TV.

Lunchtime events included “The rise and rise of virtual television” and “Why we love crime on television”. Early-evening events were as varied as an evening with Al Murray and friends and “Are we living through a golden age of arts on TV?”. We had preview screenings of *King Gary*, with Romesh Ranganathan and others, and *I am Victoria*, with Suranne Jones and the production team. RTS Futures events included one on TV casting with the team behind *Love Island* and a masterclass on Channel 4’s *Its a Sin* featuring its creator, Russell T Davies.

Our commitment to recognising excellence in our industry did not take a back seat during the pandemic. In February, the RTS Television Journalism Awards were live streamed and



presented by Mishal Husain and Simon Bucks, receiving 2,400 views; the RTS Programme Awards, hosted by Jonathan Ross, were live streamed from the Grosvenor House Hotel in March, and attracted 4,600 views. November’s RTS Craft & Design Awards were presented by Charlene White at the London Hilton, with close to 400 guests attending.

The RTS centres delivered an impressive number of high-quality virtual events and

awards ceremonies. In the latter part of the year some were able to return to physical attendance. Highlights included RTS Devon and Cornwall hosting a virtual Break into Media festival over four days and RTS London delivering a fantastic tally of 18 events, such as “*Deutschland 89*, behind the wall”. RTS North West hosted an in-person awards ceremony, at the Old Trafford Arena, as did RTS West of England in November.

The membership team has been proactive in engaging members with relevant communications. In London, a new partnership deal has been reached with the Union Club in Soho for all RTS members. There was a decline in membership during the year but I believe that this will be reversed once we are able to return fully to in-person events.

Our regional and national centres have had to adapt to life under Covid restrictions and, in doing so, have scored some notable achievements. Thanks to the unstinting work of our wonderful staff, our volunteers and our patrons, the Society has stepped up and delivered. It has been an incredible learning experience and many of the lessons learned will become part of our best practice going forward.

Theresa Wise, Chief Executive



Ted Lasso, Apple TV+

Strategic objectives

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

Under charity law, an educational charity should demonstrably promote, sustain and increase individual and collective knowledge and understanding of specific areas of study, skills and expertise.

The RTS's programme and skills awards, regional events, lectures, national events, masterclasses, educational cash bursaries and publications are designed to achieve these aims. Charity Commission guidance includes "training (including vocational training) and life-long learning" and "the development of individual capabilities, competences, skills and understanding" within this remit.

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

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

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

Part One

Achievements and performance

The Board of Trustees (who are also the directors of the Royal Television Society for the purposes of company law) present their annual directors' report and consolidated accounts for the year ended 31 December 2021, 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.

Pre-Covid, the RTS had grown considerably in its activities and revenues. The basis for this had been the delivery of improvements in line with a strong

modernisation growth strategy originally set in 2012 and refreshed in 2019. The pandemic highlighted a structural challenge that has existed for many years in the Society's finances – its over-dependence on revenue generated by its shareholding in IBC (this accounted for 55% of the RTS's income in 2019).

The pandemic prevented IBC going ahead in 2020 and 2021. Therefore, in 2021, the Trustees and the executive team have been developing a future strategy that focuses on new growth options, with the aim of increasing income and diversifying revenues away from IBC. This process will be completed in 2022.



We Are Lady Parts, Channel 4

RTS Journalism Masterclass
speaker: Marianna Spring,
the BBC's first specialist
disinformation and social
media reporter

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 build a career in television

1 IMPROVING SOCIAL MOBILITY IN TV: RTS UNDERGRADUATE BURSARIES

This has been another very hard 12 months for our bursary scholars. Looking back to the start of the year, we were all hoping that, having said a not-very-fond goodbye to 2020, 2021 would be so much better. Like so many people, our scholars found the experience of taking a step forward

between the most serious episodes of the virus, only to once again be sent home with the arrival of new variants, increased their feelings of anxiety and frustration. Their resilience has been well and truly tested.

Many of our scholars who opt to study television do so, in part, because they want a practical, hands-on course. Instead, for many students, teaching since March 2020 has been entirely online, and written essays have replaced practical assignments. Some universities have found ways to enable some practical film-making to take place; others

“ I was home alone for a couple of months. It was tough. But if I can get through this, I can get through anything. ”

RTS bursary scholar

have remained online throughout.

Each year we ask our students to provide us with an end-of-year report and a short video to tell us about their experience. Unsurprisingly, over the past two years, these reports have tended to emphasise the difficulties faced by many.

Reading accounts of scholars trying to cope with loneliness or talking to students who found themselves virtually alone in university accommodation or private rooms far away from home prompted us to do our best to support them during this ordeal. With more than 100 scholars currently studying this has been a challenge, but many have told us how much they have appreciated our support.

We have been particularly aware of the challenges faced by care-experienced or estranged students. One commented: “My experience with the bursary this year has been honestly amazing and I am unsure if I would be in the same

position without [your] support.... As an estranged student, I was offered so much support from the RTS.... It has really helped in easing my anxiety knowing I had a person [at the RTS] who knew me by name and I could email if I had any worries about university, work or just my experience as a student. I never expected such amazing, genuine support.”

On a more positive note, we have found that, for a significant number of our scholars, the time spent alone and with few of the normal outlets for their creativity has prompted a period of reflection and creative exploration.

Some of our scholars have changed direction in terms of their career aspirations. Those who were fortunate to have the equipment to make a short film particularly enjoyed the 48-hour film challenge run by RTS Futures, and a period of reflection appears to have prompted an increased interest in scriptwriting and



England manager Gareth Southgate talking to RTS bursary scholars at Cambridge



RTS bursary scholar
Donald Matheson

photography, as well as in creating podcasts, websites and contacting people in the industry who unexpectedly found themselves with time to spare.

At the start of the year, the RTS bursary team continued to source mentors for our scholars and to facilitate webinars with the industry. We ran a further six webinars with the support of STV, All3Media, Duncan Howell (on set design), BBC Bristol and the BBC Training Academy. The mentors we recruited from throughout the industry have continued to play a valuable role in keeping our scholars motivated and supported.

One of our scholars who graduated in 2021 commented: "I would just like to reiterate how positive my experience

has been, both with the RTS and the mentoring. It has been a lifeline throughout very difficult university experiences and has made working in the industry a possibility."

As spring turned to summer, in-person events started to take place once more, and we were able to offer 30 of our bursary students the opportunity to attend the RTS Cambridge Convention. The icing on the cake was a request from the speaker closing the conference, England football manager Gareth Southgate, to meet our scholars. His encouragement, his warm and relaxed welcome to the scholars and wise words about leadership were greatly appreciated.

Our recruitment of a new cohort of

“The opportunities that I’ve been able to be part of have been excellent: the Cambridge Convention, the Patrons Dinner and Student Masterclasses were incredible. They were major highlights for me.

The people I’ve met through this have been so lovely, and I’ve made firm friends with a good few of the other scholars. I genuinely don’t think I’ve ever felt as comfortable in a group as I have with them!

The industry professionals have been excellent, too, with great networking opportunities and advice.”

RTS bursary scholar



bursary scholars takes place over the summer and usually closes in July. This year, we took the view that it was likely that plans might change for students, given the difficulties surrounding A-levels and changes in the way courses were delivered, so we remained open for applications until 30 September. We

were delighted to receive more applications than in previous years and are confident that our latest cohort will bring more incredible scholars determined to broaden their experience and enhance the industry with their diversity.

We are especially pleased to have recruited seven new scholars who are

RTS bursary scholars attending the Patrons Dinner in November 2021

care-experienced or estranged as we believe the support we can provide – together with our inspirational ambassador and BBC journalist Ashley John-Baptiste, a great role model and inspiration to our scholars – will be of great value.

Once again, we invited all our students to the RTS Patrons Dinner and Student Masterclasses, which, this year, were a mixture of in-person and online events. As one of the first opportunities for our students to meet together in the past two years, we were really impressed by the brilliant way our scholars and industry representatives enjoyed socialising and networking together. This event has resulted in numerous work experience placements, internships, job opportunities and new mentors recruited. Our scholars continue to cite this event as a much-appreciated opportunity to meet with those established in the industry.

We are reviewing our bursary programme as we are about to recruit



RTS bursary scholars, with Bursary Consultant Anne Dawson in the centre at the front

“Even after four years on the bursary [scheme, the RTS] still does a fantastic job of keeping everyone together as a... community.... It’s brilliant to be a part of.”

RTS bursary scholar

cohort number nine and we are having a fresh look at how we can best ensure we remain relevant to the needs of the industry and our scholars.

There are now more than 240 current and past scholars. To date, the RTS has invested over £1m in this programme, which we are convinced has been well worth the money. We are grateful to STV, All3Media, YouView and Apple, which provide financial support for the bursaries, and to the countless companies and people who support us by providing mentors, placements, work experience, webinars and general encouragement.

The last word goes to one of our scholars: “The RTS provided more than I could have ever imagined.”

2 GETTING STARTED IN TV: RTS FUTURES

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

The TV Careers Fair

The RTS Futures Virtual Careers Fair 2021 was held over two days on 2 and 3 February. Almost 1,600 people logged on and there were 23,195 unique visits. IMG Studios and the National Film and Television School sponsored the fair. Tickets were priced at £5, but free to full members of the RTS.

In 2020, 1,300 people attended the careers fair at the Business Design Centre

in London (there were also 1,300 attendees in 2019).

The first day's sessions were: "Get ready for your TV job", run by TheUnitList.com MD Jude Winstanley; "Q&A with David G Croft", TV director and head of the NFTS Directing and Producing TV Entertainment MA; "Making the local news"; and "How we got into TV: An introduction to access schemes". On day two, the sessions were: "What is TV production development?"; "*Silent Witness* masterclass"; and "Working in broadcast media technology", which was hosted by Women in Broadcast. Total session attendees numbered 2,700.

More than 80 broadcasters, production companies and industry bodies took part, offering advice to those wanting to get into TV or currently working at its entry or lower levels. In total, there were 5,883 chats. The fair also offered a CV clinic and a total of 1,401 CVs were submitted.



Writer Furquan Akhtar presented the RTS drama masterclass

RTS Futures events

These educational events are aimed at younger people interested in a career in television or just beginning to work in the industry. The number who signed up for RTS Futures communications rose to 6,075 (there were 5,980 in 2020 and 5,650 in 2019).

Excluding the careers fair discussed above, 13 events were held online (there were 19 in 2020 and nine in 2019). There was no charge for these online events.

The year began in February with “All about TV casting”, at which the team behind ITV2 hit *Love Island* discussed their work as reality-show casting professionals. In March, RTS Futures hosted an “Interview techniques workshop”.

The following month, “How to become a presenter” saw the presenter of new BBC Two craft series *Saved and Remade*,



Sabrina Grant, look back at her early life and TV breakthrough.

In May, a masterclass on Aids drama *It's a Sin* featured writer Russell T Davies, executive producer Nicola Shindler and Channel 4 commissioner Lee Mason. Later the same month, RTS Futures

Channel 4's *It's a Sin*, the subject of an RTS Futures masterclass

offered a fascinating look at the making of the powerful and well-received BBC Three documentary *Leigh-Anne: Race, Pop & Power*.

In June, Pamella Bisson, CEO of Boss Your Life Today, gave an advice session covering: emotional intelligence; dealing with challenging people; and building career opportunities.

In August, RTS Futures again hosted the Futures 48 Film Challenge, which set aspiring film-makers the task of making a three-minute short in just two days.

“From social media to TV screens” in September saw a panel of social media breakout stars – including Big Narstie, host of his own Channel 4 show – discuss their careers and the lure of TV. Later that month, an RTS Futures event looked at the rise of the “Slashie”, the people who forge a TV career via multiple avenues.



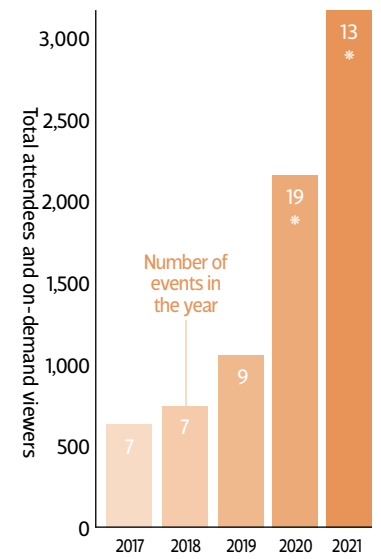
RTS Futures discussed the making of E4's Married at First Sight

In October, RTS Futures heard how Married at First Sight evolved to become E4's most successful show of the year.

A busy November contained four RTS Futures events. "4Stories/On the Edge: Championing new writing and directing talent" offered a fascinating insight into a new-talent initiative that gives new writers and directors the opportunity to work in drama.

Three experienced industry execs offered invaluable advice on networking – something many TV newcomers dread – at an RTS Futures event in mid-November. Empowerment coach Pamella Bisson gave another masterclass on how to build a career in the media later that month. The final event of the year, "Everything you need to know about documentary-making", looked at how ideas are generated and stories told.

RTS FUTURES EVENTS



*The 2020 and 2021 participation figures include both physical attendance and on-demand views

RTS Masterclasses

Two days of RTS Masterclasses for students and young entrants to the industry, featuring eight sessions, were held in November. The four Student Programme Masterclass sessions took place at the Institution of Engineering and Technology in central London on 4 November and attracted an audience of 379. There were also 611 subsequent views of the filmed masterclasses. The four Craft Skills Masterclasses were held online on 24 November and viewed by 312 people.

In 2020, both sets of masterclasses were delivered online: the four Student Programme sessions were joined by 1,070 people, while the Craft Skills audience totalled 1,170. The 2019 masterclasses at the Institution of Engineering

and Technology attracted an audience of 350 on the first day, which was devoted to programme genres, and 350 on the second for the craft skill sessions.

RTS Student Programme Masterclasses

Four programme-makers and executives from different genres offered their insights. Kenton Allen, one of the biggest names in British comedy, offered the masterclass in scripted entertainment. The CEO of Big Talk is the producer of countless award-winning shows, including *The Royle Family* and *Friday Night Dinner*. Comedy, he advised, should “punch up, if you’re going to use comedy as a device to shine a light on hypocrisy or whatever you think is wrong with the



RTS scripted entertainment
masterclass audience



Mark Davey, who filmed ITN's award-winning coverage of the Capitol riot (inset), presented the RTS news camera masterclass

world... Do not punch down on people who don't need to have any more shit sent their way."

Marianna Spring, the BBC's first specialist disinformation and social media reporter, offered the journalism masterclass. She covered disinformation during

the UK 2019 and US 2020 elections and said: "Social media has been a part of [my] life growing up... Investigating and understanding it is intuitive."

Furquan Akhtar has moved rapidly from storylining *Coronation Street* to penning children's dramas, to writing

episodes of ITV crime series *The Bay*. During his drama masterclass, he advised students: "Soap is a brilliant training ground but it's also a place to tell prime-time stories in the most powerful way."

Sanjay Singhal, who gave the documentary masterclass, makes high-profile documentaries. Recent programmes include *The British Tribe Next Door* and *Ant & Dec's DNA Journey*. Singhal said: "I'm obsessed with making programmes that are mainstream, that reach as many people as possible. There's got to be room for auteurs... [with] subject matter that's off-piste... but 95% of television isn't like that."

The sessions were chaired by Helen Scott (entertainment), Steve Anderson (journalism), Boyd Hilton (drama) and FoZIA Khan (documentary).

RTS Craft Skills Masterclasses

The four sessions demonstrated television's variety of creative roles. Mark Davey, an ITN camera operator, gave the news camera masterclass. Davey, ITN reporter Robert Moore and producer Sophie Alexander were the only news crew to film inside the US Capitol in January, when pro-Trump insurrectionists stormed the building. "We've been speculating ever since as to why we weren't beaten up and my camera wasn't broken," recalled Davey.

Cinematographer Diana Olifirova, who shot Channel 4 comedy *We Are Lady Parts*, told students: "For me, it's important to be selective and only do things that you love. You don't do jobs solely for the money. It's important to live and breathe the profession, and love it, because people can feel it in your work."

Nick Fry, head of audio at Soho facility The Farm, gave the sound masterclass. Sound, he said, “tells half the story” and is “often overlooked”, adding: “With the advent of Dolby Home Atmos and new audio formats, people are appreciating it a lot more and understanding that it really makes a big difference to the overall programme.”

Trace Taylor, who gave the editing

masterclass, has worked on many award-winning series, including *Marcus Rashford: Feeding Britain's Children*. Discussing this documentary, she said: “It was an honour and a privilege.. to be involved in telling that story.”

Helen Scott (news camera), Ninder Billing (cinematography), Andrew Sheldon (sound) and Paul Bader (editing) chaired the sessions.

3 RECOGNISING EXCELLENCE

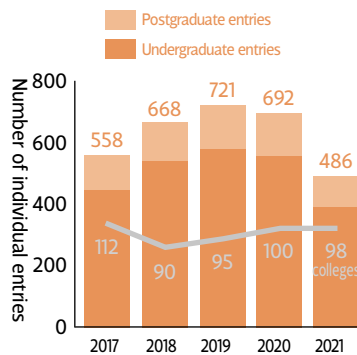
RTS Student Television Awards

The virtual awards ceremony on 25 June, hosted by Vick Hope and sponsored by Kinetic Content, was watched live by 481 people and subsequently by an additional 259 on Vimeo.

In 2020, the virtual ceremony was watched live by 652 people and, after the event, by 246 on YouTube. In 2019, 364 students, tutors and industry figures attended the ceremony at the BFI Southbank in London.

The Fire Next Time, Postgraduate
Animation nominee from the
National Film and Television School

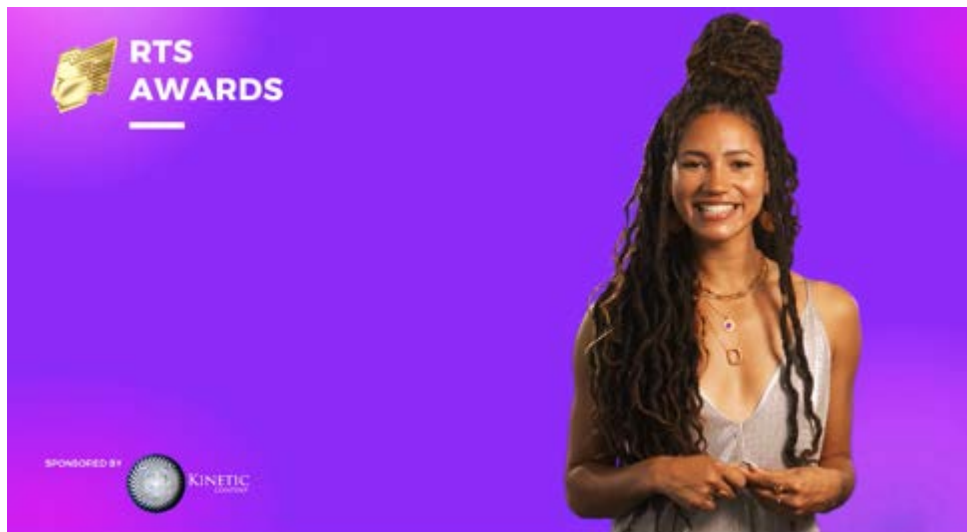
RTS STUDENT TELEVISION AWARDS ENTRIES



**RTS Student Television
Awards 2021**

486 entries from
98 colleges in
12 RTS centres.
108 centre jurors chose
168 nominees and
62 national jurors chose
38 nominees.

Total number of entries to 12 centre and
one national awards contests



Unsurprisingly, the number of entries was down this year due to Covid: many students' final-year projects, especially those involving a lot of collaborative work, were severely disrupted or had to be cancelled. Even so, 486 entries were received from 98 universities, colleges and educational institutions around the UK.

In 2020, there were 692 entries from 100 universities; in 2019, there were 721 entries from 95 institutions.

Undergraduate and Postgraduate awards were judged in six categories:

Animation; Entertainment; Scripted; Non-scripted; News; and Natural History. Entries for the Undergraduate group were judged on a regional basis and these regional winners were then put forward for national judging, along with a new category for 2021, the Young Film-maker Award.

The national juries selected three nominees for each category and the winner was chosen by secret ballot. The Postgraduate nominees were judged at a national level only. Undergraduate and Postgraduate awards were also

Vick Hope hosted the
RTS Student Television
Awards 2021

judged in five craft skill categories: Camerawork, Editing, Production Design, Sound and Writing. A total of 20 awards were presented.

The Society is very grateful to Siobhan Greene, who stepped down this year as Chair of the RTS Student Television Awards Committee.

RTS Young Technologist Award

Timeline TV graduate technical engineer Simon Hui won the 2021 award. Hui has worked at the broadcast technology and services company for almost two years and been involved in the development of remote production solutions. These new systems are widely used on series that include the BBC's *Springwatch*.

Dock10 broadcast technician Gabriella Watkins won the runner-up prize, the Coffey Award for Excellence in Technology.

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. They were established by the RTS with funds from the family of AM Beresford-Cooke, an engineer who contributed much to the development of British broadcasting technology.

Engaging with the public

To promote a wider understanding of the relevance and importance of the medium to society worldwide

4 The RTS in the digital world

The RTS digital team delivered impressive growth across a number of social media platforms during the year. The Society's Instagram and LinkedIn followership rose by 35% and 40%, respectively, while the number of subscribers to its YouTube channel increased by 31%

Traffic to the RTS website grew by 8%, and featured television news (such as new commissions, talent searches and channel launches) and interviews with industry figures and award nominees, including Paul Mescal, Daisy Edgar-Jones, Clive Myrie, Rose Matafeo, Mae Martin, Iain Stirling, Mathew Baynton, Lenny Abrahamson, Victoria Derbyshire, Omari Douglas, Pia Di Ciaula, John King, Irvine Welsh and Munya Chawawa.

The RTS YouTube and Vimeo channels were used for awards ceremonies, with national and regional events recorded and uploaded to the channels. Conversations with leading industry figures, panel discussions, masterclasses and awards were among these online events, including the RTS Programme Awards live stream, the RTS Television Journalism Awards live stream and the RTS Student Craft Skills Masterclasses, which allowed attendees to ask questions and start conversations on the live chat function.

Illustrated reports of all national and RTS Futures events were uploaded to the website and published in the Society's magazine, *Television*.

This year's RTS Cambridge Convention was held as an in-person, two-day event, with a digital live stream for viewers at home. YouTube, an RTS International Patron, sponsored the convention. The live stream saw more than 500 live views each day, with 9,200 on-demand views. The 2021 convention had 248 downloads and more than 8,700 engagements over the two-day event.

The Society's website was accessed by 839,807 users in 2021 (a rise of 8%

RTS Twitter

36,200
followers

2020: 32,800



Starstruck creator and star Rose Matafeo was interviewed for the RTS website

RTS LinkedIn

8,200
followers

2020: 5,800

from 780,400 in 2020), who accounted for 1,709,684 page views (up from 1,691,000 in 2020). The most popular content on the RTS website related to events and awards, particularly the RTS Programme Awards, RTS Television Journalism Awards and the RTS Futures Careers Fair, and our education and training pages. The site supports online payment for events booking and hosts a wide variety of educational material and an archive of RTS publications.

RTS Instagram

6,200
followers

2020: 4,600



Top 10 webpages

	Unique views
RTS homepage	66,700
Entry Level Training page	56,000
RTS Programme Awards 2021 page	25,600
Awards pages	19,900
Events pages	14,300
RTS Television Journalism Awards 2021 page	13,700
RTS Virtual Careers Fair 2021 event page	13,000
Nominations announced for RTS Programme Awards 2021	12,200
BBC acquires Finnish drama series <i>Man in Room 301</i>	11,500
RTS Craft & Design Awards 2021	10,400

RTS website



Top RTS website articles

	Unique views
Nominations announced for RTS Programme Awards 2021	12,200
BBC acquires <i>Man in Room 301</i>	11,500
Sky and HBO announce <i>Landscapers</i> starring Olivia Colman	9,900
Who's who in <i>Versailles</i> . A guide to the French court	9,300
Meet the <i>Love Island</i> winter 2020 contestants	7,700
Nominations announced RTS Television Journalism Awards 2021	7,500
Lace and lust in <i>Bridgerton</i>	7,200
Sky announces new TV shows	7,100
Channel 4 commissions <i>Swingers</i>	6,900
RTS Futures Careers Fair 2021 schedule	6,767

Bridgerton, Netflix



RTS videos by views

	Unique views
Netflix's <i>The Crown</i> : Deconstructing the coronation	922,200
<i>Flit</i> : RTS Student Television Awards 2020	52,200
<i>Brassic</i> 's Joe Gilgun, Danny Brocklehurst and Danny Livingstone	32,200
Ten years of <i>Call the Midwife</i>	28,100
In conversation: Stephen Graham	22,100
In conversation: Daisy Edgar-Jones and Paul Mescal	21,800
Piers Morgan Q&A: 'The world's gone nuts!' RTS Cambridge	20,000
Channel surfing with Mae Martin	13,300
Branded content comes of age	13,300
Student drama masterclass with Sally Wainwright	11,900

RTS interview of Mae Martin

Social media

The RTS digital team maintained an active social media presence, which continued to drive a significant proportion of the traffic to the Society's website. They also live blogged from RTS national events and created multimedia content to share on social media. The team live streamed the RTS Programme Awards 2021 and the RTS Television Journalism Awards 2021 on the RTS website through Vimeo, and the RTS Programme Awards nominations on the RTS YouTube, Facebook and Twitter pages.

The key statistics were:

- The total number of RTS Twitter followers was 36,200 at the end of 2021 (up from 32,800 in 2020) and more than 28 million Twitter impressions in 2021 (up 115% from 13 million in 2020)
- The RTS YouTube channel had 10,700 subscribers (a rise of 31% from 8,100 in 2020)
- The RTS LinkedIn account had 8,200 followers (a rise of 40% from 5,800 in 2020)
- The RTS Instagram account had 6,200 followers (a rise of 35% from 4,600 followers in 2020)
- 60% of all visits to the site were made on a mobile or tablet device

RTS online video

The total number of video streams (or “views”) was 1,426,000, up 24% on the previous year (1,166,000 in 2020). The total watch time was 26,612,000 minutes of videos on the RTS channels, up 84% from the previous year (15,665,000 minutes in 2020), and the average viewing time was 18'29" (up from 12'34" in 2020).

The most popular video was the RTS event “Netflix’s *The Crown*: Deconstructing the coronation”, which was viewed 922,000 times, with a total watch time of 23,490,000 minutes. The second most popular video was the full session of “An evening with Brassic creators Joe Gilgun, Danny Brocklehurst and David Livingstone”, which had 32,200 views and a watch time of 364,000 minutes, and the “In conversation with Stephen Graham” event garnered 22,100 views and a watch



An RTS event with Brassic’s creators has been viewed 32,200 times online

RTS YouTube

10,700
subscribers

2020: 8,100

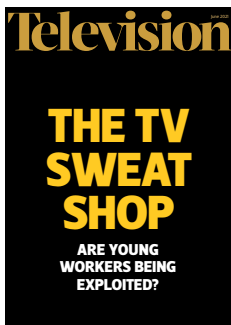
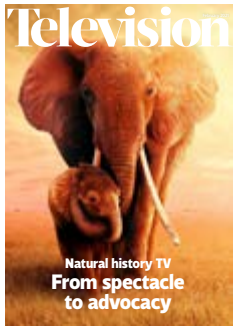
time of 333,000 minutes. The website also hosted video diaries of RTS bursary scholars, and RTS Student Television Awards and Futures 48 films.

National and regional events hosted a range of online discussions, including RTS London’s “*Deutschland 89*: Behind the wall” event, which was viewed more than 2,480 times.

RTS YouTube

1,426,000
views

2020: 1,166,000



5 Spreading the word: publications

The Society's highly regarded monthly magazine, *Television*, offers in-depth coverage of current media debates and developments, as well as focusing on the best shows and the talent that makes them. It also includes reports on Society events and award ceremonies from around the UK and Ireland.

Television cast its net wide in 2021, offering features on many of the year's most important programmes, including *It's a Sin*, *We Are Lady Parts*, *Succession* and *Squid Game*.

The magazine addressed some of the biggest issues affecting the TV industry: the survival of linear-TV; the boom in

natural history; working under Covid-19 protocols; cutting the industry's carbon footprint; mental health and disability initiatives; sports rights; and Channel 4 privatisation.

It also profiled key industry figures and talent, including: new BBC Chair Richard Sharp; Ofcom CEO Melanie Dawes; YouTube CEO Robert Kyncl, new culture secretary Nadine Dorries, and two news anchors, Channel 4's Jon Snow and ITV's Julie Etchingham.

"Working Lives" looked at a wide range of TV jobs and the talented people who do them, including director, head of development, writer, fight director, casting director, location manager, colourist, actor and director of photography.

"Comfort Classic" turned the spotlight on some of the nation's most treasured TV shows – sitcoms such as *The Good*

Life, Friends and *Peep Show* and dramas such as *Our Friends in the North*, *Spooks* and *Edge of Darkness*.

Television's "Our Friend" column is devoted to the world of TV outside London. During the year, guest columnists included: Devon-based director Chris Williams; Bristol's Film Office manager Laura Aviles; Claire Chapman, MD of Norfolk Screen; RTS North West Chair Cameron Roach; and Ed Shedd, Chair of Create Central, in the Midlands.

The TV diarists featured in *Television* tackled a huge variety of subjects. They included: indie boss Nicola Shindler; *Newsround's* Ricky Boletto; TV and film critic Rhianna Dhillon; documentary producer Charlene Chika Osuagwu; *ITV News* journalist Charlene White; presenter Ade Adepitan; and Scottish Television CEO Simon Pitts.

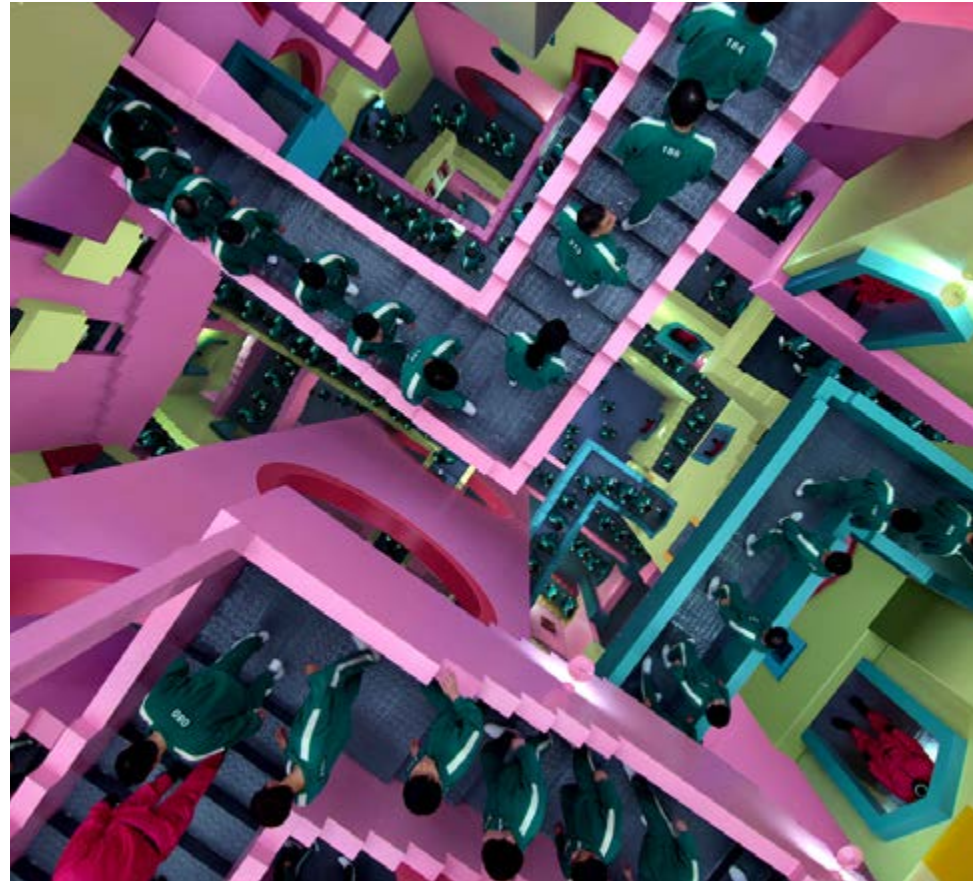
Due to the coronavirus pandemic, and our subsequent need to make cost savings, *Television* appeared as an online magazine throughout 2021. An email newsletter promoting each issue went to an average of 7,820 contacts, of whom about 3,800 were RTS Members.

6 RTS partnerships: joint events

The Society is committed to building relationships with other bodies where such co-operation enables the RTS to increase its impact, influence and effectiveness. During the year, it jointly organised one national and many local activities with partners. Details of the local events can be found on pages 60 to 69.

The Steve Hewlett Memorial Lecture

The lecture, in memory of the late broadcaster and journalist, is jointly organised with The Media Society. This year, it was given at the University of Westminster in December by veteran journalist Peter Taylor, who explained why he believes impartiality, accuracy, fairness and trust lie at the heart of the BBC. Over 50 years, Taylor has covered many conflicts, but it is for his reporting of the Northern Irish Troubles that he is best known.



Netflix's *Squid Game*, analysed in *Television* and at an RTS event

7 RTS early-evening and online events

Three in-person and 33 online events – 34 in total – were held during the year. The online events were either live or pre-recorded. In 2020, there were four in-person and 14 online events, making 18 in total; there were 11, all in front of an audience, in 2019.

The Society's national events allow members and the general public to hear and question television's movers and shakers on a wide range of issues. They also feature the talent, both behind and in front of the camera, discussing television's best shows.

The first month of 2021 saw the Society turn the spotlight on four returning series: Sky One's *Rob & Romesh Vs* and *Breeders*; BBC One daytime drama *The Mallorca Files*; and BBC Two comedy *Back*. It also interviewed *Sex Education* star Asa Butterfield, an event that



has since been watched more than 10,000 times, and Sky MD of content, Zai Bennett.

March was a bumper month, with nine head-office events. Five looked at the industry and its leading figures: “Sustainable TV production: Myth or reality?”; “In conversation with Kate Ward, President of Vice Studios”; “YouTube Originals”; “*Monkey: 21 in 21*”; and “The streamers and the UK production ecology”.

Breeders, Sky



RTS lunchtime event
'Comfort and challenge:
celebrating 10 years of
Call the Midwife'

There were also three events on leading shows: *Call The Midwife* (which was celebrating its 10th birthday) was watched 28,200 times during the year; Netflix drama *The Crown*; and new Channel 4 comedy *Frank of Ireland*. "In conversation with Daisy Edgar-Jones and Paul Mescal", the stars of BBC Three hit drama *Normal People*, attracted 21,100 on-demand views during the year.

In April, a Society event explained how TV audiences are measured in the on-demand age and assessed the relevance of public service broadcasting. The RTS also previewed BBC Two Iraq drama *Danny Boy*.

The following month saw previews of two more dramas, the returning *Baptiste* on BBC One and new BritBox series *The Beast Must Die*.

Call the Midwife
10th birthday
event video

28,200
views

June offered two events: “In conversation with Rhodri Talfan Davies, BBC director of nations” and “TV’s production revolution: The rise and rise of virtual production”.

In July, there was a preview of BBC One comedy *King Gary* and an event focusing on the boom in shows from South Korea, “I can see your next smash hit: Korea’s Saturday-night success story”.

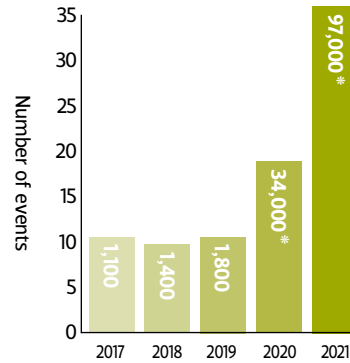
There were two preview events in August – for Channel 4 drama *I am Victoria*, the first of a three-part anthology series, and for the second series of BBC Three comedy-drama *Back to Life*. The Society also hosted “Levelling up: How much could privatisation change Channel 4’s remit?”.

In September, the RTS investigated the popularity of true crime shows and also

The RTS held a preview screening of Channel 4’s *I Am Victoria*



RTS EARLY-EVENING AND ONLINE EVENTS



*The 2020 and 2021 participation figures include both physical attendance and on-demand views.

RTS event marking the launch of Sky History's *Why Do the Brits Win Every War?* with Al Murray

previewed the new outing of BBC One documentary series *28 Up: Millennium Generation*.

The following month, the Society held an in-person event with comedian Al Murray at the British Museum to celebrate the launch of Sky History factual series *Why Do the Brits Win Every War?* It also previewed the BBC courtroom drama *Showtrial*.

Another live event in front of an audience in central London followed in November, "Are we living through a golden age of arts on TV?". Later in the month, there was an online event, "A new dawn for sport on TV?".

The final two events of the year were an in-person screening in central London, followed by a Q&A, of new Channel 4 prison drama *Screw*, and a preview of BBC One drama *Four Lives*, about the four young men murdered by Stephen Port.



RTS Cambridge
Convention
2021 Chair Ben
McOwen-Wilson,
YouTube



Thought leadership

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

8 RTS CAMBRIDGE CONVENTION 2021

The biennial RTS Cambridge Convention, this year entitled “Broadcasting Britain: Reshaping Britishness on the global stage”, was held on 15 and 16 September. The attendance over the course of the Convention was 368, with a further 180 people

buying digital passes (there were 404 attendees in 2019 and 408 in 2017).

YouTube Managing Director, UK and Ireland, and regional director, EMEA Ben McOwen Wilson was the Chair. The RTS is extremely grateful to YouTube as the principal sponsor of the Convention, as well as to the other sponsors: Accenture; BBC Studios; Korn Ferry; NTT Data; Pine-wood TV Studios; and Virgin Media O2.

In a post-Convention satisfaction

Cambridge
keynote speaker:
Dana Strong, Sky



survey, delegates praised the quality of the Convention: 53% of in-person attendees rated it as excellent (58% in 2019); and 98% as good, very good or excellent (97% in 2019). Some 55% judged the quality of the speakers as excellent (56% in 2019), while 97% thought the breadth of subjects good, very good or excellent (100% in 2019). The delegates' favourite session was "Twenty per cent", followed by "Global leaders keynote: Kevin Mayer", and then "Fake news: The broadcasters' dilemma" and "UK keynote: Alex Mahon".

Of the digital pass attendees, 39% rated the Convention excellent and 93% good, very good or excellent. Fifty-four per cent rated the speakers as excellent and 93% rated the breadth of subjects as good, very good or excellent. Their favourite session was "UK keynote: Richard Sharp", followed by "Twenty per cent".

1 Broadcast Britain

The opening session featured RTS Convention Chair Ben McOwen Wilson, who encouraged his audience to face up to the challenges facing the British television ecosystem. These included the audience shift to digital, the power of the streamers and how best to represent Britishness accurately on the screen, both to UK audiences and overseas.

2 International keynote: Robert Kyncl

YouTube's chief business officer was interviewed by Ranvir Singh, presenter and political editor of *Good Morning Britain*. In the course of a fascinating session, Kyncl said that his platform supports 30,000 jobs in the UK.

3 International keynote: Dana Strong

The Sky CEO was in conversation with Sky News political editor Beth Rigby. In her first public interview since taking up the role in January, Strong outlined her priorities for the broadcaster in the years ahead.

Introduction
and objectives

Education
and skills

Public
engagement

Thought
leadership

Recognising
excellence

Nations and
regions

Membership
and volunteers

Financial
support

Our
people

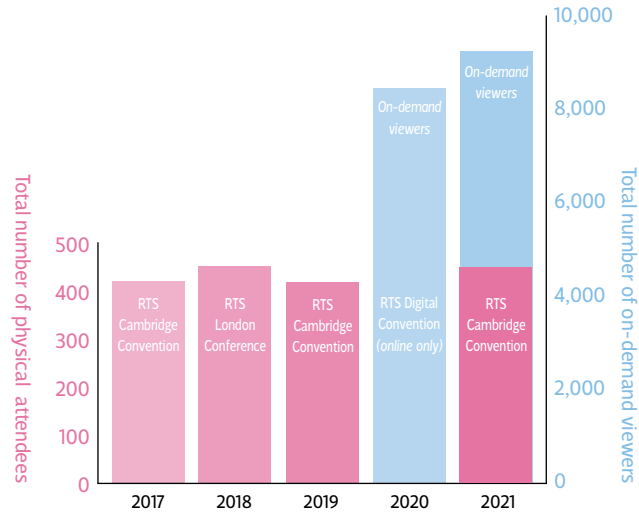
National
events

Centre
reports

Governance
and finance



ATTENDANCE AT RTS ANNUAL CONFERENCES



The RTS Cambridge Convention and RTS London Conference are held on alternate years

Cambridge keynote speaker:
Carolyn McCall, ITV

4 This disunited kingdom

This session examined the threat to UK television in the event of the country breaking up. The contributors were: Chris Banatvala, consultant; John Curtice, professor of politics at the University of Strathclyde; Alex Mahon, Chief Executive, Channel 4; Rhodri Talfan Davies, director of nations, BBC; and John Whiston, Managing Director for continuing drama and head of ITV in the North, ITV Studios. The journalist and broadcaster Kirsty Wark chaired the session.

5 UK keynote: Richard Sharp

In a revealing interview with Bloomberg's Stephanie Flanders, the new BBC Chair argued that the BBC's ability to provide free access to accurate, impartial news was essential to combating the harmful effects of fake news.

6 UK keynote: Carolyn McCall

The ITV CEO, who was interviewed by Dharshini David, senior correspondent and presenter, BBC News, revealed that the pandemic had accelerated ITV's transition from advertising-supported broadcaster to a diversified digital media business.



YouTube's Robert Kyncl was interviewed by ITV's Ranvir Singh in Session 2; BBC Director-General Tim Davie presented the UK Keynote in Session 11



7 Global leaders keynote: Hillary Rodham Clinton and Chelsea Clinton

The Clintons were in conversation with Mary Beard, professor of classics at Cambridge University, in one of the most eagerly awaited Cambridge sessions, and laid out the aims behind their new production company, Hidden Light.



9 UK keynote: Alex Mahon

In a stout defence of Channel 4, its CEO said that the decision on whether to privatise the broadcaster should be based on "data and evidence" and not, by implication, on ideology. Mahon was in conversation with Sky News presenter Gillian Joseph.

10 UK keynote: Secretary of State

John Whittingdale MP, then minister for media and data, generously answered a last-minute call to appear by video link following Boris Johnson's cabinet reshuffle that saw Oliver Dowden moved from his post at the DCMS.

11 UK keynote: Tim Davie

The BBC Director-General highlighted the BBC's value for money and the impact it has in the creative sector during a fascinating conversation with Deborah Turness, the then CEO of ITN.

12 Global leaders keynote: Lutz Schueler

The CEO of the newly merged Virgin and O2 communications giant argued that he was a friend to everyone at Cambridge – producers and broadcasters all needed better broadband. He was in conversation with John Gapper, business columnist of the *Financial Times*.

13 Fake news: The broadcasters' dilemma

The panel featured: Sander van der Linden, professor of social psychology in society and director of the Cambridge Social Decision-Making Lab, University of Cambridge; Marianna Spring, specialist disinformation and social media reporter, BBC; Matthew Price, editor, Data and Forensics Unit, Sky News; and Deborah Turness, CEO, ITN. The session was chaired by the journalist and presenter Naga Munchetty and examined how TV news was adapting to the age of disinformation.

14 Public service broadcasting: Facing failure or facing the future?

The panel considered how public service broadcasters needed to transform themselves if they were to retain their traditional values. It featured Mark Thompson, CEO, Ancestry.com; Maria Kyriacou, President of ViacomCBS Networks for UK, Australia and Israel; Channel 4 CEO Alex Mahon; and Fraser Nelson, editor of *The Spectator*. The session was chaired by Kirsty Wark.

15 UK keynote: Melanie Dawes

Ofcom's CEO emphasised that the regulator's independence was vital to the health of broadcasting and democracy alike. She was interviewed by BBC journalist Clive Myrie.

Kirsty Wark, Fraser Nelson, Alex Mahon and Maria Kyriacou address the transformation of PSBs in Session 14 at Cambridge





Tackling TV's resistance to an inclusive workforce (from left): Cambridge session 16 speakers Briony May Williams, Alicia Dalrymple, Sinéad Burke and David Proud

16 Twenty per cent

Alicia Dalrymple, junior production manager; David Proud, actor, writer and director; and Briony May Williams, presenter, looked at why disabled people are the most under-represented in TV, and what it will take to improve representation and inclusion. Sinéad Burke, founder and CEO of Tilting the Lens, chaired this well-received session.

17 Toxic

Ben McOwen Wilson presented a session that examined why bullying is twice as prevalent in TV as in other industries, and looked at what needs to be done



to stamp it out. He introduced *Toxic*, a film based on accounts provided by more than 40 people across the industry, including producers, directors, commissioning editors, assistant producers and researchers. *Toxic* was produced by Brian Hill, Managing Director of Century Films.

18 Production's coming home?

The session discussed TV post-Covid – production is booming but is also beset by inflation and labour shortages. It

featured: Ralph Lee, CEO, production, BBC Studios; Brandon Riegg, VP, unscripted and documentary series, Netflix; Sanjay Singhal, CEO, Voltage TV; and Jane Turton, CEO, All3Media; and was chaired by Lorraine Heggessey, Chair of the Grierson Trust and external advisor to the Channel 4 Growth Fund.



England manager Gareth Southgate was interviewed by BBC presenter Clare Balding at Cambridge

19 Global leaders keynote: Casey Bloys

The chief content officer for HBO and HBO Max was interviewed by John Gapper from the *Financial Times*. Bloys said that, while HBO Max was entering much of Europe, he was keeping his options open on the possibility of a UK distribution deal.

20 Gareth Southgate, England Manager

The man who took England to the final of the Euros in the summer was in conversation with broadcaster and author Clare Balding. During an assured and impressive performance, he explained why being a macho boss is anathema to his way of managing England. Following the session, Southgate stayed on to talk to the Society's bursary scholars.

21 Reflections on 'Britishness'

Over the two days of the RTS Convention, five creatives, via video link, offered reflections on what "Britishness" meant for them and their work: Frank Cottrell-Boyce, screenwriter and children's author; Munya Chawawa, comedian, satirist and creator; Sathnam Sanghera, journalist and author; Jackie Kay poet, playwright and novelist; and Vanessa Kingori, publishing director, *British Vogue*.

9 PUBLIC LECTURES

In normal years, the Society organises a number of annual and periodic lectures. This year, because of the pandemic, it was only possible to hold the Steve Hewlett Memorial Lecture (see page 29).

Recognising excellence


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

10 RTS AWARDS

The Society's awards are highly respected throughout the television industry. This year, only the RTS Craft & Design Awards at the end of the year were held in front of a live audience. The ceremonies, which are produced by RTS Enterprises, are

well attended because of the integrity of the judging process, the refinement of award categories that take into account emerging technologies and new areas of creative expertise, and the level of professionalism with which they are mounted.

The Society is extremely grateful to the awards judges and presenters, all of whom donate their services.



ITV News
at Ten, RTS
award winner



The RTS Programme Awards were held behind closed doors and streamed live

RTS Television Journalism Awards 2021

The awards were presented virtually at the end of February and attracted 1,600 live views, plus a further 2,396 on-demand views. They were hosted by BBC journalist and presenter Mishal Husain and the Chair of the Awards, Simon Bucks. In 2020, 545 people attended the ceremony at the London Hilton, Park Lane, and 587 in 2019. There were 19 categories, plus one Judges' Award and one Outstanding Contribution Award.

For the fourth year running, Sky News was named News Channel of the Year. Its Reporter Nick Martin was named Specialist Journalist of the Year and John Ryley, head of Sky News, received the Outstanding Contribution Award. In a

bumper year for the news service, Sky News also won the News Coverage – Home and News Coverage – International awards.

The BBC's Clive Myrie picked up two prizes, Network Presenter of the Year and Television Journalist of the Year. In total, the corporation netted nine awards. *ITV News at Ten* was named Daily News Programme of the Year.

Of the 270 awards jurors, 12% described their background as black, Asian or minority ethnic, and 41% were female. In 2020, there were 274 awards jurors, 20% of whom described their background as black, Asian or minority ethnic, and 45% as female.

RTS Programme Awards 2021

Hosted by Jonathan Ross, the awards were presented behind closed doors in mid-March at the Grosvenor House Hotel, London, in partnership with Audio

I'm a Celebrity, Get Me Out of Here!,
RTS award winner





Host Mishal Husain presented the RTS Television Journalism Awards

RTS award winner *The Ranganation*, BBC Two

RTS Television Journalism Awards

245 entries
57 nominees
270 jurors

Network, and streamed to nominees and viewers at home.

Some 2,700 people watched the virtual ceremony live, with a further 4,606 on-demand views. In 2020, a total of 1,468 people watched the virtual ceremony live or on catch-up. The 2019 awards were held at the Grosvenor House Hotel, London, and attracted an audience of 931.

The BBC secured 14 wins, three of which were for Michaela Coel's searing drama *I May Destroy You*. The Break-through Award went to Mae Martin for Channel 4 and Netflix's *Feel Good*. Martin also took home the Writer – Comedy award, alongside co-writer Joe Hampson. *The Ranganation* won the inaugural Comedy Entertainment award.

RTS Programme Awards 2021

590 entries
84 nominees
218 jurors

ITV successes included Daytime Programme for *Loose Women* and *The Masked Singer* in the Entertainment category.

The Judges' Award was presented to Anne Mensah, vice-president for original series at Netflix; the Outstanding Achievement Award to Russell T Davies; and the Special Award went to trade body Pact.

Twenty-eight awards, one Judges' Award and one Outstanding Achievement Award were presented at the ceremony, making 30 in total. Of the 218 awards jurors, 35% described their background as black, Asian or minority ethnic, and 56% were female. In 2020, there were 199 awards jurors, of whom 32% described their background as

RTS Craft & Design Awards 2021

705 entries
83 nominees
124 jurors



Hosts Jonathan Ross and Charlene White presented the RTS Programme Awards and Craft & Design Awards, respectively

I May Destroy You,
RTS Award winner



black, Asian or minority ethnic, and 56% as female.

RTS Student Television Awards 2021

Full details of these awards, which were held online in June, are in the education and skills section on page 19.

RTS Craft & Design Awards 2021

This year, the awards ceremony was held in person at the London Hilton, Park Lane, attracting an audience of 379. *ITV News* presenter Charlene White hosted the ceremony, which was sponsored by Apple TV+.

In 2020, the awards were held as an

online ceremony, which was watched by 1,406 people by the end of the year. In 2019, the ceremony was held at the London Hilton, Park Lane, in front of an audience of 443.

The BBC led the way with 11 wins, two of which were for Bad Wolf's hit drama *Industry* for HBO and BBC, which received awards for both Casting and Photography – Drama and Comedy. Channel 4 received seven awards, with Red Production Company's *It's a Sin* and Working Title's *We are Lady Parts* taking three wins each.

The Outstanding Achievement Award was presented to Sally Debonnaire, global director of production at ITV Studios,



The Masked Singer (above) won the Entertainment category at the RTS Programme Awards. Right: RTS Fellows Clive Myrie, Danielle Lux, Sally Joynson and John Whiston

while the RTS Special Award went to ITV for Lifted Entertainment's *I'm a Celebrity... Get Me Out of Here!*

Twenty-eight awards, one RTS Special Award and one Outstanding Contribution Award were presented at the ceremony, making 30 in total. Of the 124 awards jurors, 22% described their background as black, Asian or minority ethnic, and 51% were female. In 2020, there



were 122 awards jurors, of whom 22% described their background as black, Asian or minority ethnic, and 43% were female.

RTS Fellowships

The Society awarded six Fellowships this year, recognising the recipients' exceptional contributions to TV. They were presented to: Simon Heath, CEO of World Productions, which makes *Line of Duty*;

Danielle Lux, MD of CPL Productions, the maker of *Married at First Sight*; BBC journalist and new *Mastermind* host Clive Myrie; YouTube UK and Ireland MD Ben McOwen Wilson; Screen Yorkshire boss Sally Joynson; and John Whiston, MD of continuing drama at ITV.

The nations and regions



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

11 RTS CENTRES

The Society is proud of the work done by its network of volunteers across the UK and the Republic of Ireland. Its infrastructure of 15 centres continued to offer an impressive variety of events and awards ceremonies, despite the constraints of the Covid-19 pandemic.

All RTS national and local activities are aimed at advancing the understanding

The RTS West of England Awards were held at Bristol's Old Vic theatre

RTS CENTRES

Cymru/Wales

Chair: Edward Russell

Devon and Cornwall

Chair: Siobhan Robbie-James

East

Chair: Tony Campbell

Isle of Man

Chair: Jon Quayle

London

Chair: Phil Barnes

Midlands

Chair: Kully Khaila

North East and the Border

Chair: Will Nicholson

Northern Ireland

Chair: Fiona Campbell

North West

Chair: Cameron Roach

Republic of Ireland

Chair: Agnes Cogan

Scotland

Chair: Stephen O'Donnell

Southern

Chair: Stephanie Farmer

Thames Valley

Chair: Tim Marshall

West of England

Chair: Lynn Barlow

Yorkshire

Chair: Lisa Holdsworth

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



Channel 5's Ben Frow was presented with RTS Yorkshire's outstanding contribution award

of television and its related fields. Workshops, public events, schools out-reach programmes and awards play their part in building knowledge about television.

Some 80 of the 138 events held by the Society in 2021 (105 of 185 in 2020 and 129 of 162 in 2019) were hosted by the regional centres, whose activities are described on pages 60 to 69 of this report.

The centres' Programme Awards are generally their largest and most prestigious events of the year. This year, the majority of these ceremonies were held online, only those towards the end of the year, when coronavirus restrictions were easing, were held in person. A few centres decided to postpone their awards until they could be held in person the following year.

In September at the Bristol Old Vic, West of England became the first RTS centre to host an in-person awards ceremony in 2021. It was attended by 320 people. The same month, Yorkshire held its Programme Awards at the Queens Hotel in Leeds, which were attended by 360 people. RTS North West's in-person Programme Awards



in November, attracted 525 guests to The Point in Old Trafford, Manchester.

RTS Republic of Ireland held its first professional awards this year. During a live online ceremony, comedian Dara Ó Briain received the Outstanding Contribution award. The online Midlands Television Awards were hosted by numerous TV stars, including Joe Lycett, Adil Ray, Clive Myrie and Sandi Toksvig.

The Society's Student Television Awards in the early months of the year had to be held online. Nevertheless, centres made a huge effort to produce innovative ceremonies to celebrate the talent of the student film-makers from their regions.

RTS London's Student Awards were held live with the nominated students joining virtually. Northern Ireland live-streamed its ceremony, which was hosted by UTV journalist Katie Andrews. *Granada Reports* presenters Elaine Willcox and Gamal Fahnbulleh hosted the

North West Student Awards, and *Channel 4 News* reporter Ayshah Tull, actor Julie Hesmondhalgh and *BBC Breakfast* hosts Dan Walker and Louise Minchin were just four of many TV figures who sent messages to the nominees.

Centres continued to host events aimed at students and young people. RTS Devon and Cornwall's Breaking into Media Festival saw the centre team up with four local universities to produce a series of masterclasses, including an interview with *ITV News* anchor Julie Etchingham. North East and the Border organised the "Futures 48 Challenge", in which aspiring programme-makers were given two days to create, shoot and edit a three-minute film. And West of England, in partnership with Bristol Unesco City of Film, hosted a student festival at M-Shed, attracting 200 students.

Many centre events showcased on- and off-screen talent. During the year,

The media zone at Cop 26, held in Glasgow

The Syndicate,
BBC, on location

London events featured: the stars of Sky One comedy series *Intelligence*, David Swimmer and Nick Mohammed; the creators of the *Deutschland* trilogy, Anna and Jorg Winger; and TV legend Esther Rantzen, who gave the centre's Christmas Lecture.

RTS East held an online "in conversation" event with documentary film-maker Geoffrey Smith, who has won Emmys for *Presumed Guilty* and *The English Surgeon*. Leading actors Sarah Parish and James Murray were interviewed by ITV News presenter Sangeeta Bahbra for a Southern event; while the late writer Kay Mellor and the cast of her returning BBC drama *The Syndicate* appeared at an RTS Yorkshire co-hosted event.

Centres also talked to the movers and shakers of the television industry, and addressed the defining issues it faces. RTS North East and the Border organised an interview, conducted by Sky News's



Gillian Joseph, with BBC director of nations Rhodri Talfan Davies. RTS Republic of Ireland Chair Agnes Cogan interviewed TG4 Ard-Stiúrthóir (Director-General) Alan Esslemont.

RTS Scotland examined how TV newsrooms north of the border have covered the fallout from Brexit, Black Lives Matter, Holyrood elections, Cop26 and the pandemic.

In November, in response to the

COP 26 UN Climate Change Conference in Glasgow, Wales and, jointly, London and Scotland, held events that examined how television production could become more sustainable.

Some centres – in particular, Thames Valley – put on a number of technology events, reflecting the Society's long-standing focus on broadcast engineering. RTS Isle of Man held a technical event exploring the move of local sport

specialist Greenlight Television into remote production.

The Society is grateful for the support its centres received from broadcasters, production companies and universities in their regions. It would also like to express its gratitude for the hard work of the centre Chairs who stepped down during the year: Rick Horne (Cornwall and Devon) and Richard Frediani (North West).

Amazon Prime's
The Wheel of Time

Membership & volunteers

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

12 RTS MEMBERSHIP

The Covid-19 pandemic and consequent lockdowns throughout 2021 had a significant impact on RTS membership, with numbers falling from 4,767 full members in 2020 to 4,035 in 2021. In 2019, there were 5,030 full members.

The number of new members joining

throughout the year was 332, 31 fewer than in 2020. The numerous lockdowns also had a noticeable effect on the numbers discontinuing their membership; 1,068 left during the year compared with 631 in 2020 and 754 in 2019. This increased the membership churn rate to 22.4% in 2021 (it was 12.5% the year before and 15.5% in 2019).

In contrast, RTS Student Membership rose for the second year in a row, this





The Union Club in London

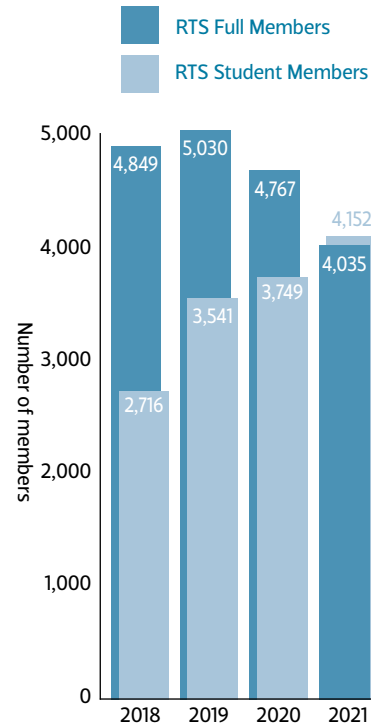
time by 403, from 3,749 to 4,152 (in 2019, there were 3,541 student members). This clearly demonstrates the Society's continued success in engaging with students and young people.

Member benefits were again expanded in the digital environment, with discounts on virtual passes for the Edinburgh International Television Festival and SMPTE conference, as well as the existing

discounts on subscriptions for *Broadcast* and C21.

Following the unfortunate closure of H Club London in 2020, the RTS was delighted to find a replacement club for RTS Members, who have been able to use the Union Club in Soho, London since January 2022. It joins The Square Club in Bristol as a major benefit for RTS Members.

RTS MEMBERSHIP



13 RTS 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.

14 RTS VOLUNTEERS

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



Succession, Sky Atlantic

Financial support

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

15 PATRONS

The Society was thrilled to have had very positive patron engagement despite the impact of the pandemic. The RTS welcomed two International Patrons, Apple TV+ and Kinetic Content, and two Major Patrons, GB News and Korn Ferry.

A few patrons decided to discontinue their support – Avid, Gravity Media, IBM, Isle of Media, KPMG and Motion Content Group.

The RTS was also grateful for the sponsorship of the RTS Programme Awards by Audio Network, the RTS Student Television Awards by Kinetic Content and the RTS Craft & Design Awards by Apple TV+.

NFTS and IMG Studios sponsored the RTS Futures Virtual Careers Fair, while YouTube was the principal sponsor of the RTS Cambridge Convention, with the



Patrons Dinner held at the IET, London, in November 2021

support of BBC Studios, Accenture, Korn Ferry, Pinewood TV Studios, NTT Data and Virgin Media O2.

The Society is grateful to all the patrons and sponsors that have been able to support its mission and activities, despite the unprecedented circumstances.

16 FUNDRAISING ACTIVITIES

The Society's two wholly owned subsidiaries – RTS Enterprises Ltd, which organises awards events and conferences, and RTS (IBC) Ltd – saw their income reduced substantially this year

due to the coronavirus pandemic. RTS Enterprises Ltd held a number of awards and managed to hold the prestigious RTS Cambridge Convention in person – achieving a surplus. RTS (IBC) Ltd holds an 18% interest in the IBC conference and exhibition. IBC was cancelled due to Covid concerns in 2021.

The charity does not undertake any formal or organised fundraising activities, either directly or through a professional fundraiser or commercial participator or any person acting on its behalf. The Society does not engage in cold-calling, door-to-door or street fundraising. Therefore, it does not target any vulnerable people.

The charity receives financial assistance for its work in the following ways:

- Patron support;
- Membership fees;
- The trading activities of its subsidiaries; and
- Income from investments.

No complaints about fundraising activities have been received in either this or the preceding year. However, if a

complaint were to be received, we would undertake to resolve it promptly and envisage that there would never be any need for any complaint to escalate to the stage of referral to the regulator.

The Trustees have decided that, given the low-key nature of fundraising efforts, there is no longer a requirement for the charity to be registered with the Fundraising Regulator. However, the Society endeavours to adhere to the standards of the Fundraising Code of Practice.

The Trustees are of the opinion that the Charity's overall fundraising performance was good and was conducted fully in accordance with the above principles. We are extremely grateful for the generosity of all those who have given to the work of the charity over the years.

17 IBC

The international broadcasting technology exhibition and conference, usually held in Amsterdam in September, was cancelled this year due to concerns for exhibitor and attendee safety, and its ability to deliver an event of the quality expected of IBC.



*Dickinson's
Real Deal,
ITV*

18 SUSTAINABILITY

The Society is committed to reducing its environmental impact and improving the sustainability of its activities through its own actions and in conjunction with the other organisations with which it interacts. It has a formal sustainability policy, which is reviewed annually, as is the Society's environmental impact assessment.

At its physical events, the RTS works with event venues, suppliers and contractors to reduce waste and use recyclable materials. It also minimises the use of paper and, as a minimum, ensures all paper is FSC or PEFC chain of custody certified.

RTS events also address sustainability in the TV industry. In March, an expert panel, chaired by environmental journalist Lucy Siegle asked: "Sustainable TV production: Myth or reality?". Later in the year, in the wake of the COP 26 UN Climate Change Conference in Glasgow, events were organised by the Wales Centre and, jointly, by the London and Scotland centres to turn the spotlight on how production could become more sustainable.

In addition, *Television* examined the progress being made by BBC Studios in reducing the environmental impact of its shows.

The Society gathered data from its London headquarters on electricity usage, waste, transport and used materials from 2019 (as the most recent example of a typical RTS year involving physical events and regular office use). Based on these, Bafta's Albert consultant calculated that HQ's annual emissions are just over 8 tonnes of Co2e, equivalent to powering an average UK house for two years.

The RTS offset 67.5 tonnes of Co2e from the 2021 Cambridge Convention through Carbon Footprint (projects included a deforestation reduction initiative in the Amazon and planting trees in the UK).

Introduction
and objectives

Education
and skills

Public
engagement

Thought
leadership

Recognising
excellence

Nations and
regions

Membership
and volunteers

Financial
support

Our
people

National
events

Centre
reports

Governance
and finance

Our people

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

19 GOVERNANCE

The Board of Trustees met four times in the course of the year (in February, March, June and December). 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 Trustee meetings was as follows: Jane Turton (Chair), 4/4; Lynn Barlow, 4/4; Julian Bellamy, 2/4; Mike Green, 4/4; Yasmina Hadded, 2/4; David Lowen, 4/4; Jane Millichip, 4/4; Simon Pitts, 4/4; Sinéad Rocks, 2/2; Sarah Rose 4/4; and Rob Woodward, 2/4.

The Trustees receive no remuneration for their work on behalf of the Society.

RuPaul's Drag Race UK, BBC Three





RTS ROYAL PATRON

HRH The Prince of Wales



RTS CHIEF EXECUTIVE

Theresa Wise has been CEO of the Royal Television Society since 2013. Previously, she worked for the Walt Disney Company and, prior to that, Accenture.



CHAIR OF RTS TRUSTEES

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



VICE-CHAIR OF RTS TRUSTEES

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



RTS HONORARY SECRETARY

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



RTS HONORARY TREASURER

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



RTS TRUSTEE

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



RTS TRUSTEE

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



RTS TRUSTEE

Yasmina Hadded has been director of business affairs, original series, at Netflix since 2019 and was previously head of business affairs at Lookout Point.



RTS TRUSTEE

Sinéad Rocks is Channel 4's first Managing Director for nations and regions and is the lead executive at the broadcaster's new National HQ in Leeds.



RTS TRUSTEE

Sarah Rose is chief operating and commercial officer, UK at ViacomCBS Networks International. She previously worked at Channel 4 and ITV.



RTS TRUSTEE

Rob Woodward is a media, technology and communication specialist, and is Chair of the Met Office. He was CEO of STV until 2017 and previously at Channel 4.



20 DIVERSITY AND INCLUSION

The Society aims, across all its activities, to represent modern Britain in terms of race, class, gender, disability and geography.

The RTS bursary schemes seek to widen participation in the TV industry. All bursary scholars, who numbered more than 240 past and present by the end of the year, and who are recruited from across the country, are from lower-income backgrounds. More than 35% are from BAME (black, Asian or minority ethnic) backgrounds and 14% identify as having a disability.

Since 2020, the *Television* editorial team has ensured that 20% of the

magazine's features are written by people from a BAME background.

The RTS events team endeavours to make panels as representative as possible. Twenty-five per cent of speakers at September's Cambridge Convention were from BAME backgrounds or had a disability. Moreover, according to a post-Convention survey, the delegates' favourite session was "Twenty per cent", which investigated why disabled people are significantly under-represented in the TV industry.

The Society's structure of 15 regional centres ensures that it reaches people across the country.

RTS awards, which are decided by juries, are representative of a diverse country. For the RTS Programme Awards 2021, 35% of the jurors described their background as BAME and 56% were women.

Intergalactic, Sky

Who's who at the RTS

Royal Patron

HRH The Prince of Wales

Vice-Presidents

David Abraham

Dawn Airey

Sir David Attenborough OM CH
CVO CBE FRS

Baroness Floella Benjamin OBE

Mike Darcey

Greg Dyke

Lord Hall of Birkenhead

Lorraine Heggessey

Armando Iannucci OBE

Ian Jones

Baroness Lawrence of Clarendon OBE

David Lynn

Sir Trevor McDonald OBE

Ken MacQuarrie

Gavin Patterson

Trevor Phillips OBE

Stewart Purvis CBE

Sir Howard Stringer

Officers

Jane Turton, Chair of RTS Trustees

Simon Pitts, Vice-Chair of RTS Trustees

David Lowen, Honorary Secretary

Mike Green, Honorary Treasurer

Board of Trustees

Jane Turton (Chair)

Lynn Barlow

Julian Bellamy

Mike Green

Yasmina Hadded

David Lowen

Simon Pitts

Sinéad Rocks

Sarah Rose

Rob Woodward

Centres Council

Lynn Barlow, Chair, West of England Centre

Phil Barnes, Chair, London Centre

Fiona Campbell, Chair, Northern
Ireland Centre

Tony Campbell, Chair, East Centre

Agnes Cogan, Chair, Republic of
Ireland Centre

Stephanie Farmer, Chair, Southern Centre

Rick Horne, Chair, Devon and
Cornwall Centre

Kully Khaila, Chair, Midlands Centre

Tim Marshall, Chair, Thames Valley Centre

Will Nicholson, Chair, North East
and the Border Centre

Stephen O'Donnell, Chair, Scotland Centre

Jon Quayle, Chair, Isle of Man Centre

Cameron Roach, Chair, North West Centre

Edward Russell, Chair, Wales Centre

Fiona Thompson, Chair, Yorkshire Centre

Committee Chairs

Archives

Dale Grayson

Awards Policy and Fellowship

David Lowen

Craft & Design Awards

Anne Mensah

Diversity

Angela Ferreira

National Events

Heather Jones

Education

Graeme Thompson

Programme Awards

Kenton Allen

RTS Futures

Alex Wootten

RTS Technology Bursaries

Simon Pitts

Student Television Awards

Siobhan Greene

Television Journalism Awards

Simon Bucks

Head Office

Chief Executive Theresa Wise

PA to the CEO Emma Sherborne

Finance Director Andrea Elsworth

Financial Controller Zahid Javed

Finance Manager Angela Sacre

Finance Assistant Liston Rodrigues

Corporate Development Manager Kasia Moleda

Head of Education Emma Nicholson

RTS Bursary Consultant Anne Dawson

Bursary and Centres Manager Megan Fellows

Events

Head of Events Jo Sampson

Events Manager Kirsty Whittaker

Events Co-ordinator Jemima Debenham

Membership

Head of Membership Lewis Butcher

Membership Co-ordinator Ruqiya Ali

Publications

Editor, Television Steve Clarke

News Editor, Television Matthew Bell

Production and Design, Television Gordon Jamieson

Editorial Adviser Sue Robertson

Digital Team

Digital Editor Kate Holman

Deputy Digital Editor Imani Cottrell

Online Journalist and Production Co-ordinator

Harry Bennett

Online Journalist and Social Media Co-ordinator

Caitlin Danaher

National events

The RTS organised 59 national public events in 2021 and a further 80 through its local centres

January

- 5 January** RTS lunchtime event: *Rob & Romesh Vs*
- 11 January** RTS lunchtime event: *Breeders*: In conversation with Simon Blackwell, Martin Freeman and Daisy Haggard
- 12 January** RTS lunchtime event: *The Mallorca Files* preview and Q&A
- 19 January** In conversation with Asa Butterfield
- 20 January** *Back* preview and Q&A
- 25 January** RTS early-evening event: In conversation with Zai Bennett

February

- 2 February** RTS Futures Virtual Careers Fair 2021:
 - Get ready for your first job in TV with Jude Winstanley
 - NFTS directing and producing TV entertainment: Q&A with David Croft
 - Making the local news
 - How we got into TV: An introduction to access schemes
- 3 February** RTS Futures Virtual Careers Fair 2021:
 - What is TV production development?
 - *Silent Witness* masterclass
 - Working in broadcast media technology (hosted by Women in Broadcast)



Sky's *Rob and Romesh Vs*

- 22 February** RTS Futures: All about TV casting
- 24 February** RTS Television Journalism Awards 2021

March

- 1 March** RTS Futures: Interview techniques workshop
- 2 March** RTS Programme Awards 2021 Nominations Breakfast
- 2 March** RTS lunchtime event: Sustainable TV production – myth or reality?
- 4 March** RTS lunchtime event: In conversation with Kate Ward
- 11 March** RTS lunchtime event: YouTube Originals: How an ecosystem of content creators and audience trends inspire the commissioning strategy
- 16 March** RTS Programme Awards 2021
- 18 March** RTS lunchtime event: *Monkey: 21* in 2021
- 22 March** RTS lunchtime event: Comfort and challenge: Celebrating 10 years of *Call The Midwife*
- 24 March** RTS lunchtime event: *The Crown*: Deconstructing the fairytale
- 25 March** RTS lunchtime event: *Frank of Ireland* preview and Q&A
- 29 March** RTS lunchtime event: In conversation with Daisy Edgar-Jones and Paul Mescal
- 31 March** RTS lunchtime event: The streamers and the UK production ecology



An RTS Futures event in May investigated the making of BBC Three's *Leigh-Anne: Race, Pop & Power*

April

20 April RTS lunchtime event: Hidden figures: Understanding TV audiences in the on-demand age

23 April RTS Futures: How to become a presenter with Sabrina Grant

26 April RTS lunchtime event: Small beer or big deal – Should we still care about PSB?

28 April RTS lunchtime event: *Danny Boy* preview and Q&A

May

17 May RTS lunchtime event: *Baptiste* preview and Q&A

18 May RTS Futures: *It's a Sin* masterclass

21 May RTS Futures: BBC's *Leigh-Anne: Race, Pop & Power*

26 May RTS lunchtime event: *The Beast Must Die* preview and Q&A

June

3 June RTS lunchtime event: In conversation with Rhodri Talfan Davies

23 June RTS Futures: Boss your life today with Pamela Bisson

25 June RTS Student Television Awards 2021

28 June RTS lunchtime event: TV's production revolution: The rise and rise of virtual production

July

26 July RTS lunchtime event: *King Gary* preview and Q&A

27 July RTS lunchtime event: I can see your next smash hit: Korea's Saturday-night success story

August

3 August RTS lunchtime event: *I Am Victoria*

19 August RTS lunchtime event: Levelling up: How much could privatisation change Channel 4's remit?

24 August RTS lunchtime event: *Back to Life*

September

7 September RTS Futures: From social media to TV Screens

15-16 September RTS Cambridge Convention 2021

21 September RTS lunchtime event: Why we love true crime on television

22 September RTS Futures: Writer/producer/director: Building a career as a 'slashie'

29 September RTS lunchtime event: *28 Up: Millennium Generation*

October

19 October – An evening with Al Murray and friends to celebrate the launch of *Why Do the Brits Win Every War?*

26 October RTS Futures: *Married at First Sight UK*: Behind the scenes

27 October RTS lunchtime event: *Showtrial* preview

November

3-4 November RTS Student Masterclasses

3 November Patron Dinner

8 November RTS Futures: 4Stories/On the Edge: Championing new writing and directing talent

17 November RTS early-evening event: Television and the arts: Are we living through a golden age of arts on TV?

16 November RTS Futures: Taking the work out of networking

22 November RTS Craft & Design Awards 2021

25 November RTS Futures: Boss your life masterclass with Pamela Bisson

29 November RTS early-evening event: Paywalls and PSBS – A new dawn for sport on TV?

30 November RTS Futures: Everything you need to know about documentary-making

December

2 December *Screw* Screening and Q&A

9 December RTS Futures: Boss your life masterclass with Pamela Bisson

15 December Steve Hewlett Memorial Lecture: Peter Taylor OBE

30 December *Four Lives* preview

Centre reports

The RTS in the nations and regions

CYMRU WALES

In 2021, the centre held four events, compared with six in 2020 and 10 in 2019.

Covid-19 restrictions forced the centre to delay, until 2022, its planned technology event, which would have shone a light on the new BBC premises at Central Square in Cardiff.

In June, two online events during the Euros, one in English, one in Welsh, examined the jobs of football commentators and reporters, with contributors from Sky, S4C and BBC Wales. “The evolution of the football reporter” was part of “Expo’r Wal Goch” (“The Red Wall Expo”), an online

festival exploring Welsh football’s social, cultural and political impact.

In November, off the back of the COP 26 UN Climate Change Conference in Glasgow, Cymru Wales hosted “Cop a load of this”, which examined sustainable production and on-screen recognition of the environmental crisis. The panel included the first two winners of the Edinburgh TV Festival Green Award. Roger Williams’s bilingual cop series *Bang* won the inaugural award in 2020, while Sky Sports, represented on the panel by its manager for responsible production, Jo Finon, won this year.

In the same month, the centre had a presence at Careers Wales’ Creative Pathways event. Edward Russell, Chair

Bang, S4C



DEVON AND CORNWALL

The centre held six events during the year, compared with two in 2020 and four in 2019.

The year began with Plymouth College of Art and Falmouth University students sharing the prizes at the centre's online Student Awards in April. This was followed in late May by another online session, "Devon and Cornwall: A TV success story", which looked at why the two counties have become such popular filming locations.

In September, Devon and Cornwall celebrated the talent in its region, joining West of England for their awards.

The Breaking into Media Festival ran



Cornwall and Devon Walks
with Julia Bradbury, ITV

over four consecutive Wednesdays in November, and saw the centre team up with four universities (Plymouth, Plymouth College of Arts, Plymouth Marjon and Falmouth) to produce a series of masterclasses.

The University of Plymouth kicked off the festival with Marjon hosting an interview with *ITV News* anchor Julie Etchingham, while Falmouth welcomed *His Dark Materials* production designer Joel Collins and Plymouth College of Art heard from production designer Will Hughes-Jones and standby art director Dave Crewdson, both of whom worked on *Bridgerton*.

Long-serving committee member Siobhan Robbie-James became the new Chair of the region, with previous Chair Rick Horne becoming Vice-Chair. Siobhan Robbie-James

EAST

During 2021, the centre held two events. In 2020, there were five events and eight in 2019.

In April, the centre held its Student Awards in conjunction with RTS Midlands.

In November, it held an online event with Emmy-winning documentary filmmaker Geoffrey Smith, who discussed his career in the company of TV producer and lecturer Hans Petch. Smith's Emmys were awarded for *Presumed Guilty*, an exposé of Mexico's judicial system, and *The English Surgeon*, which follows a neurosurgeon working in Ukraine's Soviet-era hospitals.

Tony Campbell, Chair

ISLE OF MAN

The centre ran three events in both 2021 and 2020, the same number as in its first full year of operation, 2019.

In March, the centre held a technical event with Greenlight Television, “The changing face of live sports production”, which explored the local production company’s move into remote production.

The following month, RTS Isle of Man followed up on its very first online event at the beginning of the pandemic in 2020, with “The new news: One year on”. This lively debate on how the pandemic was covered on the island proved very popular.

In late September, the centre examined how the media covered the general election to the House of Keys, the parliamentary equivalent of the House of Commons, held earlier that month.

The centre also attended the Isle of Man careers fair for school children, run by the Department of Education.

Jon Quayle, Chair



LONDON

RTS London produced an impressive depth and breadth of events in 2021; there were 18 events in total, three of which were collaborations with other RTS centres. In 2020, it hosted 17 events, as well as helping (with RTS Yorkshire) to

organise two outings for the RTS Nations and Regions Quiz. The centre held 13 events in 2019.

The year’s events all took place online, starting in January with “Get the intel on *Intelligence*”, in which the stars of the returning Sky One comedy series *Intelligence*, David Swimmer and Nick Mohammed, were in conversation with Boyd Hilton. In “Law and ordered”, the

centre looked at how legal and commercial teams have responded to Covid-19.

In February, “Too Much TV!” saw an eclectic panel discuss how viewers can discover and navigate television’s new world. “TikTok Famous” offered a masterclass from TikTok executives, as well as digital producers at ITV and the BBC.

In March, “*Deutschland 89: Behind the wall*” heard from the creators of the *Deutschland* trilogy Anna and Jorg Winger. The RTS London Student TV Awards, held the same month were live streamed, with the student nominees and jury chairs joining virtually. The host was Britain’s first *RuPaul’s Drag Race UK* superstar, The Vivienne. “Full stream ahead” asked whether streaming was coming to the rescue of the creative industries.

In May, the first of a series of production focuses joined the stellar production team behind Steve McQueen’s BBC One series *Small Axe*.

In July, the centre looked back at the TV coverage of the London 1948 Olympics in the company of Norman Green. Later that month, the creative team behind the reboot of *Spitting Image* discussed the challenges of updating a British classic for modern, global audiences.

The following month, the centre held



The stars of Sky's *Intelligence* were debriefed during a London event

a production focus on *Children of 9/11*, a moving documentary from Arrow Pictures marking the 20th anniversary of the terrorist attack on the US.

In October, the centre hosted an exclusive preview and Q&A for new Walter Presents drama *Witch Hunt*, in which co-creators Anna Bache-Wiig and Siv Rajendram Eliassen were joined by lead actress Ingrid Bolsø Berdal. The same month, "Neurodiversity and mentally healthy productions" was co-produced by one of the centre's newest committee

members and RTS bursary scholar, Amber Fisher. "Kids, Covid and content", a co-production with the Children's Media Foundation, examined how children's broadcasters, producers, digital providers and online creators responded to the pandemic.

RTS London and Scotland came together in November to present "Behind the scenes: Sustainability and TV", a virtual panel discussion on the growing importance of sustainability.

In December, the RTS London

Christmas Lecture was given by TV legend Esther Rantzen.

During the year, London also helped to organise two centre quizzes: "The RTS big telly quiz" and "The RTS big Christmas telly quiz".

Phil Barnes, Chair

MIDLANDS

The centre put on six events, including two online award ceremonies, this year, compared with 14 in 2019.

Lidia Bieniarz's *A Film About My Dad* was a double winner at the RTS Midlands Student TV Awards in April. The Anglia Ruskin University student took the Sir Lenny Henry Award for outstanding work and the Short Form prize.

The RTS Midlands Television Awards were celebrated in early December, and hosted by a roster of TV stars including Joe Lycett, Adil Ray, Clive Myrie and Sandi Toksvig. BBC One lockdown drama *Staged*, which starred David Tennant and Michael Sheen as bickering actors, landed a hat-trick of wins, including a new prize, the Committee Award for Innovation During Lockdown.

At the end of the year, the committee started to plan for a busy 2022. A number of events, including a masterclass on television archives and a session on preventing workplace bullying, were scheduled for the early part of the year.

Kully Khaila

NORTHERN IRELAND

The centre held seven events during the year. In 2020, there were six, with 11 events and one visit in 2019.

In February, as part of the Digital Cities Virtual event run by the BBC Academy, BBC Scotland's new boss, Steve Carson – a former Chair of RTS Northern Ireland – looked back over his TV career in the company of Scott Duffield, Chair of RTS Futures Northern Ireland.

The following month, the centre live-streamed its Student Television Awards, which were hosted by UTV journalist Katie Andrews.

Three events were held in June. “Getting ahead: Making your own luck” and “Getting ahead: Making your mark”, featured Stellify Media director of operations Vikkie Taggart and leadership communications coach Sheila Robinson. “2021 and beyond: Next steps for production” highlighted that Northern Ireland was open again for making TV and film.

In November, BBC Three's head of creative design, Pascual Diaz, discussed



his work on shows such as *Normal People* and *RuPaul's Drag Race UK* with students at Belfast Metropolitan College.

The Coleraine-born actor and *Game of Thrones* star Michelle Fairley was awarded the Brian Waddell Award for her outstanding contribution to the broadcast industry at the RTS Northern Ireland Television Awards in November.

Fiona Campbell, Chair

RTS event speaker Rhodri Talfan Davies, BBC director of nations

NORTH EAST AND THE BORDER

During the year, the centre organised four events. It put on five in 2020 and six in 2019.

In May, “Covid: Creativity in a crisis” explored how teams kept dramas and soaps such as *Vera* and *Emmerdale* in production during lockdown. The same month, University of Sunderland students took home three prizes at the RTS North East and the Border Student Television Awards. Newcastle University and Tees-side University won the other two awards.

The following month, the centre's Chris Jackson organised a revealing interview, conducted by Sky News's Gillian Joseph, in which the new BBC director of nations Rhodri Talfan Davies explained how the broadcaster's “Across the UK” strategy will work in practice.

The centre's “Futures 48 Challenge” took place in August for the second year running, challenging aspiring programme-makers to create, shoot and edit a three-minute film in just two days. Will Nicholson, Chair

NORTH WEST

The centre held two award ceremonies in 2021. During 2020, the centre held four physical and five online events, making nine in total. In 2019, it put on 14 events.

Activity during the year was focused on the awards, which, because of the pandemic, encompassed work from the region across 2020 and 2021.

In May, *Granada Reports* presenters Elaine Willcox and Gamal Fahnbulleh hosted the RTS North West Student Television Awards from their studio. *Channel 4 News* reporter Ayshah Tull, actor Julie Hesmondhalgh and *BBC Breakfast* hosts Dan Walker and Louise Minchin were just four of many TV figures who sent messages of support and tips to the student nominees.

RTS North West welcomed new Chair Cameron Roach in September 2021. He worked alongside former Chair Cat Lewis, events producer Mercedes Crescenti and Chair of judges Jim Hancock to deliver an in-person Programme Awards in

November, which attracted 525 guests to The Point in Old Trafford, Manchester.

The pen of Jimmy McGovern was responsible for three of the big winners, with the Liverpool-born author taking the Script Writer award for his BBC One prison drama *Time* while its star, Sean Bean, picked up the Performance in a Drama prize. McGovern's drama *Anthony*, made by LA Productions for BBC One, which tells the story of a racist murder of a teenager and the life he could have lived, secured the Single Drama award.

With a refreshed committee, the centre is planning eight events in 2022, including the two awards ceremonies. Cameron Roach, Chair

REPUBLIC OF IRELAND

The centre held five events during the year. There were four events in 2020 and nine in 2019.

In January, an expert panel assembled for "What Ireland is watching" agreed that



RTS North West
award winner
Time, BBC One

audiences for linear programming were holding up well in the face of the growth in streaming during the pandemic.

In March, The National Film School at IADT made a clean sweep of the prizes at the 15th RTS Republic of Ireland Student Television Awards.

Later that month, RTS Republic of Ireland held its first professional awards.

Production focus: *Guilt*, BBC Scotland

Normal People was among the headline winners, which also included Dara Ó Briain, who received the BAI Outstanding Contribution Award, *Dancing with the Stars* and David Brophy's *Unsung Heroes*.

In October, the lead director of eight-part RTÉ drama *Kin*, Diarmuid Goggins, spoke about his work on the US-Irish co-production, which follows the fortunes of a fictional Dublin crime family waging a bloody gangland war.

The following month, TG4 Ard-Stiúrthóir (Director-General) Alan Esslemont was in conversation with RTS Republic of Ireland Chair Agnes Cogan. He warned that the growth in global streaming “means the Irish-language media, already marginal, risks irrelevance if it is not resourced properly in the coming years”.

Aidan Maguire, a founding member of the centre and a former Vice-Chair, retired from the committee in the summer. Since the very beginning, Aidan has made a major contribution to the smooth and efficient running of events. He will be sorely missed.

Agnes Cogan, Chair

SCOTLAND

The centre held seven events during the year. There were five in 2020 and eight in 2019.

At the RTS Scotland Student Television Awards in May, Glasgow Clyde College, City of Glasgow College and the Royal Conservatoire of Scotland shared the spoils at a ceremony hosted by STV reporter Laura Boyd.

The following month, “The future of off-screen production diversity in Scotland” demonstrated there is no shortage of diverse television and film talent north of the border.

In October, a live streaming workshop featured product specialist Kriss Hampton-Joyce from cinema and broadcast distributor Holdan, who explained how remote production has become easier over the past couple of years.

November was a busy month for the centre. First, the centre held a production focus on the stylish and twisty BBC

Scotland show, *Guilt*, which featured writer Neil Forsyth and producer Eric Coulter among the panellists. With production managers in such short supply across the industry, “TV production management: The unsung heroes of TV production” proved a timely event.

Next, the centre linked up with RTS London to produce the panel event, “Behind the scenes: Sustainability and TV”, the week after the Cop26 climate summit ended in Glasgow. Finally, “Two years that shook the news” examined how Scottish TV newsrooms have covered the fallout from Brexit, Black Lives Matter, Holyrood elections, Cop26 and the pandemic.

After a Covid-enforced break, the RTS Scotland Television Awards were set to take place in early 2022. Stephen O’Donnell, Chair

SOUTHERN

The centre held three events this year. There were five events in both 2020 and 2019.

In March, RTS Southern hosted “In conversation with Sarah Parish and James Murray”, which featured the two well-known actors (and married couple) discussing their careers in the company of *ITV News* presenter Sangeeta Bahbra. Recently, the couple worked together on ITV cop show *McDonald & Dodds* and Parish starred in another ITV cop series, *Bancroft*.

The following month, the centre put on its Professional and Student Awards, hosted by TV legend Fred Dinenage from ITV Meridian and the BBC’s Anjana Gadgil. Celebrities featured at the online ceremony included Gloria Hunniford, Clare Balding and Dan Snow.

At the awards, a CITV revival of much-loved children’s TV show *How* – which Dinenage has presented for many years – won the Factual Entertainment category. Stephanie Farmer, Chair



RTS Southern
award winner,
How, CITV

THAMES VALLEY

During the year, the centre held seven events (there were 12 in 2020 and five in 2019).

The centre’s year started in January with “As time goes by”, a webinar on a new approach to precision time protocol in the emerging broadcast networks. Later that month, in “Working in media technology”, the centre examined the disturbing lack of women working in broadcast technology.

In February, RTS Thames Valley hosted “The news will never be the same again”, which explored the impact of disruptive innovation on the gathering and presentation of news.

The following month, the centre discussed artificial intelligence and machine learning in the creative media at “Robots and running orders”.

In May, “TV advertising: Then and now” revealed how television advertising is becoming ever more targeted and intelligent.

The following month, “From idea to

screen”, in collaboration with The Production Guild of Great Britain, featured a panel, representing different disciplines in the production process, which discussed how to surmount all the obstacles and get a programme made.

The centre’s final webinar of the year in December saw Tony Orme explore the growing use of machine learning in television.

Tim Marshall, Chair

WEST OF ENGLAND

The centre put on five events in 2021. It held eight during 2020 and 11 in 2019.

In July, the centre, in partnership with Invest Bristol and Bath, hosted “Booming Bristol: How do we build on the success of our world-class content-makers?” Television has never had it so good in Bristol, with indies and talent flocking to the city to meet the demands of soaring production.

In September, the centre welcomed Society CEO Theresa Wise to Bristol to

deliver a “distinguished address” at the University of the West of England.

The same month, West of England was the first RTS centre to host an in-person awards ceremony in 2021. The RTS West of England Awards, in association with Evolutions Bristol, took place at Bristol Old Vic and attracted an audience of 320. They were hosted by children’s TV presenters Andy Day and Naomi Wilkinson.

At the end of October, the Watershed in Bristol hosted an “in conversation” session with Poppy Dixon, Sky’s director of documentaries and factual commissioning editor Hayley Reynolds. In a wide-ranging discussion, hosted by True to Nature founder Wendy Darke, the duo talked about creating “content worth paying for”.

The following month, in partnership with Bristol Unesco City of Film, the centre hosted a student festival at M-Shed. Sixteen indies joined 200 students to talk about the business, network and listen to short talks.

In December, The RTS centre hosted an event with Go See TV on the future of television at Bristol’s Watershed.

Lynn Barlow, Chair

BBC One’s *Outlaws* was shot in Bristol



YORKSHIRE

The centre held five events this year. It put on 12 in 2020 and eight in 2019.

The year began with “Protecting Yorkshire’s TV heritage”, a joint RTS Yorkshire/RTS Archives Group event. At the event, the panel revealed that footage from a 1989 episode of *Bullseye* – sourced from the ITV Archive in Leeds – had been used for a key sequence in *The Pembrokeshire Murders*.

The same month, a Yorkshire Talk, “Carry on restoring”, which featured James Macmillan from ITV Content Delivery, explained how 1968 comedy classic *Carry On Up the Khyber* was restored for BritBox.

In March, the spotlight fell on *The Syndicate*, Kay Mellor’s drama about lottery winners, which returned to BBC One six years after the third series – with a new cast of characters, this time working at a Yorkshire kennels. Mellor and key cast members were interviewed by TV presenter Michelle Ackerley at a BBC event, co-streamed by RTS Yorkshire and Screen Yorkshire.



Series producer James Knight explained how the four-part Wise Owl Films series *Yorkshire Firefighters* was developed and filmed at the latest RTS Yorkshire Talk, shortly before it began its run on BBC Two in late July.

RTS Yorkshire held its Programme Awards in late September at the Queens Hotel in Leeds, its first public event in two years. *This Week on the Farm* presenter Helen Skelton hosted the ceremony, which was attended by 360 people. BBC Three series *My Left Nut*, made by Kay

Mellor’s company, Rollem Productions, scored a hat trick of prizes, winning the prestigious Drama, Writer and Actor categories.

In November, the centre sponsored a session by BBC Breakfast staff Claire Ryan, Sally Nugent and Richard Frediani at Leeds Trinity University’s Journalism and Media Week.

Fiona Thompson, Chair

RTS Yorkshire Programme Awards winner of the Independent Spirit Award, Candour Productions

Part Two

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 East, Isle of Man, Devon and Cornwall, London, Midlands, North East and the Border, North West, Northern Ireland, Republic of Ireland, Scotland, Southern Counties, Thames Valley, Wales, West of England and Yorkshire.

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

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

- The Chair of the Board of Trustees
- The Vice-Chair of the Board of Trustees
- The Honorary Secretary
- The Honorary Treasurer
- One Person elected by the Principal Patrons Group
- One person elected by those members of the Centres' Council who represent centres in Scotland, Wales, NI and the Rol
- One person elected by those members of the Centres' Council who represent centres in England
- Such numbers (not exceeding six) of additional persons co-opted by the Board of Trustees as the Board of Trustees may from time to time decide.

All Trustees are appointed for three-year terms, renewable for a further two terms subject to Trustee review of performance at each renewal.

Selection of trustees

The Trustee body seeks to represent a wide range of operators and skills in the broader television and media industry.

Due regard is given to diversity and inclusivity and to the range of skills of Trustees. The Articles of Association require a Trustee to be a full member of the Society. The Trustee body is also required to ensure representation of the principal patron members, the centres of the home nations, and the centres of the English regions. The performance of individual Trustees is reviewed at the end of any period of office before reappointment is considered.

Induction of new trustees

There is a substantial document made available to all new Trustees and this is supported by face-to-face discussion and conversation with senior staff and officers. The induction document sets out the vision, mission and values of the Society, strategic plans, risk register, articles of association and other legal requirements, roles descriptions of board officers, the latest Report and Accounts and other relevant policies.

Most new trustees are already aware of the Society and its role as a charity in promoting the art and science of

television as a public benefit. Indeed, many have been regularly involved in our charitable activities before appointment to the Board.

Royal Patron and Vice-Presidents

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

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

Pay policy for senior staff

The directors consider the Board of Directors, who are the Society's Trustees, and the Chief Executive, Theresa Wise, comprise the key management personnel of

the Charity who are responsible for the running and operation of the Society on a day-to-day basis. All Trustees give of their time freely and no Trustee received any remuneration during the year. Details of Trustees' expenses are disclosed in note 11 to the accounts.

The Chief Executive's total remuneration consists of a fixed element (which is reviewed annually) and a performance-related element. The fixed element for 2021 was £175,000 (2020: £175,000) and the performance-related element remained up to one-seventh of salary (a maximum of £25,000).

The bonus objectives are reviewed annually to provide stretching targets that contribute to the achievement of the Society's strategic objectives. In 2021, the financial targets were not achieved due the effect of Covid-19 on the Society's activities. The non-financial targets were achieved and the bonus award as a percentage of salary in 2021 was 7.9% (2020: nil%).

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, controls and mitigations are summarised below:

Risk	Control and mitigation
Loss of income from Patrons	<ul style="list-style-type: none"> Account management of Patron relationships Patrons represented on Board CEO has a remit to address stakeholder expectations Addition of new Patrons Alternative events and methods of communication to engage Patrons during pandemic
Loss of income from conferences and events	<ul style="list-style-type: none"> Strong methodology for programme development and marketing Sponsor and Society responsibilities clearly defined Society retains editorial control Ensure maximum coverage for sponsor when events are adapted online
Loss of income from IBC	<ul style="list-style-type: none"> Representation on IBC Board Regular updates on progress towards a 2022 event Focus on core business IBC management present annually to Trustees
Economic impact on media industry revenues, particularly in light of Covid-19	<ul style="list-style-type: none"> Reserves position Coronavirus Business Interruption Loan drawn down in 2021 Society now represents a broader section of the industry Strategic review took place in 2021
Data protection and cyber security	<ul style="list-style-type: none"> No customer financial details are held on RTS databases IT security audits GDPR controls and training
Awards quality control	<ul style="list-style-type: none"> Use of mature third-party software Well-managed and high-calibre jury system Data entry and voting double checked Jury guidelines regularly reviewed

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

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

The fund has an objective long-term capital and income growth of CPI+4%/pa.

2 Objectives and activities

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

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

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

Activities 2021

The coronavirus pandemic continued to prevent in-person events for the first three quarters of 2021.

There was a vibrant programme of

virtual events produced to fulfil the Society's strategic and charitable objects, many attracting larger audiences online than had been customary for a physical event. 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, all of whom adapted enthusiastically to remote delivery.

In the fourth quarter, the Society was able to host a successful RTS Cambridge Convention, RTS Craft & Design Awards and several other in-person events.

The suspension of exhibitions and conferences worldwide led to the cancellation of IBC in December 2021.

Management continued to take steps to reduce costs and safeguard cashflow.

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 general or free reserves to enable the Society to properly plan its activities and cope with unforeseen circumstances.

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

The structure of television, broadcasting and related audio-visual enterprises remains dynamic, as the ease of digital transport and copying, and the proliferation of new delivery channels and reception devices continues unabated. The impact of the Covid 19 pandemic has led to business models being reassessed. The organisations that are currently the Society's main funders are responding to market changes in different ways and this

may impact on one of our major sources of revenue.

The future of events-based businesses is uncertain in the current environment and this will also impact the Society's revenues.

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

The Board of Trustees consider that an appropriate minimum level of free reserves to provide short-term financial resilience is 12 months' average expenditure of the Society excluding subsidiaries – equivalent to £2.3m (2020: £2.4m) at current levels.

In order to support the Society's current plans, future objectives and development, the Board of Trustees has also set a maximum level of free reserves to be held representing four years' average annual expenditure of the Society excluding subsidiaries. Based on the

results for the two years to 31 December 2021, the Society's reserves policy would stipulate a maximum amount of free reserves of no more than £9.2m (2020: £9.6m).

The level of free reserves as at 31 December 2021 was £7.2m and it is the Board of Trustees' anticipation that free reserves may reduce in the short term as the effects of Covid-19 continue to be felt and in the coming years as our strategic plan beds in.

In 2018, in recognition of the Society's commitments to its current cohorts of bursary recipients, a new fund which now stands at £190,000 (2020: £159,000) was designated from general reserves to provide for amounts promised under the bursary schemes. This fund is called the "Bursary Fund" and will be maintained at the level of the Society's current bursary obligations.

In 2021 a new designated fund, called the IT fund, was created to fund a forthcoming management system upgrade. This fund currently stands at £75,000 (2020: £nil).

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 were patron donations, membership fees and investment income. The profits from the charity's subsidiaries were significantly reduced due to restrictions placed on trading by the Covid pandemic.

The charity's wholly owned subsidiaries, RTS Enterprises Ltd and RTS (IBC) Ltd, gifted profits of £159,188 (2020: £7,538) and £nil (2020: £333) respectively. The funds gifted are used by the charity to meet its charitable expenditure. The Trustees anticipate that the performance of both subsidiaries will return to normal levels over time when current restrictions are lifted.

Voluntary income remains an invaluable source of income for the charity. During the year, income from Patrons was £616,335 (2020: £456,475).

During the prior year, the Society agreed a loan, under the Coronavirus Business Interruption Loan Scheme, with its bankers, which was drawn down in the second half of 2021. The Society has provided security against this loan in the

form of a fixed and floating charge over all of its assets.

Investment powers, policy and performance

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

In line with the Society's investment policy the Trustees have appointed an investment manager to ensure a reasonable return is generated on free reserves, allied to an acceptable appetite for risk bearing in mind liquidity considerations. The Trustees have not invested further funds with the investment manager in 2021 (2020: £nil). Investment income of £154,300 was earned in the year (2020: 164,633). The fair value of the fund at 31 December 2021 was £5,795,296 (2020: £5,405,053), which is a surplus over cost of £1,381,261 (2020: £1,022,109).

As at the year-end, the group had cash balances of £2,513,991 (2020: £2,411,455) of which £2,461,120 (2020: £2,349,427) was held on deposit, generating interest income of £251 (2020: £3,141) over the course of the year.

In the consolidated statement of

financial position an investment of £54,000 (2020: £54,000) is shown representing an 18% interest in the International Broadcasting Convention. This investment generated a surplus of £750 (2020: £4,427) during the year, which is included in funding sources above, and the Board of Trustees anticipates the return on this investment to increase once exhibitions recommence.

4 Plans for future periods

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

- Growing the bursary schemes
- Growing the membership base
- Supporting and encouraging the regional and national centre activities
- Consolidating and optimising the organisation.
- A strategic review to identify growth initiatives over the next five to seven years was undertaken by the executive team. This completes in 2022.

5 Administrative details

Patron

HRH The Prince of Wales

Vice Presidents

David Abraham

Dawn Airey

Sir David Attenborough OM CH CVG CBE FRS

Baroness Floella Benjamin OBE

Mike Darcey

Greg Dyke

Lord Hall of Birkenhead

Lorraine Heggessy

Armando Iannucci OBE

Ian Jones

Baroness Lawrence of Clarendon OBE

David Lynn

Sir Trevor McDonald OBE

Ken MacQuarrie

Gavin Patterson

Trevor Phillips OBE

Stewart Purvis CBE

Sir Howard Stringer

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

Chair of the Board of Trustees

Jane Turton

Vice-Chair of the Board of Trustees

Simon Pitts

Honorary Secretary

David Lowen

Honorary Treasurer

Mike Green

Board of Trustees

Lynn Barlow

Julian Bellamy

Mike Green

Yasmina Hadded

David Lowen

Jane Millichip (resigned 20 July 2022)

Simon Pitts

Sinéad Rocks (appointed 29 June 2021)

Sarah Rose

Jane Turton

Rob Woodward

Chief Executive

Theresa Wise

Standing Committees of the Board of Trustees

Audit Committee

Jane Millichip (Chair, resigned 20 July 2022)

Lynn Barlow

Mike Green

Yasmina Hadded

Remuneration Committee

Simon Pitts (Chair)

Mike Green

David Lowen

Sarah Rose

Charity number

313728

Company number

00249462

Registered office

3 Dorset Rise, London EC4Y 8EN

Bankers National Westminster Bank PLC

PO Box 11302, 332 High Holborn,

London WC1V 7PD

Auditor

Haysmacintyre LLP

10 Queen Street Place, London, EC4R 1AG

Haysmacintyre LLP will be proposed for reappointment as auditors at the forthcoming Annual General.

Statement of Trustees' responsibilities for the year ended 31 December 2021

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

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

of its incoming resources and resources expended during that year. In preparing those financial statements, the Trustees are required:

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

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

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

Disclosure of information to auditor

In so far as the Trustees are aware:

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

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

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



VJ Turton, Trustee Dated 25 August 2022

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

Opinion

We have audited the accounts of Royal Television Society (the “parent charitable company”) and its subsidiaries (the “group”) for the year ended 31 December 2021 which comprise the Group Statement of Financial Activities, the Group and Parent Charitable Company Statement of Financial Position, the Group Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 “The Financial Reporting Standard applicable in the UK and Republic of Ireland” (United Kingdom Generally Accepted Accounting Practice).

- In our opinion, the financial statements:
- Give a true and fair view of the state of the group’s and the parent charitable company’s affairs as at 31 December 2021 and of the group’s income and application of income, including its

income and expenditure for the year then ended;

- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- Have been prepared in accordance with the requirements of the Companies Act 2006 and the Charities Act 2011.

Basis for opinion

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

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees’ use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the company’s ability to continue as a going concern for a period of at least 12 months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

Other information

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

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- The information given in the Trustees report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The Trustees report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

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

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

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

regime and take advantage of the small companies exemption in preparing the directors' report and from the requirement to prepare a strategic report.

Responsibilities of Trustees

As explained more fully in the statement of Trustees responsibilities set out on page 76, the Trustees, who are also the directors of the charity for the purpose of company law, are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud, is detailed below.

Explanation as to what extent the audit was considered capable of detecting irregularities, including fraud

Based on our understanding of the group and parent charitable company and industry, we identified that the principal risks of non-compliance with laws and regulations related to regulatory requirements for the group and parent charitable company and trade regulations, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Companies Act 2006, income tax and sales tax.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls), and determined that the principal risks were related to posting inappropriate

journal entries to revenue and management bias in accounting estimates. Audit procedures performed by the engagement team included:

- Inspecting correspondence with tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Evaluating management's controls designed to prevent and detect irregularities;
- Identifying and testing accounting journal entries, in particular those journal entries which exhibited the characteristics we had identified as possible indicators of irregularities; and
- Challenging assumptions and judgments made by management in their critical accounting estimates.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement

in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

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

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we

might state to the charitable company's Trustees, as a body, 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 charitable company's Trustees and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Jane Askew (Senior Statutory Auditor)
For and on behalf of Haysmacintyre LLP
Statutory Auditors

10 Queen Street Place
London EC4AR 1AG

Dated 25 August 2022

Consolidated statement of financial activities for the year ended 31 December 2021

Incorporating an income and expenditure account

	Notes	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Total 2020 £
Income from:					
Donations and legacies	3	710,470	245	710,715	515,486
Charitable activities	4	468,222	1,455	469,677	461,928
Other trading activities	5	961,855	–	961,855	444,445
Investments	6	150,143	4,157	154,300	164,633
Total income		2,290,690	5,857	2,296,547	1,586,492
Expenditure on:					
Raising funds	8	1,161,661	–	1,161,661	835,954
Charitable activities	9	1,606,791	12,965	1,619,756	1,646,708
Total expenditure		2,768,452	12,965	2,781,417	2,482,662
Net expenditure		(477,762)	(7,108)	(484,870)	(896,170)
Net gains on investments	22,23	375,814	10,402	386,216	308,116
Net movement in funds		(101,948)	3,294	(98,654)	(588,054)
Reconciliation of funds:					
Fund balances at 1 January 2021		7,535,099	164,079	7,699,178	8,287,232
Fund balances at 31 December 2021	24	7,433,151	167,373	7,600,524	7,699,178

Notes

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

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

The notes on pages 84 to 99 form part of these accounts.

Consolidated statement of financial position as at 31 December 2021

	Notes	2021		2020	
		£	£	£	£
Fixed assets					
Intangible assets	13		23,662		36,591
Tangible assets	14		17,740		25,271
Investments	15		5,849,376		5,459,133
			<u>5,890,778</u>		<u>5,520,995</u>
Current assets					
Stock	17	12,311		3,140	
Debtors	18	405,829		291,811	
Cash at bank and in hand	16	2,513,991		2,411,455	
		<u>2,932,131</u>		<u>2,706,406</u>	
Creditors: amounts falling due within one year	19	<u>772,385</u>		<u>528,223</u>	
Net current assets			<u>2,159,746</u>		<u>2,178,183</u>
Creditors: amounts falling due more than one year	20		450,000		–
Total assets less current liabilities			<u>7,600,524</u>		<u>7,699,178</u>
Restricted funds	22		167,373		164,079
Unrestricted funds					
General unrestricted funds	23	5,788,497		6,372,259	
Revaluation fund	23	1,379,654		1,003,840	
Designated funds					
Bursary fund	23	190,000		159,000	
IT fund	23	<u>75,000</u>		<u>–</u>	
			<u>7,433,151</u>		<u>7,535,099</u>
Total funds	24		<u>7,600,524</u>		<u>7,699,178</u>

Notes

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

The notes on pages 84 to 99 form part of these accounts.

The financial statements were approved by the Board of Trustees on 25 August 2022 and signed on its behalf by:

VJ Turton, Trustee
Company Registration No 00249462



Society statement of financial position as at 31 December 2021

	Notes	2021		2020	
		£	£	£	£
Fixed assets					
Intangible assets	13		23,662		36,591
Tangible assets	14		17,740		25,271
Investments	15		5,795,300		5,405,057
			<u>5,836,702</u>		<u>5,466,919</u>
Current assets					
Stock	17	1,018		3,084	
Debtors	18	430,629		205,882	
Cash at bank and in hand	16	2,343,495		2,391,290	
		<u>2,775,142</u>		<u>2,600,256</u>	
Creditors: amounts falling due within one year	19	<u>556,688</u>		<u>367,997</u>	
Net current assets			2,218,454		2,232,259
Creditors: amounts falling due more than one year	20		450,000		–
Total assets less current liabilities			<u>7,605,156</u>		<u>7,699,178</u>
Restricted funds	22		167,373		164,079
Unrestricted funds					
General unrestricted funds	23	5,793,129		6,372,259	
Revaluation fund	23	1,379,654		1,003,840	
Designated funds					
Bursary fund	23	190,000		159,000	
IT fund	23	<u>75,000</u>		<u>–</u>	
			<u>7,437,783</u>		<u>7,535,099</u>
Total funds	24		<u>7,605,156</u>		<u>7,699,178</u>

Notes

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

The Society had net negative movements in funds of £94,022 (2020: £588,054 negative movement) for the year ended 31 December 2021.

The notes on pages 84 to 99 form part of these accounts.

The financial statements were approved by the Board of Trustees on 25 August 2022 and signed on its behalf by:

VJ Turton, Trustee



Consolidated statement of cash flows for the year ended 31 December 2021

	Notes	2021		2020	
		£	£	£	£
Cash flows from operating activities					
Cash used in operation activities	29		(518,799)		(645,687)
Investing activities					
Purchase of intangible assets		(16,088)		(24,550)	
Purchase of tangible fixed assets		(12,850)		(9,540)	
Rebated management fees		(4,027)		(2,654)	
Investment income and interest received		<u>154,300</u>		<u>164,633</u>	
Net cash provided by investing activities			<u>121,335</u>		<u>127,889</u>
Financing activities					
Loan		<u>500,000</u>		<u>-</u>	
Net cash provided by investing activities			<u>500,000</u>		<u>-</u>
Change in cash and cash equivalents in the reporting period			102,536		(517,798)
Cash and cash equivalents at beginning of year			2,411,455		2,929,253
Cash and cash equivalents at end of year			<u>2,513,991</u>		<u>2,411,455</u>

The notes on pages 84 to 99 form part of these accounts.

Notes to the financial statements for the year ended 31 December 2021

1 Accounting policies

Charity information

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

1.1 Accounting convention

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

Companies Act 2006 and UK Generally Accepted Accounting Practice.

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

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

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

1.2 Going concern

The accounts are prepared on the going concern basis. The Trustees have considered the group's financial position, liquidity, unrestricted reserves and forecasts for the foreseeable future, taking into account the principal risks to which the group is exposed by reviewing budgets, cash flow forecasts and post year end management accounts. The Trustees

have considered the consequences of the current restrictions around Covid-19, both at home and abroad and other events and conditions, and have determined that they do not create a material uncertainty that casts significant doubt upon the Society's ability to continue as a going concern. The Trustees have also reviewed the reserves policy to ensure that there are sufficient reserves to continue the Society's activities for the foreseeable future.

1.3 Charitable funds

Funds held by the Society are:

- Unrestricted general funds – these are funds that can be used in accordance with the charitable objects at the discretion of the Board of Trustees;
- Designated funds – these are funds set aside by the Board of Trustees out of unrestricted general funds for specific future purposes or projects;
- Restricted funds – these are funds that can only be used for particular restricted purposes within the objects of the Society. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanations of the nature and

purpose of each fund is included in the notes to the accounts.

1.4 Income

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

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

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

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

Income from investments is recognised on a receivable basis.

1.5 Expenditure

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

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

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

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

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

Support costs, which include central office functions, have been allocated across the categories of charitable

expenditure, governance costs and the costs of generating funds. The basis of the cost allocation has been explained in the notes to the accounts.

1.6 Intangible fixed assets other than goodwill

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

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

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

1.7 Tangible fixed assets

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost less estimated residual value of

each asset over its expected useful life, as follows:

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

1.8 Fixed asset investments

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

1.9 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.10 Stock

Stock is valued at the lower of cost and net realisable value and is determined on a first in, first out basis. Net realisable value is the price at which stock can be

sold in the normal course of business after allowing for the costs of realisation.

The income from sale of stock is recognised at the point of sale and where stock is used during events, it is expensed.

1.11 Cash and cash equivalents

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

1.12 Financial instruments

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

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a

market rate of interest. Financial assets classified as receivable within one year are not amortised.

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

Basic financial liabilities

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

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

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

Derecognition of financial liabilities

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

1.13 Group financial statements

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

A separate Statement of Financial Activities and Income and Expenditure account are not presented for the charity itself following the exemptions permitted by section 408 of the Companies Act 2006. A separate cash flow has not been presented for the charity itself following the exemptions permitted by FRS102.

The total income for the charity for the year ended 31 December 2021 was £1,644,043 (2020: £1,246,163).

The total net expenditure for the charity for the year ended 31 December 2021 was £94,022 (2020: £588,054).

1.14 Operating leases

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

1.15 Employee benefits

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

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

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

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources.

The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

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

Critical judgements

Impairment of debtors

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

Impairment of other investments

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

3 Donations and legacies

	2021 £	2020 £
Unrestricted funds		
Patron donations	616,335	456,475
Bursary donations	80,000	13,000
Other donations	14,135	41,753
Unrestricted Funds – total donations	<u>710,470</u>	<u>511,228</u>
Restricted Funds – donations	245	4,258
	<u>710,715</u>	<u>515,486</u>

4 Charitable activities

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

	2021 £	2020 £
Unrestricted funds – events, conferences and awards	251,041	215,797
Restricted funds – events, conferences and awards	1,455	–
Magazine sales and other	3,314	6,342
Income from members	213,867	239,789
	<u>469,677</u>	<u>461,928</u>

Membership income receivable in the year amounted to £288,233 (2020: £322,120) and the sum of £74,366 (2020: £82,331) has been deferred at the year-end in accordance with the Society's accounting policies.

5 Other trading activity

	2021 £	2020 £
Commercial trading operations	<u>961,855</u>	<u>444,445</u>

6 Investments

	2021 £	2020 £
Unrestricted Funds – investment income	150,143	159,860
Restricted Funds – investment income	4,157	4,773
	<u>154,300</u>	<u>164,633</u>

7 Net expenditure for the year – Group

	2021 £	2020 £
Net expenditure for the year is stated after charging:		
Operating lease expenditure	193,438	193,930
Non-recurring item	66,993	–
Amortisation of intangible assets	29,017	29,051
Depreciation of tangible assets	20,380	20,623
Auditors' remuneration		
– Audit	18,000	23,505
– Tax advisory services	4,300	–
– Other advisory services	4,500	3,900

During the year the Group was the victim of a sophisticated cyber attack and invoice fraud. The non-recurring cost highlighted above is the net cost to the Group after the proceeds of an insurance claim.

8 Raising funds

	Direct costs 2021 £	Support costs 2021 £	Total 2021 £	Direct costs 2020 £	Support costs 2020 £	Total 2020 £
Fundraising and publicity						
Fundraising costs of generating voluntary income	648,882	413,515	1,062,397	333,129	361,543	694,672
Other fundraising costs	–	99,264	99,264	–	141,282	141,282
Fundraising and publicity	<u>648,882</u>	<u>512,779</u>	<u>1,161,661</u>	<u>333,129</u>	<u>502,825</u>	<u>835,954</u>

9 Charitable activities

	Direct costs 2021 £	Support costs 2021 £	Total 2021 £	Direct costs 2020 £	Support costs 2020 £	Total 2020 £
Events, conferences and awards	355,461	809,018	1,164,479	337,461	884,246	1,221,707
Bursaries	167,150	64,518	231,668	161,948	66,556	228,504
Magazine publications	139,710	44,483	184,193	156,227	–	156,227
Governance costs	8,420	30,162	38,582	6,252	33,070	39,322
Taxation	834	–	834	948	–	948
Total expenditure	<u>671,575</u>	<u>948,181</u>	<u>1,619,756</u>	<u>662,836</u>	<u>983,872</u>	<u>1,646,708</u>

Introduction and objectives

Education and skills

Public engagement

Thought leadership

Recognising excellence

Nations and regions

Membership and volunteers

Financial support

Our people

National events

Centre reports

Governance and finance

10 Analysis of support costs

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

	Costs of generating funds	Charitable activities	Governance costs	Total 2021
	£	£	£	£
Management and other costs	14,951	38,402	10,900	64,253
Premises costs	116,907	209,859	–	326,766
Employee-related costs	314,158	556,508	–	870,666
Finance, legal and professional and IT costs	66,763	113,250	19,262	199,275
Total	512,779	918,019	30,162	1,460,960

Analysis of support costs – previous year

	Costs of generating funds	Charitable activities	Governance costs	Total 2020
	£	£	£	£
Management and other costs	25,731	54,645	11,500	91,876
Premises costs	116,668	175,002	–	291,670
Employee-related costs	312,820	571,552	–	884,372
Finance, legal and professional and IT costs	47,606	149,603	21,570	218,779
Total	502,825	950,802	33,070	1,486,697

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

11 Employees

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

	2021 Number	2020 Number
Management and other	2	2
Membership	2	2
Events and conferences	3	4
Finance	3	3
Digital	4	4
Bursary and centres	1	1
	<u>15</u>	<u>16</u>
	2021 £	2020 £
Wages and salaries	710,200	748,492
Social security costs	74,899	67,923
Pension costs	65,233	45,634
Other costs	14,793	16,894
	<u>865,125</u>	<u>878,943</u>

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

The key management personnel of the Society are the Chief Executive, whose employee benefits (including employers national

11 Employees (continued)

insurance and employers pension contributions) total £240,273 (2020: £221,524) and the Trustees, who received no remuneration in the year.

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

During the year, the Society implemented a salary sacrifice pension scheme.

The total contributions in the year to money purchase pension schemes for higher-paid employees were £32,721 (2020: £24,700). The number of higher-paid employees to whom retirement benefits are accruing under such schemes is 2 (2020: 2).

Certain members of the Board of Trustees are reimbursed for reasonable expenses incurred by them in carrying out their duties for the Society. The total expenses (which related to the reimbursement of travel costs) incurred by the Trustees during the year was £22 (2020: £183). The number of Trustees who had expenses reimbursed amounted to 1 (2020: 1).

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

	2021 Number	2020 Number
£180,001 - £190,000	1	-
£170,001 - £180,000	-	1
£80,001 - £90,000	-	1
£70,001 - £80,000	1	-
	<u>2</u>	<u>2</u>

12 Taxation

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

In the accounts of RTS Enterprises Limited there was no tax charge (2020: Nil) and for RTS (IBC) Limited there was a tax charge of £834 (2020: £948).

13 Intangible fixed assets

	Software £
Cost	
At 1 January 2021	328,987
Additions	16,088
Disposals	–
At 31 December 2021	<u>345,075</u>
Amortisation and impairment	
At 1 January 2021	292,396
Amortisation charged for the year	29,017
At 31 December 2021	<u>321,413</u>
Carrying amount	
At 31 December 2021	<u>23,662</u>
At 31 December 2020	<u>36,591</u>

14 Tangible fixed assets

	Leasehold land and buildings £	Fixtures and fittings £	Total £
Cost			
At 1 January 2021	118,665	198,153	316,818
Additions	–	12,850	12,850
Disposals	–	(20,433)	(20,433)
At 31 December 2021	<u>118,665</u>	<u>190,570</u>	<u>309,235</u>
Depreciation and impairment			
At 1 January 2021	106,471	185,076	291,547
Depreciation charged for the year	11,866	8,515	20,381
Disposals	–	(20,433)	(20,433)
At 31 December 2021	<u>118,337</u>	<u>173,158</u>	<u>291,495</u>
Carrying amount			
At 31 December 2021	328	17,412	17,740
At 31 December 2020	<u>12,194</u>	<u>13,077</u>	<u>25,271</u>

15 Fixed asset investments

	Group		Society	
	2021 £	2020 £	2021 £	2020 £
Shares in subsidiary undertakings	–	–	4	4
Other unlisted investments (at cost)	54,080	54,080	–	–
Sarasins Class A inc Endowment (at fair value)	5,795,296	5,405,053	5,795,296	5,405,053
	<u>5,849,376</u>	<u>5,459,133</u>	<u>5,795,300</u>	<u>5,405,057</u>

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

Included in other investments held with investment managers is a revaluation gain for 2021 of £386,216 (2020: £308,116) and rebated management fees of £4,027 (2020: £2,654).

At 31 December 2021, 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 and share a registered address with the Society. At 31 December 2021, the aggregate amount of these companies' assets, liabilities, share capital and reserves was:

	RTS Enterprises Limited		RTS (IBC) Limited	
	2021 £	2020 £	2021 £	2020 £
Total assets	481,181	215,636	56,147	59,835
Creditors: amounts falling due within one year	(481,179)	(215,634)	(60,777)	(59,833)
	<u>2</u>	<u>2</u>	<u>(4,630)</u>	<u>2</u>
Represented by:				
Share capital and reserves	<u>2</u>	<u>2</u>	<u>(4,630)</u>	<u>2</u>

Included within creditors above is income of £191,140 (2020: £150,340) which has been deferred in the accounts of RTS Enterprises Limited, with £150,340 (2020: £160,644) being released to the profit and loss account.

15 Fixed asset investments (continued)

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

	RTS Enterprises Limited £	RTS (IBC) Limited £	Total 2021 £
Turnover	961,105	750	961,855
Cost of sales	(576,217)	–	(576,217)
Gross profit	384,888	750	385,638
Administration expenses	(226,781)	(2,833)	(229,614)
Operating profit	158,107	(2,083)	156,024
Other interest receivable and similar income	1,701	–	1,701
Interest payable	(620)	(1,715)	(2,335)
Taxation	–	(834)	(834)
Profit on ordinary activities after taxation	159,188	(4,632)	154,556
Payment under deed of covenant	(159,188)	–	(159,188)
Retained loss for the year	<u>–</u>	<u>(4,632)</u>	<u>(4,632)</u>

Previous year

	RTS Enterprises Limited £	RTS (IBC) Limited £	Total 2020 £
Turnover	440,018	4,427	444,445
Cost of sales	(332,208)	–	(332,208)
Gross profit	107,810	4,427	112,237
Administration expenses	(102,132)	(1,528)	(103,660)
Operating profit	5,678	2,899	8,577
Other interest receivable and similar income	1,891	131	2,022
Interest payable	(31)	(1,749)	(1,780)
Taxation	–	(948)	(948)
Profit on ordinary activities after taxation	7,538	333	7,871
Payment under deed of covenant	(7,538)	(333)	(7,871)
Retained profit for the year	<u>–</u>	<u>–</u>	<u>–</u>

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16 Cash and cash equivalents

Cash and cash equivalents consist of:

	Group		Society	
	2021 £	2020 £	2021 £	2020 £
Cash at bank and in hand	<u>2,513,991</u>	<u>2,411,455</u>	<u>2,343,495</u>	<u>2,391,290</u>

17 Stock

	Group		Society	
	2021 £	2020 £	2021 £	2020 £
Stock	<u>12,311</u>	<u>3,140</u>	<u>1,018</u>	<u>3,084</u>

18 Debtors

	Group		Society	
	2021 £	2020 £	2021 £	2020 £
Amounts falling due within one year:				
Trade debtors	278,961	170,665	70,861	37,452
Amount owed by group undertakings	–	–	272,175	61,161
Prepayments	125,672	115,098	87,147	106,848
Accrued income	1,196	4,848	446	421
Other debtors	–	1,200	–	–
	<u>405,829</u>	<u>291,811</u>	<u>430,629</u>	<u>205,882</u>

19 Creditors: amounts falling due within one year

	Group		Society	
	2021 £	2020 £	2021 £	2020 £
Bank loan	50,000	–	50,000	–
Trade creditors	206,585	53,294	194,264	53,145
Deferred income	293,635	253,199	102,495	102,859
Accruals	63,815	78,558	55,168	69,803
Accruals grants payable	114,000	109,000	114,000	109,000
Taxation and social security	39,409	34,069	39,492	33,087
Other creditors	4,941	103	1,269	103
	<u>772,385</u>	<u>528,223</u>	<u>556,688</u>	<u>367,997</u>

Deferred income includes membership subscriptions, award entries and ticket sales for the following year.

	Group		Society	
	2021 £	2020 £	2021 £	2020 £
Deferred income at 1 January	253,199	308,434	102,859	147,790
Amounts released to income	(253,199)	(308,434)	(102,859)	(147,790)
Amounts deferred	293,635	253,199	102,495	102,859
Deferred income at 31 December	<u>293,635</u>	<u>253,199</u>	<u>102,495</u>	<u>102,859</u>

20 Creditors: amounts falling due after one year

	Group		Society	
	2021 £	2020 £	2021 £	2020 £
Bank loan (between two and five years)	400,000	–	400,000	–
Bank loan (over five years)	50,000	–	50,000	–
	<u>450,000</u>	<u>–</u>	<u>450,000</u>	<u>–</u>

The Society entered into a CBILS loan agreement with NatWest and funds were drawn on 1 July 2021. The interest rate is fixed at 2.28% for five years and will then revert to the Bank of England base rate plus 1.69%. The loan is repayable penalty free at any time up to the expiry date of 30 June 2027. The loan is amortising in equal annual instalments until the expiry date.

21 Retirement benefit schemes

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

The charge to expenditure in respect of defined contribution schemes was £65,233 (2020: £45,634).

22 Restricted funds: Group and Society

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

	Movement in funds				Balance at 31 December 2021 £
	Balance at 1 January 2021 £	Income £	Expenditure £	Revaluations, gains and losses £	
	Steve Hewlett Memorial Fund	70,861	3,324	(6,465)	
London Awards Fund	3,949	97	–	245	4,291
Shiers Memorial Fund	58,804	1,624	(6,500)	4,051	57,979
Beresford-Cooke Fund	30,465	812	–	2,035	33,312
	<u>164,079</u>	<u>5,857</u>	<u>(12,965)</u>	<u>10,402</u>	<u>167,373</u>

The Steve Hewlett Memorial Fund scholarship is an initiative by the Society and the Media Society and will be presented each year to recipients from a lower-income family studying an undergraduate broadcast journalism course in the UK. In 2021, one new award was made (2020: one new award).

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

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

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

The cumulative revaluation gains and losses at the year end amounted to £28,671 (2020: £18,269).

22 Restricted funds: Group and Society (continued)

Restricted funds: Group and Society – previous year

	Movement in funds				Balance at 31 December 2020 £
	Balance at 1 January 2020 £	Income £	Expenditure £	Revaluations, gains and losses £	
	Steve Hewlett Memorial Fund	69,681	5,958	(8,030)	
London Awards Fund	3,652	102	–	195	3,949
Shiers Memorial Fund	58,901	2,121	(5,470)	3,252	58,804
Beresford-Cooke Fund	27,989	850	–	1,626	30,465
	<u>160,223</u>	<u>9,031</u>	<u>(13,500)</u>	<u>8,325</u>	<u>164,079</u>

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23 Unrestricted funds: Group and Society

	Movement in funds – Group				
	Revaluation Fund	General Fund	Bursary Fund	IT Fund	Total 2021
	£	£	£	£	£
At 1 January 2021	1,003,840	6,372,259	159,000	–	7,535,099
Income	–	2,238,690	52,000	–	2,290,690
Expenditure	–	(2,659,452)	(109,000)	–	(2,768,452)
Movements on investment	375,814	–	–	–	375,814
Transfer of funds	–	(163,000)	88,000	75,000	–
At 31 December 2021	<u>1,379,654</u>	<u>5,788,497</u>	<u>190,000</u>	<u>75,000</u>	<u>7,433,151</u>

The Bursary Fund, which was set up in 2018, represents the amount committed by the Society in connection with the Student Bursary Schemes. The commitments to the Steve Hewlett Scholarships are included in the Steve Hewlett Memorial Fund (note 22). A number of bursaries have been provided by Patrons who have committed to their future funding. These commitments totalled £35,000 at the year end (2020 – £76,000) and are not part of the Bursary Fund.

The IT fund relates to a forthcoming management system upgrade.

	Movement in funds – Society				
	Revaluation Fund	General Fund	Bursary Fund	IT Fund	Total 2021
	£	£	£	£	£
At 1 January 2021	1,003,840	6,372,259	159,000	–	7,535,099
Income	–	2,237,940	52,000	–	2,289,940
Expenditure	–	(2,654,070)	(109,000)	–	(2,763,070)
Movements on investment	375,814	–	–	–	375,814
Transfer of funds	–	(163,000)	88,000	75,000	–
At 31 December 2021	<u>1,379,654</u>	<u>5,793,129</u>	<u>190,000</u>	<u>75,000</u>	<u>7,437,783</u>

23 Unrestricted funds: Group and Society (continued)

Unrestricted funds: Group and Society – previous year

	Movement in funds				
	Revaluation Fund	General Funds	Bursary Fund	IT Fund	Total 2020
	£	£	£	£	£
At 1 January 2020	704,049	7,239,960	183,000	–	8,127,009
Income	–	1,567,461	10,000	–	1,577,461
Expenditure	–	(2,360,162)	(109,000)	–	(2,469,162)
Movements on investment	299,791	–	–	–	299,791
Transfer of funds	–	(75,000)	75,000	–	–
At 31 December 2020	<u>1,003,840</u>	<u>6,372,259</u>	<u>159,000</u>	<u>–</u>	<u>7,535,099</u>

24 Analysis of net assets between funds

	Unrestricted funds £	Restricted funds funds £	Total 2021 £
Fund balances at 31 December 2021			
are presented by:			
Intangible fixed assets	23,662	–	23,662
Tangible fixed assets	17,740	–	17,740
Investments	5,692,705	156,671	5,849,376
Current assets	2,149,044	10,702	2,159,746
Creditors due after more than one year	(450,000)	–	(450,000)
Total net assets	<u>7,433,151</u>	<u>167,373</u>	<u>7,600,524</u>

Analysis of net assets between funds – previous year

	Unrestricted funds £	Restricted funds £	Total 2020 £
Fund balances at 31 December 2020			
are presented by:			
Intangible fixed assets	36,591	–	36,591
Tangible fixed assets	25,271	–	25,271
Investments	5,312,864	146,269	5,459,133
Current assets	2,160,373	17,810	2,178,183
Total net assets	<u>7,535,099</u>	<u>164,079</u>	<u>7,699,178</u>

25 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.

26 Operating lease commitments

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

	2021 £	2020 £
Within one year	187,778	193,438
Between two and five years	742,227	33,932
In over five years	934,182	–
	<u>1,864,187</u>	<u>227,370</u>

27 Related party transactions

During 2014, the Society entered into a contract with M True Consulting Ltd for the services of Mike True to provide Programme Management support for the development of its new digital platforms and online presence. At that time Mike True was the partner and is now the spouse of Theresa Wise, CEO of the RTS.

Before contracting with Mike True, the day rates of providers were market tested. Following completion of the digital project, Mike True was retained to provide systems support and supplier management services. The Trustees reviewed and amended the contract during 2016 and were of the opinion that the agreement continues to provide good value for money.

The Trustees formally review the contract annually and continue to be involved on an ongoing basis in approving payments.

The total amount charged by M True Consulting Ltd to the Society in the financial year was £30,035 (2020: £26,650) with £2,105 (2020: £950) remaining unpaid and included in creditors at the balance sheet date.

28 Analysis of changes in net funds

	1 January 2021 £	Cashflows £	31 December 2021 £
Cash at bank and in hand	2,411,455	(397,464)	2,013,991
Bank Loan	–	500,000	500,000
Net funds	<u>2,411,455</u>	<u>102,536</u>	<u>2,513,991</u>

29 Cash generated from operations

	2021 £	2020 £
(Deficit) for the year:	(98,654)	(588,054)
Adjustments for:		
Investment income recognised in statement of financial activities	(154,300)	(164,633)
Net (gains) on investments	(386,216)	(308,116)
Amortisation and impairment of intangible assets	29,017	29,051
Depreciation and impairment of tangible fixed assets	20,381	20,623
Loan interest	–	–
Movements in working capital:		
(Increase)/decrease in stock	(9,171)	8,821
(Increase)/decrease in trade debtors	(114,018)	688,324
Increase/(decrease) in trade creditors within one year	194,162	(331,703)
Cash used in operating activities	<u>(518,799)</u>	<u>(645,687)</u>

30 Analysis of changes in net debt

	2021	2020
	£	£
Cash at bank	2,411,455	2,929,253
Movement in cash	(397,464)	(517,798)
Loan due within one year	(50,000)	–
Loan due between two and five years	(400,000)	–
Loan due after five years	(50,000)	–
	<u>1,513,991</u>	<u>2,411,455</u>

31 Prior year consolidated statement of financial activities

		Unrestricted funds	Restricted funds	Total
	Notes	2020	2020	2020
		£	£	£
Income from:				
Donations and legacies	3	511,228	4,258	515,486
Charitable activities	4	461,928	–	461,928
Other trading activities	5	444,445	–	444,445
Investments	6	159,860	4,773	164,633
Total income		<u>1,577,461</u>	<u>9,031</u>	<u>1,586,492</u>
Expenditure on:				
Raising funds	8	835,954	–	835,954
Charitable activities	9	1,633,208	13,500	1,646,708
Total expenditure		<u>2,469,162</u>	<u>13,500</u>	<u>2,482,662</u>
Net expenditure		(891,701)	(4,469)	(896,170)
Net gains on investments	22, 23	<u>299,791</u>	<u>8,325</u>	<u>308,116</u>
Net movement in funds		<u>(591,910)</u>	<u>3,856</u>	<u>(588,054)</u>
Fund balances at 1 January 2020		8,127,009	160,223	8,287,232
Fund balances at 31 December 2020		<u>7,535,099</u>	<u>164,079</u>	<u>7,699,178</u>

Picture credits

01	Green Production Guide	42	Richard Kendal; Richard Kendal; BBC
02	Richard Kendal	43	ITV; Paul Hampartsoumian
03	PoW letter	44	Jon Craig
04	All3Media	45	Jessika Barcynski
05-06	Richard Kendal	46	Creative Carbon Scotland
07	Apple TV+	47	BBC
08	Channel 4	48	Amazon Prime Video
09-10	Richard Kendal	49	Union Club Soho
11-14	Paul Hampartsoumian	50	Sky
15-16	Channel 4	51	Paul Hampartsoumian
17	Paul Hampartsoumian	52	ITV
18	ITN	53	Shutterstock.com
19	NFTS	54	BBC
20	RTS; Timeline TV	55	Richard Kendal; All3Media; STV; David
21	Channel 5		Lowen; ITV; Jon Craig; Channel 4;
22	BBC		Netflix; Sky; Channel 4;
23	RTS; Netflix; RTS		ViacomCBS NI; STV
24	Sky	56,58	Sky
25	RTS	59	BBC
26	Netflix	60	S4C
27	Sky	61	ITV
28	BBC	62	BBC
29	Channel 4	63	Sky
30	Paul Hampartsoumian	64-66	BBC
31-37	Richard Kendal	67	CITV
38	ITV News at Ten	68	BBC
39	RTS	69	Paul Harness
40	ITV	70	iStockphoto.com
41	BBC; RTS	100	Nasa

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ROYAL TELEVISION SOCIETY

England & Wales - Charity number 313728

Accounts

ANNUAL REPORT 2020



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ROYAL TELEVISION SOCIETY
ANNUAL REPORT 2020

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Principal Patrons

BBC
Channel 4

ITV
Sky

International Patrons

A+E Networks International
Apple TV+
Discovery Networks
Facebook
Kinetic Content
Liberty Global

NBCUniversal International
Netflix
The Walt Disney Company
Viacom International Media Networks
WarnerMedia
YouTube

Major Patrons

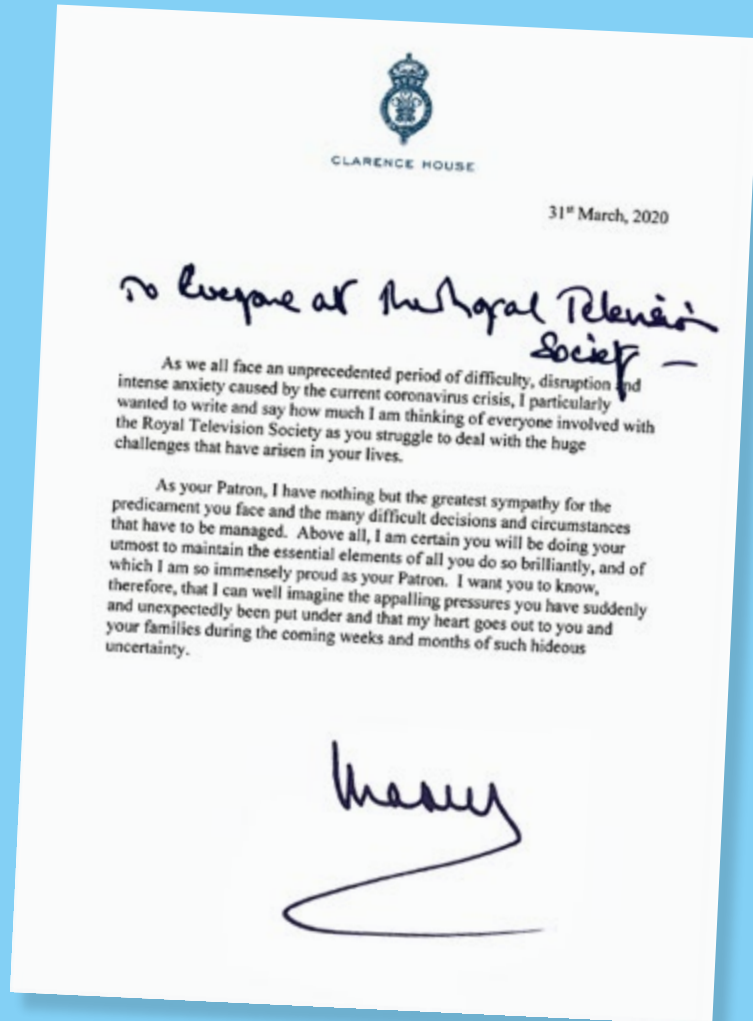
Accenture
All3Media
Amazon Video
Audio Network
Avid
Banijay UK
Boston Consulting Group
BT
Channel 5
Deloitte
Enders Analysis
Entertainment One
Finecast
Freeview
Fremantle
GB News
Gravity Media
IBM

IMG Studios
ITN
Korn Ferry
KPMG
netgem.tv
NTT Data
OC&C
Pinewood TV Studios
S4C
Sargent-Disc
STV Group
The Journalists' Charity
The Trade Desk
UKTV
Vice
Virgin Media
YouView

RTS Patrons

Autocue
Digital Television Group
Grass Valley
Isle of Media

Lumina Search
Mission Bay
PriceWaterhouseCoopers
Raidió Teilifís Éireann





Foreword from the Chair

For many of us, 2020 was incredibly challenging personally and professionally. The television industry showed remarkable ingenuity and resilience navigating the many obstacles and, with safety and wellbeing firmly top of mind, managed to get so many programmes back into production to be enjoyed by viewers on broadcast channels and platforms around the world.

Television again showed what a critical role it plays in society, providing information and entertainment to a huge and diverse audience, keeping people company where they might otherwise be isolated. And, throughout the year, the RTS played its part, helping the TV community through its support, promotion and celebration of our industry.

The Society prioritised its bursary scheme for students, who have been hit particularly hard by the pandemic. By providing financial assistance and access to our online masterclasses and events, the RTS worked to support students and alumni while keeping them engaged with the wider industry, and the industry with them.

Our regional and national centres represent the RTS around the British Isles and, like the production community, have adapted well to new ways of working, holding a series of rich and stimulating virtual events that were shared nationally and internationally. Opening up the events from the RTS to new audiences is something we would like to continue with in the future.

The Board of Trustees met regularly as the pandemic unfolded to ensure that the Society was on the best possible footing, and we worked closely with Theresa Wise and her team to manage through the crisis safely and effectively.

I would like to offer my thanks to Tim Davie and Anne Mensah, who stepped down during the year, and to welcome Yasmina Hadded and Sinéad Rocks to the team.

I would also like to thank the RTS Patrons and to welcome our new patrons NTT Data and the Journalists' Charity. For understandable reasons, a few companies have had to pause their spending during this past year and we hope to see them back soon once circumstances improve.

The TV industry has shown remarkable resilience during this crisis and I very much hope that the RTS, through its outstanding events and networking activities, will be at the heart of the ongoing recovery.

Jane Turton, Chair of the Board of Trustees



Foreword from the Chief Executive

It would be an understatement to say that 2020 has been a terrible year. However, I am proud to report that, with the help of our wonderful staff, volunteers and Patrons, the Society has been able to continue its mission to promote learning, skills development, thought leadership and debate within the TV industry.

The Covid-19 pandemic has inevitably taken a toll on our finances. In 2020, our income fell considerably. This was mainly due to the cancellation of key commercial events, especially the IBC trade fair in Amsterdam. As a result, we had to prioritise our activities and take significant steps to mitigate the shortfall. These included: producing our publications digitally; some staff cutbacks; and taking advantage of the furlough scheme and other Government support packages. Thanks to the commitment of our stakeholders and the health of our financial

reserves, we remain optimistic about the future.

Following the March lockdown, our digital team worked tirelessly with the national events team and regional centres to ensure the seamless delivery of online masterclasses, events and awards ceremonies, as well as the RTS Digital Convention in the autumn. We produced a digital edition of the Society's monthly magazine, *Television*, and used social media channels to keep our members and stakeholders up to date with RTS and industry developments. Our meetings, juries and committees were all able to continue working using Zoom and similar technologies.

Educational work was a major priority during 2020. RTS bursaries continued to support students and alumni, with 40 new technology and production bursaries awarded during the year. The scheme has supported more than 200 students since its inception in 2014, with 40% over this period coming from ethnic-minority backgrounds and 14% having a disability. Bursary recipients are now referred to as "bursary scholars" to reflect their talent and skills.

The RTS Futures Television Careers Fair was held in person in February, drawing a bumper crowd of 1,300, while the RTS Midlands TV Careers Fair – headlined by *Line of Duty* creator Jed Mercurio – offered 20 hours of live-streamed sessions, masterclasses and workshops over four days in October, and attracted 1,560 unique attendees. Our students also benefited from November's RTS >

› Student Masterclasses, which offered eight fascinating sessions and received 1,520 live viewings.

The Society's events team was kept busy. Early-evening events morphed into lunchtime events, with 14 held during the year. Together with 13 RTS Futures events, these attracted a live attendance of 3,000. Highlights included: "The industry impact of Covid-19"; "Defining diversity"; "Why the nation loves property shows"; "Can TV save the planet?"; and "In conversation with Sally Wainwright: The people's writer".

Autumn's RTS Digital Convention, sponsored by YouTube, offered a series of stand-out events, including Tim Davie's first interview as BBC Director-General, sessions with CEOs Alex Mahon, Carolyn McCall and Cécile Frot-Coutaz, and an in-conversation event on artificial intelligence with Prof Lord Darzai and Dr Alan Karthikesalingam. The Steve Hewlett Memorial Lecture was replaced by two online panel discussions on the crisis in public service broadcasting.

The RTS Television Journalism Awards and some of our centre award ceremonies took place before the March



lockdown; subsequently, all events were held virtually. The RTS Programme Awards dinner in March had to be cancelled at short notice and was replaced with a hugely successful online event hosted by Paul Merton at Grosvenor House Hotel. The centres and head office held several online ceremonies during the year, culminating with November's RTS Craft & Design Awards, presented by Mim Shaikh and Anne Mensah. We were

touched that our Patron, HRH Prince Charles, used the occasion to pay tribute to TV's workforce.

The centres continued to put on an impressive array of events, although, due to a cutback in paid support, there was a small fall in the number of sessions. However, making the most of digital technology, there was a 30% increase in the average attendance for centre events in 2020, compared with the previous year.

Highlights included: an RTS Republic of Ireland event on hit drama *Normal People*; "Writing *The Salisbury Poisonings*" from the Northern Ireland Centre; and RTS East's "Captain Tom: The inside story of a lockdown megastar". RTS London put on an astonishing 19 events, including a session on Sky Arts' *Portrait Artist of the Week*, featuring a panel that included the show's presenter, TV legend Joan Bakewell.

The membership department was busy during the year. Despite the financial pressures wrought by the pandemic and the fact that some membership benefits had to be curtailed, the RTS lost only 5% of its membership, which now stands at 4,767 (compared with 5,030 at the end of 2019).

I would like to thank all our wonderful volunteers, Trustees, Patrons and staff who have helped to maintain the relevance and vibrancy of the Society in the face of the unprecedented and tragic events of 2020. It is my profound hope that life for us all will get better in 2021.

Theresa Wise, Chief Executive



Deadwater Fell, ITV

Strategic objectives

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

Under charity law, an educational charity should demonstrably promote, sustain and increase individual and collective knowledge and understanding of specific areas of study, skills and expertise.

The RTS's programme and skills awards, regional events, lectures, national events, masterclasses, educational cash bursaries and publications are designed to achieve these aims. Charity Commission guidance includes "training (including vocational training) and life-long learning" and "the development of individual capabilities, competences, skills and understanding" within this remit.

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

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

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

Part One

Achievements and performance

The Board of Trustees (who are also the directors of the Royal Television Society for the purposes of company law) present their annual directors' report and consolidated accounts for the year ended 31 December 2020, which are also prepared to meet the requirements for a directors' report and accounts for Companies House purposes.

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

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

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

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



The Repair Shop, BBC

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 IMPROVING SOCIAL MOBILITY IN TV: RTS UNDERGRADUATE BURSARIES

“2020 – where to even start?” to quote RTS bursary scholar Shona Fegan, who graduated during the year from Coventry University with a first-class honours degree in journalism.

As 2020 began, we looked set for another exciting and productive year.

Senior BBC reporter Ashley John-Baptiste agreed to act as an ambassador for our TV Production Bursary programme. Ashley was taken into care at a young age, overcame his difficult start in life and now has a thriving career at the BBC. He is a great role model for our students and has already been a huge asset to our team, taking part in our programme launch, meeting and inspiring our scholars, spreading the word about the bursaries and helping decide on our latest round of bursary awards.

While 2020 was a trying time for everyone, our scholars faced some of the



Education and skills

greatest challenges: lectures switched to online learning; exams cancelled; and final projects completed remotely. Several of our graduates had offers of placements or internships withdrawn, and the job market collapsed as filming and production went into lockdown. For the new entrants, there were many challenges in meeting and making new friends, as socialising was restricted when it wasn't banned altogether.

The impact of Covid-19, and the subsequent lockdown, on the mental health of young people has been devastating. The Youth Index survey carried out by the Prince's Trust found that one in four young people felt unable to cope. "They face a disrupted education, a shrinking jobs market and isolation from their friends and loved ones and, as a result, too many are losing all hope for the future," said Jonathan Townsend, CEO of Princes Trust UK.

At the start of lockdown, in March 2020, the bursary team made phone calls to numerous students to understand the challenges they faced and how best to support them. Some were living in very difficult circumstances, unable to return home because of elderly or sick parents, work commitments or because they were estranged from their family.

In the face of this new and uncertain environment, we felt our existing scholars were a high priority and so we provided online events to help them with professional and pastoral support.

From our calls, it was clear that the disruption experienced by our students was having an impact on their progress and wellbeing, so we knew that it was more important than ever to keep in touch with them and keep them connected with the industry.

The RTS ran a series of "Wednesday weekly webinars" in partnership with

Ali Rasoul was one of 20 students to receive the RTS bursary scholarship in 2017 and has gone on to start his own independent film-making and content creation company





RTS Mentor Nima Elbagir, CNN

RTS bursary scholars

All3Media's talent team, Anouk Berensden and Tamara Durnsford, who provided drop-in surgeries where students could talk about challenges with their courses or anxieties about getting into the industry. The practical and appropriate suggestions from the All3 team and other speakers who ran sessions for us were greatly appreciated by our students.

In total, we facilitated 24 exclusive sessions for our bursary scholars (the full list is on page 12). These ranged from winning and delivering commissions, delivered by STV's Craig Hunter, to delving into the world of AI and cyber security, courtesy of the BBC. Many thanks to All3Media, the BBC, Candour, ITV, STV, The Trade Desk and all the bursary alumni who took time out from their busy schedules to make these events happen.

The online sessions have proved to be a source of comfort and engagement for



many of our students. Final-year journalism student Mahnoor Akhlaq said in her end-of-year video: "The RTS really looked after us and it kept us all connected. It set up brilliant things such as Zoom calls with organisations like ITV to make sure we were still engaged with the industry, and

so we had something to keep ourselves busy with." (Student end-of-year video diaries can be found [here](#).)

Our scholars particularly value the help and support provided by our volunteer mentors. They work with our TV production and journalism students to provide

RTS bursary virtual events 2020

8 April	All3media weekly Wednesday webinar
22 April	All3media weekly Wednesday webinar
29 April	All3media weekly Wednesday webinar
30 April	How to break into TV: ITV talent team tips
6 May	All3media weekly Wednesday webinar
14 May	"A day in the life: True Vision Yorkshire's response to coronavirus"
20 May	All3media weekly Wednesday webinar
27 May	Graduate session 1: "Getting a foot in the door" with Florence Watson, script editor, <i>Call the Midwife</i> , and Suzanne Pearson, freelance researcher/self-shooter
1 June	RTS Bursary students "meet and greet" with RTS Bursary Ambassador Ashley John-Baptiste
10 June	Graduate session 2: "My year at Sky News" with Dean Massey camera operator/editor, Sky News
17 June	Graduate session 3: "Building a good CV – work experience/ placements" with Richard Walker, shooting researcher/data wrangler, and Paula Ugochukwu, content creator/assistant producer
18 June	Dave Castell session, The Trade Desk
24 June	Graduate session 4: "What's so special about working in Scotland?" with Emma Duncan, journalist, Newsquest and Colin Macrae, freelance film-maker, Mlung Media
1 July	Graduate session 5: Kyle Shiels, researcher/self-shooter and Abi Freeman, TV executive/team assistant, Angelica Films
7 July	"Winning and delivering commissions" with Craig Hunter, STV Productions
8 July	"ITV Studios: Getting into casting"
15 July	BBC session: Tech students
21 July	"Behind the scenes at STV: Regional and national news" with Steven Ladurantaye, STV Productions
21 October	RTS technology bursary induction
28 October	RTS TV production bursary induction
28 October	RTS bursary TV quiz
25 November	"From linear to connected TV: The impact of technology on content and vice versa" with Dave Castell, The Trade Desk
2 December	"What happened next?!" Session on mentoring with Adam Mann, assistant producer (bursary alumnus, graduated 2017) and James Rogan (director, producer and founder, Rogan Productions)
16 December	RTS bursary Christmas catch-up



Graduate session speaker
Florence Watson

insights into the industry, give them feedback on their work, CVs or applications, and generally equip them to get a foot in the door. We currently have 45 mentors who are actively mentoring our students. We really appreciate their time and energy in supporting this scheme.

This year, new mentor recruits include Reeta Chakrabarti, Mobeen Azhar, Nima Elbagir, Ayela Butt, Pete Ogden and Rob Taylor.

We recruited 40 new bursary students to the programme in 2020. This newest cohort takes the number of bursaries

awarded since 2014 to more than 200. We are very grateful to STV, All3Media, YouView and Disney for generously supporting this programme.

A Steve Hewlett Scholarship was awarded to Khadija Uddin, who is studying journalism at Cardiff University. This bursary is paid for by the Steve Hewlett Memorial Fund, which held two online events on "British broadcasting in crisis" in place of the usual Steve Hewlett Memorial Lecture.

Bursary recipients are now referred to as "bursary scholars" to reflect the talent and skill of our students.

For the students awarded bursaries in the autumn, we provided a welcome pack and we set up online induction sessions. Megan Fellows devised and ran an "RTS bursary television quiz", using Zoom break-out rooms, to give the scholars a chance to get to know each other.

We would, of course, have preferred to

have met our newest cohort face to face at the annual RTS Student Masterclasses and RTS Patrons' Dinner, but the masterclasses were delivered online and the dinner unfortunately had to be cancelled.

Despite the challenges presented by Covid-19, we continue to help our students find work once they graduate. Of our original 2014 cohort, 94% are now working in television, film, journalism or communications. Some are now moving into specific roles, including script editor, assistant producer and production management assistant. Dean Massey, a camera operator/editor at Sky News, made the Society proud by winning a 2020 Bafta for his footage of the Hong Kong demonstrations.

Looking at this year's graduates, eight out of 18 television production and journalism students have secured jobs in the industry to date. We are currently working hard to help the others to identify opportunities as the industry finds ways of continuing to create content in a difficult environment.

We very much appreciate the many people who have helped us to support our scholars this year, whether as funders, mentors, ambassadors or champions of the scheme. We would also like to thank our bursary scholars for their courage and determination in a very difficult year.



Call the Midwife, BBC

2 GETTING STARTED IN TV: RTS FUTURES

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

The TV Careers Fair

Some 1,300 people attended the RTS Futures careers fair at the Business Design Centre in London on 12 February (there were also 1,300 attendees in 2019, with 1,200 in 2018). The sponsors were IMG Studios, the National Film and Television School and Grass Valley.

The day's five sessions included "Wonder women", which brought together

successful female TV executives in conversation with presenter Ria Hebden. The other sessions were: "Get ready for your TV job", run by theunitist.com MD Jude Winstanley; "An alternative reality awaits: How to become a digital effects artist"; "Starting your career in sport TV"; and "How to get a job in continuing drama: BBC Studios needs you!".

More than 40 broadcasters, production companies and industry bodies took stands in the exhibition hall, offering advice to those wanting to get into TV or currently working at its entry or lower levels. The fair also offered a CV clinic and all-day advice hub, "Ask me anything", staffed by industry professionals.

Participating organisations included 4Talent, Access VFX, Barnet TV, BBC Early Careers, BBC Studios Comedy, BBC Studios Drama, Bectu, University of Bedfordshire, Belfast Met Film and TV School, Calltime, Creative Access,



RTS Futures TV Careers Fair 2020

Creative England, Curve Media, Diva, Edinburgh International Television Festival, Endemol Shine UK, Envy, Goldsmiths, Grass Valley, Gravity Media, IMG Studios, ITN, ITV, ITV Studios, Mama Youth Project, the Media Trust, Milk VFX, NBCUniversal, the National Film and Television School, Presenter Promotions, RDF Television, Ruurd Fenenga/HighDef, Sara Putt Associates, Searchlight Recruitment, ScreenSkills, Sky Content Supply Chain, Sky News Archive, Studio Lambert, Timeline, Trevanna London, TriForce Creative Network, UKTV, Warner Bros International Television Production and YouView.

RTS Futures events

These educational events are aimed at younger people interested in a career in television or just beginning to work in the industry. The number of people signed up for RTS Futures communications rose to 5,980 (there were 5,650 in 2019 and 4,580 in 2018).



We Hunt Together, UKTV

Excluding the careers fair detailed above, 19 events were held online (there were nine in 2019 and seven in 2018). In 2019, at in-person events, ticket prices were £10 for RTS Futures subscribers and free for RTS Full Members. There was no charge for the online events.

The first event of the year, a joint

session with UKTV, took place in April and featured an exclusive preview of episode 1 of the broadcaster's new drama *We Hunt Together*. It was followed by a Q&A with members of the cast, including Eve Myles. The following month, RTS Futures turned the spotlight on the BBC One series, *Life and Birth*, which takes viewers inside Birmingham's antenatal clinics, delivery suites and emergency operating theatres to witness new life coming into the world.

During the year, RTS Futures put on a number of events offering information and advice to young people trying to break into the industry. The first of these featured a panel of talent executives at the early-May event, "Ask me anything". Later in the month, "How to get into TV – the basic basics" was led by Edi Smockum, Managing Director of Think Bigger!, which runs new-entrant schemes for Pact and Channel 4.

Three events in July offered more



Presenter Ade Adepitan

What I do for a living

Throughout the year, RTS Futures held a series of events that focused on particular roles within television. These sessions featured panels of current TV practitioners who discussed their jobs and offered tips on how to get started in specialist areas.

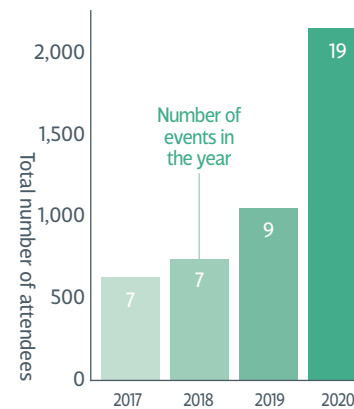
The TV areas covered were: TV production offices; the camera department; mobile phone journalism; presenting, which featured Ade Adepitan and Anita Rani; the art department; continuing drama, with a focus on *Coronation Street* and *Emmerdale*; the locations department; and motion graphics and visual effects.

advice for people at the very start of their television careers: “ITV talent manager Q&A”; “CV masterclass”; and “Getting into broadcasting”, a joint event with Screenskills.

RTS Futures hosted two competitions during the year: the Vlogstar Challenge with the Media Trust and the inaugural Futures 48 Film Challenge (jointly held with RTS North East and the Border). The latter set aspiring film-makers the task of making a three-minute short in just two days.

RTS Futures also cast its net wider. In July, “TV’s global game” looked at how UK programmes make their way on to screens around the world in the company of experts from Sony, Studio-canal and UKTV. In December, “Can TV save the planet?” explained how

RTS FUTURES EVENTS



The 2020 attendees figure is exclusively online attendance

programme-makers can alert audiences to the impact of climate change, as well as putting their own houses in order.

RTS Masterclasses

Two days of virtual RTS Masterclasses for students and young entrants to the industry, featuring eight sessions, were held on successive days in early November. The four Student Programme sessions were joined by 1,070 people, while the Craft Skills audience totalled 1,170. The 2019 Masterclasses attracted 350 on the first day, which was devoted to programme genres (there were 438 in 2018); and 350 again (372 in 2018) for the sessions focused on craft skills. The 2019 and 2018 events were held at the Institution of Engineering and Technology in central London.

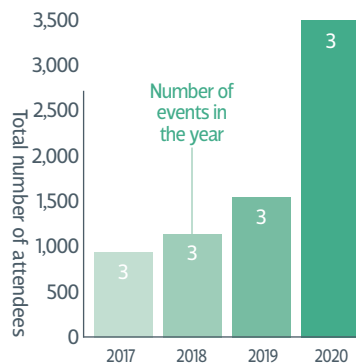
RTS Student Programme Masterclasses

Four programme-makers and executives from different genres offered their insights. Documentary-maker George Amponsah's films include *The Hard Stop*, which examined the lives of two friends of Mark Dugan, whose shooting by police sparked riots in the UK in 2011. He revealed that

the start of his career had not been "quick and easy". When he finally got a break in TV, he won his employers over by bringing enthusiasm to even the most menial of tasks.

Journalist Mobeen Azhar, a regular on BBC Three and whose film *Hunting for Prince's Vault* was a worldwide hit, said:

RTS MASTERCLASSES AND CAREERS EVENTS



The 2020 attendees figure is a combination of physical and online attendance.



RTS masterclass tutor and documentary-maker George Amponsah



All Creatures Great and Small, Channel 5

“There’s a lot of knocking on doors and waiting at 2:00am in car parks when it’s raining. You have to be prepared for how unglamorous it all is. You do it for the love.”

Screenwriter Lisa Holdsworth’s break came writing an episode of ITV’s *Fat Friends*, having been employed by the series’ creator, Kay Mellor, as her PA. She has gone on to enjoy great success, writing episodes of *Call the Midwife* and *All Creatures Great and Small*.

The world of daytime TV may look very different to factual and drama but Emma Gormley, MD, daytime, ITV Studios, echoed the other masterclass speakers by highlighting the need for tact, tenacity and trust in building relationships with colleagues and programme contributors.

Ruth Pitt (journalism), Alan Hayling (documentary), Carolyn Reynolds (drama) and Matt Pritchard (daytime and entertainment) chaired the Student Programme Masterclasses.

RTS Craft Skills Masterclasses

The four sessions demonstrated television’s huge variety of creative roles. The cinematography session offered two experts from opposite ends of the shooting spectrum. Georgina Kiedrowski is frequently embedded with the cast on reality shows such as Channel 4’s *The Island with Bear Grylls*, while cinematographer Nicola Daley works in high-end drama, and recently shot BBC Two’s *Harlots*.

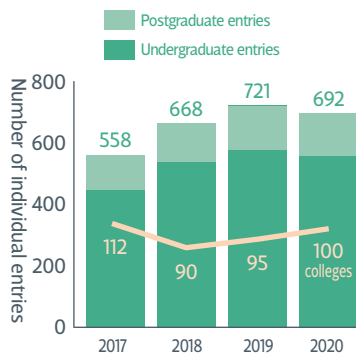
Sound supervisor Kate Hopkins, who has scooped multiple RTS, Bafta and Emmy awards, and Hong Kong-based location sound recordist Mark Roberts both specialise in natural history. For the BBC’s *Frozen Planet: On Thin Ice*, Roberts travelled inside a moulin, a vertical shaft within an ice sheet. From the warmth and safety of the post-production studio, Hopkins mixed Roberts’ sounds.

The editing session brought together factual specialist Rahim Mastafa, who recently edited *The Real ‘Des’: The Dennis Nilsen Story*, a companion doc to ITV’s factual drama *Des*, and drama editor Celia Haining who has worked on *The Crown*.

Finally, Russell Dodgson discussed the visual effects Framestore created for *His Dark Materials*. The VFX supervisor, who has a Craft Bafta for the BBC One drama's effects, is creative director of television at the VFX and animation studios.

Emma Read (cinematography), Andrew Sheldon (sound) and Helen Scott (editing and VFX) chaired the Student Craft Skills Masterclasses.

RTS STUDENT TELEVISION AWARDS ENTRIES



3 RECOGNISING EXCELLENCE

RTS Student Television Awards

The virtual awards ceremony on 26 June, sponsored by Motion Content Group, was watched live by 652 people and subsequently by an additional 246 on YouTube. In 2019, 364 students, tutors and industry figures attended the ceremony at the BFI Southbank in London.

A total of 692 entries were received from 100 universities, colleges and educational institutions around the UK. To exceed the 2018 number of entries in the midst of a pandemic was a notable achievement (in 2018, there were 668 entries from 90 universities; in 2019, there were 721 entries from 95 institutions).

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

Tia, Undergraduate Short Form nominee from the University of Central Lancashire

RTS Student
Television Awards

692 entries from
100 colleges in
13 RTS centres
221 jurors chose
290 nominees

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





RTS Young Technologist of the
Year 2020 Krystal Richards, CNN,

The winners and nominees came from a wide spread of media colleges across the UK and Ireland. Comedian and presenter Matt Richardson hosted the ceremony.

RTS Young Technologist Award

The 2020 award was made to CNN engineer Krystal Richards at a special online ceremony. Richards was on the BBC's Broadcast Engineering Apprenticeship scheme, before joining WarnerMedia CNN Engineering as an associate broadcast-IT engineer.

Arran Paul was named runner-up for the award, receiving the Coffey Award for Excellence in Technology. Like Richards, he was on the BBC's Broadcast Engineering Apprenticeship scheme.

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. They were established by the RTS with funds from the family of AM Beresford-Cooke, an engineer who contributed much to the development of British broadcasting technology.

regional winners were then put forward for national judging.

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

The Postgraduate nominees were

judged at a national level only. Undergraduate and Postgraduate awards were also judged in five craft skill categories: Camerawork, Editing, Production Design, Sound and Writing.

A total of 23 awards were presented.



Engaging with the public

To promote a wider understanding of the relevance and importance of the medium to society worldwide

4 The RTS in the digital world

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

Content ranged from features and interviews to daily updates of television news such as new commissions, talent searches and channel launches.

The website featured interviews with

industry figures and award nominees, including Stephen Graham, Suranne Jones, Lucy Prebble, Aisling Bea, Russell Tovey, Youssef Kerkour, Micheal Ward, Masali Baduza, and David Nicholls.

When RTS events moved online in March, the RTS YouTube and Vimeo channels became essential platforms for presenting awards ceremonies, and both national and regional events were recorded and uploaded to the channels. Conversations with leading industry figures, panel discussions, masterclasses and awards were among these online events, including the RTS Programme

RTS award winner Guz Khan was profiled in *Television*

Attending an RTS
event in person before
the first lockdown



Awards live stream, the RTS Craft & Design Awards, and the RTS Student Masterclasses, which allowed attendees to ask questions and start conversations using the live chat function.

Illustrated reports of all national and RTS Futures events were uploaded to the website the day following an event. More detailed reports continued to be published in *Television* and were subsequently uploaded with the rest of the magazine content.

The year's planned RTS London Conference was adapted for an online audience and retitled the RTS Digital Convention 2020. It was sponsored by YouTube, an RTS International Patron. The online sessions with industry leaders such as Alex Mahon, Carolyn McCall and Cécile Frot-Coutaz had more than 8,000 views, with BBC Director-General Tim Davie's session garnering over 3,600 views alone.

The Society's website was accessed

RTS Twitter

32,800
followers

2019: 29,600

RTS LinkedIn

5,800
followers

2019: 2,400

by 780,400 users in 2020 (a rise of 15% from 679,100 in 2019), which accounted for 1,691,000 page views (an increase of 3.5% from 1,634,000 in 2019). The most popular content on the site related to events and awards, particularly the RTS Programme Awards and RTS Television Journalism Awards, and our education and training pages.

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

RTS Instagram

4,600
followers

2019: 3,100



Top 10 webpages

	Unique views
RTS homepage	57,500
Education and training pages	40,500
Awards pages	22,900
Who's who in <i>Gangs of London</i>	21,800
Events page	16,600
RTS Programme Awards 2020	12,200
Nominations announced for RTS Programme Awards 2020	11,800
News and features	11,700
Who's who in <i>Versailles</i> : A guide to the French court	10,600
RTS Television Journalism Awards 2020	10,500



Top RTS website articles

	Unique views
Who's who in <i>Gangs of London</i>	21,800
Nominations announced for RTS Programme Awards 2020	11,800
Who's who in <i>Versailles</i> : A guide to the French court	10,600
Laurie Nunn on <i>Sex Education</i>	10,000
Sky announces <i>Cobra</i>	9,500
Who's taking part in SAS: <i>Who Dares Wins</i> – SU2C <i>Celebrity Special</i> ?	9,300
Channel 4 commissions <i>Swingers</i>	9,200
<i>Race Across the World</i> lands celebrity series for BBC One	8,100
The shy genius Mackenzie Crook	7,700
Sky's Beth Rigby: The woman shaking up Westminster	7,400



RTS videos by views

	Unique views
Piers Morgan Q&A: 'The world's gone nuts!' RTS Cambridge	390,500
<i>The Crown</i> : Deconstructing the coronation	372,600
An evening with <i>Brassic</i> creators Joe Gilgun, Danny Brocklehurst and Danny Livingstone	49,400
Behind the scenes of <i>Dun Breedin</i> : cast interviews (RTS North West)	18,000
TEOTFW's Jessica Barden on her character Alyssa	17,000
In conversation with Stephen Graham	16,200
Who is Jack Rowan?	14,300
Student drama masterclass with Sally Wainwright	12,700
Jodie Comer on Villanelle in <i>Killing Eve</i>	12,400
<i>Poldark</i> : Anatomy of a hit	11,600

Social media

The RTS digital team maintained an active social media presence, which continued to drive a significant proportion of the traffic to the Society's website. They also live blogged from RTS national events and created multimedia content to share on social media. The team live streamed the RTS Programme Awards 2020 and the RTS Craft & Design Awards 2020 on the RTS website through Vimeo, and the RTS Programme Awards nominations on the RTS's YouTube, Facebook and Twitter pages.

The key statistics were:

- The total number of RTS Twitter followers was 32,800 at the end of 2020 (up from 29,600 in 2019)
- The RTS YouTube channel had 8,100 subscribers (a rise of 206% from 2,650 in 2019)
- The RTS LinkedIn had 5,800 followers (a rise of 144% from 2,400 in 2019)
- The RTS Instagram account had 4,600 followers (a rise of 48% from 3,100 in 2019)
- Around 60% of all visits to the site were made on a mobile or tablet device.



Brassic, Sky

RTS YouTube

1,166,400
views

2019: 977,500

RTS online video

The total number of video streams (or “views”) was 1,166,400, up 19% on the previous year (there were 977,500 streams in 2019). The total watch time was 15,665,000 minutes of videos on the RTS channels, up 65% from the previous year (9,471,700 minutes in 2019), and the average viewing time was 12’34” (up from 9’41” in 2019).

The most popular video was the Piers Morgan session Q&A from the RTS Cambridge Convention 2019, which

RTS YouTube

8,100
subscribers

2019: 2,650

was viewed 390,500 times, with a total watch time of 5,454,700 minutes. The second most popular video was the RTS event “Netflix’s *The Crown*: Deconstructing the coronation”, which racked up 372,600 views with a total watch time of 6,644,500 minutes. The full session of this year’s “An evening with Brassic creators Joe Gilgun, Danny Brocklehurst and David Livingstone” had 49,400 views, with a total watch time of 628,000 minutes. The website also hosted video diaries of RTS bursary scholars and films entered to the RTS Student Television Awards and the Futures 48 competition.

National and regional events were able to reach new audiences, with events such as RTS North West’s behind-the-scenes interview with the cast of *Dun Breedin’* attracting more than 18,000 views. RTS Yorkshire’s in conversation event with Julian Norton of *The Yorkshire Vet* was viewed over 3,100 times, and the RTS Midlands Careers Fair brought in a total of 2,400 views through online sessions and masterclasses.

Introduction
and objectives

Education
and skills

Public
engagement

Thought
leadership

Recognising
excellence

Nations and
regions

Membership
and volunteers

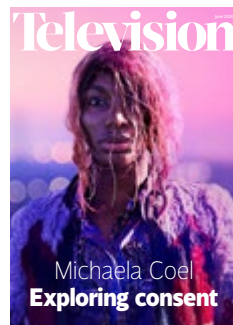
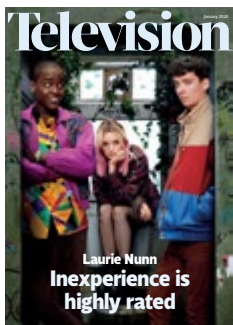
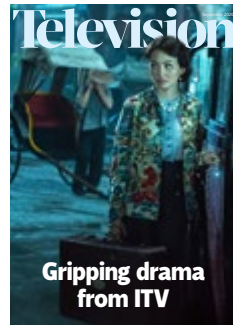
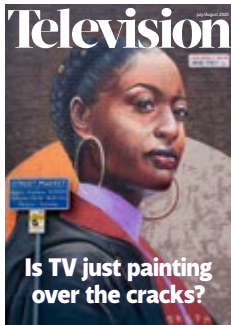
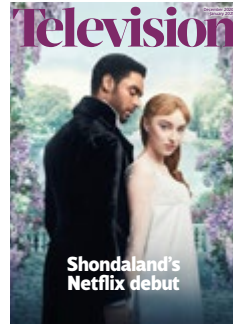
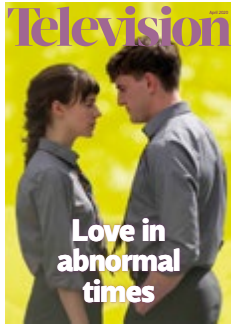
Financial
support

Our
people

National
events

Centre
reports

Governance
and finance



5 Spreading the word: publications

The Society's highly regarded monthly magazine, *Television*, offers in-depth coverage of current media debates and developments, as well as focusing on the best shows and the talent that makes them. It also includes reports on Society events and award ceremonies from around the UK and Ireland.

Television cast its net wide in 2020, offering features on many of the year's most important programmes, including *Normal People*, *I May Destroy You*, *Small Axe*, *Adult Material* and *Bridgerton*. A new feature, "Comfort Classic", offered a look back at some of the nation's most treasured TV shows such as *Only Fools*

and *Horses*, *Morecambe and Wise*, *The Sweeney*, *Blackadder* and Michael Palin's *Pole to Pole*.

The magazine also addressed some of the biggest issues affecting the TV industry: the future of public service broadcasting; the impact of the US streamers; the Black Lives Matter movement; TV production during the pandemic; the effects of Brexit; and lockdown viewing.

It looked at the work of key industry figures and talent, including: *Doctor Foster* and *Life* writer Mike Bartlett; Nick Frost of *Shaun of the Dead* fame; ITN Chief Executive Anna Mallett; comedian Joe Lycett; ScreenSkills CEO Seetha Kumar; Jay Blades, presenter of *The Repair Shop*; Ade Rawcliffe, ITV's director of diversity and inclusion; and Jeff Shell, the new CEO of NBCUniversal.

"Working Lives" looked at the jobs of

behind-the-scenes talent, such as the make-up artist, stunt co-ordinator, Foley artist, military advisor and production designer.

Television's "Our Friend" column is devoted to the world of TV outside London. During the year, guest columnists included John Whiston from Leeds, Agnes Cogan from Ireland, Graeme Thompson from the North East and Vikkie Taggart from Belfast. The column also offered an international perspective, with a piece from Guadeloupe by the executive producer of *Death in Paradise*, Tim Key.

The TV diarists featured in *Television* covered a huge variety of subjects and included *Newsnight* editor Esmé Wren, head of Sky News John Ryley, screen-writer and doctor Dan Sefton, who

returned to work in the NHS during the pandemic; documentary film-maker Brian Woods, actor Warwick Davis and the President of Vice Studios, Kate Ward.

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

The print version was suspended in April due to the coronavirus pandemic. For the remainder of 2020, *Television* appeared as an online magazine, and each issue was emailed to 7,980 recipients.

Joe Lycett was profiled in *Television*



6 RTS partnerships: joint events

The Society is committed to building relationships with other bodies where such co-operation enables the RTS to increase its impact, influence and effectiveness. During the year, it jointly organised four national and many local activities with partners. Details of the local events can be found on pages [56 to 67](#).

Are you staying safe and well? Mental wellbeing in the TV industry during Covid-19 and beyond

This event, hosted by the RTS and the Film and TV Charity, heard how the industry's freelance workforce is suffering mentally and financially during the pandemic. The panel included RTS bursary scholar Charlie McMorine who said: "For us, as graduates, we don't know when we



will be able to make our break into the industry."

The Film and TV Charity's CEO, Alex Pumfrey, said that, as well as health benefits, there was also a business case for looking after people's mental health. "This isn't a cost," she insisted, highlighting research from Deloitte that found that "there is a £5 return for every £1 you invest in mental health".

Making a drama out of a crisis

Richard Curtis argued that environmental programming doesn't have to be "boring, didactic or terrifying – it can be funny, interesting, educational and personal" – at an RTS event on sustainability, held with Global Action Plan and supported by Albert, Bafta's TV and film environmental initiative. The comedy writer was speaking at an online session in early October that looked at how environmental issues can be addressed in TV comedy and drama.

RTS events and articles looked at
[mental health in the television industry](#)



Steve Hewlett Scholarship events

The Steve Hewlett Memorial Lecture, in memory of the late broadcaster and journalist, is jointly organised with The Media Society. This year, due to Covid-19 restrictions, it was replaced by two Steve Hewlett Scholarship events in early December, hosted by the RTS and The Media Society and chaired by former BBC and ITV journalist John Stapleton, on the health of the country's TV industry.

In the first, "British broadcasting in crisis? The public service broadcasters",

ex-controller of Radio 4 Mark Damazer argued that public service broadcasting was "alive and kicking". Channel 4 CEO Alex Mahon added that "the public have relied on, valued and cared about public service broadcasters, perhaps more than they have done in decades" during a year dominated by the coronavirus pandemic.

Turning to the BBC and the Government's attitude to it, the corporation's former Director-General Greg Dyke said: "I think it's time they started valuing it for what it does and what it is."

At the second event, a panel of media grandees assessed how the UK's public service broadcasters were responding to the US streamers. It featured a panel of heavy hitters: ITV Chair Sir Peter Bazalgette, ex-BBC and *The New York Times* supremo Mark Thompson, Janine Gibson, assistant editor at the *FT*, and analyst Claire Enders.

Bazalgette described the streamers as "frenemies" – as well as rivals, they were also "important customers for UK producers". Thompson added that, thanks to the streamers, "money was pouring into the UK".

The two sessions secured a cumulative viewership of over 3,000 by the year end.



Steve Hewlett Scholarship sessions

**3,000
views**

Clockwise from
top left: Sir Peter
Bazalgette, ITV;
Claire Enders,
Enders Analysis;
Mark Thompson,
*The New York
Times*; and Janine
Gibson, *FT*

7 RTS early-evening and online events

Four in-person and 14 online events, making 18 in total, were held in 2020 (there were 11 in 2019 and 10 in 2018). The Society's national events allow members and the general public to hear and question television's top talent and leaders on a wide range of issues.

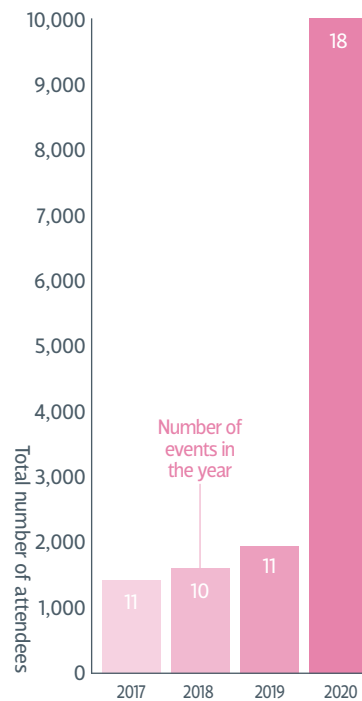
In conversation with Ian Katz

The Channel 4 director of programmes told the RTS in January how he was seeking to put clear blue water between the broadcaster and the streaming giants. Katz said that, despite the streamers' bigger budgets, the UK broadcaster offers producers the personal touch that Netflix et al lack.

Brassic screening plus Q&A

Later that month, in advance of the second outing of *Brassic*, Sky One's tale of Lancashire lads on the scam, the RTS heard from writer Danny Brocklehurst, executive producer David Livingstone and actor Joe Gilgun, who brought his effervescent personality to the stage.

RTS EARLY-EVENING AND ONLINE EVENTS



2020 attendance figure is overwhelmingly comprised of online attendees



Making a Monster screening plus Q&A

In February, the experts behind the new Crime+Investigation series *Making a Monster* delved into the minds of mass murderers. Sunday Times Crime Club editor Karen Robinson interviewed the psychologists, following the premiere of the series opener about the life of Gloucester mass murderer Rose West.

Flesh and Blood screening plus Q&A

Later in February, the key creatives who made ITV's *Flesh and Blood* explained how the prime-time programme, which boasted a stellar cast including Francesca Annis, Stephen Rea and Imelda Staunton, grew from a family drama into a fully fledged thriller.

Sally Wainwright interview

6,400
views

In conversation with Sally Wainwright

The Society's first online event of the year in May saw the renowned scriptwriter discuss her career in the company of Endemol Shine UK COO Lucinda Hicks. Wainwright, who was busy writing the second series of hit BBC drama *Gentleman Jack*, told the RTS: "My imagination doesn't seem to click in if what I'm writing doesn't feel real, or if it's phoney, or if something feels a bit cheesy or sentimental."

Their conversation was watched more than 6,400 times during the year.



Sally Wainwright (left) in
conversation with Lucinda Hicks

Industry impact of Covid-19

Later that month, Damian Green MP, a member of the Commons Digital, Culture, Media and Sport Committee, Thinkbox CEO Lindsey Clay, analyst Claire Enders and Sean McGuire, MD of consultancy Oliver & Ohlbaum, examined the economic fallout Covid-19 has had on the TV industry.

Why we love... property shows

Shows that hook into viewers' love of their homes were here to stay, reckoned the panel at the Society's first event of a busy June. "We invest so much in where we live and how we live," said Kirstie Allsopp, co-host of long-running Channel 4 show *Location, Location, Location*. Nick Knowles, whose credits include BBC One's *DIY SOS*, added: "For the past 20 years or so, we've become obsessed with increasing the value of our homes. Our homes have become a commodity."

Lockdown viewing

Viewing of linear channels surged during the first lockdown, but the biggest victors were the on-demand services such as Netflix. This was the message at an RTS event that featured Justin Sampson, CEO of ratings body Barb; Digital UK CEO Jonathan Thompson; BBC head of content portfolio and audiences Rachel Shaw; and Martin Greenbank, head of advertising research and development at Channel 4.



Ant and Dec's Saturday Night Takeaway being shot without a studio audience

In conversation with James Purnell

Later that month, the BBC's then director of radio and education explained to journalist Miranda Sawyer how the BBC acted fast to transform its education service in lockdown.

Purnell said: "Public service broadcasting is important in normal times but, in a moment of crisis, we are reminded why we need public service media."

In conversation with Fran Unsworth

The BBC's director of news and current affairs stressed the need for impartiality, regardless of whatever battles between the BBC and the Government might be going on behind the scenes. She was interviewed by former ITN CEO and editor-in-chief Stewart Purvis.

Back in production

The audience for this webinar heard that shows as different as ITV's *Coronation Street*, the BBC's *Top Gear* and Channel 4's *Sunday Brunch* had all learnt how to adapt their production routines to keep the cast and crew safe in the age of Covid-19.

TV brand cut-through re-envisioned

In early July, this RTS event looked at whether TV brands could still find an audience in today's cluttered landscape. Yes, said the panel of experts, but only those broadcasters with the best content and strongest brands would prosper.

Surviving Jeffrey Epstein

In late August, the Society offered an exclusive preview of new A+E Networks UK documentary *Surviving Jeffrey Epstein*, which told the story of the systematic abuse of under-age girls by the disgraced billionaire New York financier from those who endured it – his victims. The online audience then heard how the programme was made from executive producer Robert Friedman and co-directors Ricki Stern and Annie Sundberg.

Defining diversity: That's easy

In September, an RTS panel raised some big questions about the TV sector's inability to foster a genuinely diverse workforce. Marcus Ryder, visiting professor at the Sir Lenny Henry Centre for Media Diversity, recommended: "Ofcom needs to define diversity and to set minimum standards for the broadcasters that it regulates."



Winners, losers, own goals: Live sport in lockdown

Later that month, some of the leading figures in sports broadcasting recalled the day in March when coronavirus brought down the curtain on live sport. They then explained how, using remote production, they were able to bring it back to our screens for an audience eager for entertainment.

Why we love... reality TV

In October, a panel, chaired by a former *Celebrity Big Brother* winner, the charismatic Rylan Clark-Neal, discussed the ingredients of a successful reality show. Richard Cowles, director of entertainment at ITV Studios, said that, to succeed, a reality series needed "twists and turns, dilemmas and relatable characters who people can get behind and love".

Dance troupe
*Diversity on
ITV's Britain's
Got Talent*

Death in Paradise Q&A

In December, the stars of the long-running BBC drama, Ralf Little, Don Warrington and Joséphine Jobert, talked about filming on the fictional Caribbean island of Saint-Marie – in reality, Guadeloupe. They were joined by the show's executive producer, Tim Key.

TV's most memorable political moments

To end the year, An RTS Christmas special event, hosted by ITN's Tom Bradby, looked at gems of the political interview from the 1950s to the present day. An eclectic panel featured *Line of Duty* creator Jed Mercurio, John Whittingdale MP, Minister of State for Media and Data, and former Labour advisor and broadcaster Ayesha Hazarika.

Tim Davie, Director-General, BBC

Thought leadership

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

8 RTS DIGITAL CONVENTION 2020

The biennial RTS London Conference was replaced this year by the online RTS Digital Convention 2020, a series of six online events with the heads of the major UK terrestrial broadcasters, as well as sessions

with then-head of YouTube, EMEA, Cécile Frot-Coutaz. Sky Studios CEO Gary Davey and the distinguished surgeons Professor Lord Darzi and Dr Alan Kathikesalingam. The convention ran from September to the first day of December.

In conversation with Tim Davie

Shortly after he was installed as the BBC's 17th Director-General, Tim Davie



was the first speaker at the RTS's Digital Convention 2020, when he was interviewed by the Society's CEO, Theresa Wise. He covered a wide range of topics, such as diversity, impartiality, competing with the tech giants, increasing revenue from the BBC's commercial activities, BBC pay and the corporation's important role as a global ambassador for Britain.

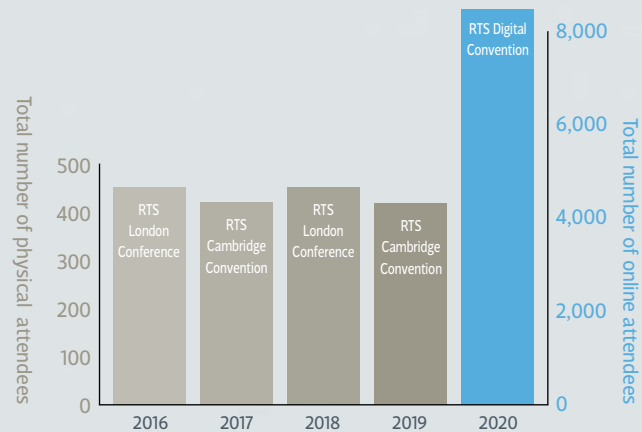
Davie also argued that the BBC's policy on abolishing free licences for those over-75s who do not receive

pension credit was correct. Throughout, he stressed that the BBC needed to be valued by all licence-fee payers, regardless of where they lived in the UK or their social class.

In conversation with Alex Mahon

"In a crisis, when you have to change really fast, Channel 4 is actually amazing," Alex Mahon, told Tim Hincks, co-CEO of production company Expectation. The

ATTENDANCE AT RTS ANNUAL CONFERENCES



The biennial RTS Cambridge Convention and RTS London Conference are held on alternate years

Alex Mahon,
CEO, Channel 4





Carolyn McCall, CEO, ITV

broadcaster's CEO recalled how Channel 4 responded to the March lockdown: "It was clear to us that we should say something back to Britain about what was happening. It was the exact opposite of what the SVoDs would be doing. If you were watching Netflix, it would be *Tiger King*, which was not saying anything about Britain or the pandemic. *Tiger King* didn't bring people together to face an unseen enemy."

Hincks asked whether Channel 4 could compete on scripted content with the US streamers? "You can't compete at the same budget point... but you can definitely compete on new writers, new directors and on new and important work." Mahon cited two upcoming dramas as examples of Channel 4's commitment to new work: *Adult Material*, set in the porn industry, and Russell T Davies's latest series, *It's a Sin*, about the 1980s Aids pandemic.

In conversation with Carolyn McCall

The ITV Chief Executive offered a robust defence of public service broadcasting during her conversation with *ITV News London* and *Loose Women* presenter Charlene White. McCall said that the first Covid-19 lockdown had "brought home to a lot of people" the importance of having "a trusted [TV] source, [with no] disinformation".

She added: "A lot of the stuff that goes on air would not be made if it wasn't for the fact that there are public service broadcasters."

During a wide-ranging discussion, McCall also talked about the Black Lives Matter movement, BritBox, ITV's digital strategy and its response to the coronavirus epidemic.



In conversation with Professor Lord Darzi and Dr Alan Karthikesalingam

The two distinguished surgeons discussed technology's role in unlocking the future of healthcare. Dr Alan Karthikesalingam, a surgeon scientist and research lead at Google Health UK, said his ultimate aim was to “intervene earlier and prevent folks from getting sick before they do”.



Dr Karthikesalingam was in conversation with Professor Lord (Ara) Darzi, President of the British Science Association, and discussed a potentially useful tool, not only in the fight against coronavirus, but also to aid healthcare as a whole – artificial intelligence. “A few years ago, it was being used to do things such as play chess. The same systems are now being used to predict the protein structure of this virus,” explained Karthikesalingam.



From left: Professor Lord Darzi, Dr Alan Karthikesalingam and Cécile Frot-Coutaz, head of YouTube EMEA

In conversation with Cécile Frot-Coutaz

The then head of YouTube, EMEA, interviewed by Jane Turton, CEO of All3Media, argued that broadcasters seeking young audiences would be smart to cement their ties with the video-sharing platform.

Referencing data that showed an unnamed French broadcaster boosted its audience by around 6 million 18- to 24-year-olds thanks to its presence on YouTube, Frot-Coutaz said. “These young people don't watch the service's TV channel. Those numbers are not about to change.”

Safety, she said, “is one of our biggest priorities,” stressed Frot-Coutaz. “It's where we've probably invested most heavily, in machine learning [to detect potentially harmful videos] and in people. You invest a lot [in safety] but it's never going to be perfect. It's super important but, if you quantify it, it's actually a small problem. The content that you would describe as bad is less than a fraction of 1% of what's on YouTube.”

In conversation with Gary Davey

The CEO of Sky Studios, outlined his approach to commissioning standout shows such as *Chernobyl*, *Gangs of London* and *I Hate Suzie* in conversation with Kirsty Wark.

He told the broadcaster and *Newsnight* presenter that he was in his dream role at Sky Studios: as “the gamekeeper turned poacher – having been a broadcaster all my life and now being a supplier”.

Davey added: “What matters first is the story... Then, finding the right people – the writers, producers, directors, cinematographers and [only then] on-camera talent to fit the story. It might be an old-fashioned approach, but I think it’s the one that works best.”

9 PUBLIC LECTURES

In normal years, the Society organises a number of annual and periodic lectures. This year, because of the pandemic, it was not possible to hold any of these public lectures. The Steve Hewlett Memorial Lecture was replaced by two Steve Hewlett Scholarship events (see [page 28](#)).



Recognising excellence

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

10 RTS AWARDS

The Society's awards are highly respected throughout the television industry.

This year, only the RTS Television Journalism Awards at the beginning of the year were held in front of a live audience. The ceremonies, which are produced

by RTS Enterprises, are well attended because of the integrity of the judging process, the refinement of award categories that take into account emerging technologies and new areas of creative expertise, and the level of professionalism with which they are mounted.

The Society is extremely grateful to the awards judges and presenters, all of whom donate their services.

RTS award winner
Tamara Lawrance in
The Long Song, BBC



RTS award winners Emily Maitlis, BBC (above), and Christiane Amanpour, CNN International

RTS Television Journalism Awards 2020

The awards were presented at the end of February at the London Hilton, Park Lane. A total of 545 people attended the ceremony, which was hosted by Sky News presenter Anna Botting and sponsored by Avid (compared with 587 people in 2019 and 560 in 2018). Nineteen awards were made.

Newsnight enjoyed a fruitful night. Emily Maitlis was named Network Presenter of the Year, for the second year running, for her work on the BBC Two programme, which also won the Daily News Programme of the Year award, as well as the Scoop of the Year and Interview of the Year categories for its interview with Prince Andrew.

CNN International's Nima Elbagir was named Television Journalist of the Year, while Journalist Christiane Amanpour won the Outstanding Contribution award.

For the third year running, Sky News was named News Channel of the Year and its sports journalist, Martha Kellner, received the Young Talent of the Year award.

Of the 274 awards jurors, 20% described their background as black, Asian or minority ethnic, and 45% were female.

RTS Student Television Awards 2020

Full details are in the education and skills section on [page 19](#).





Live streaming the RTS Programme Awards 2020

RTS Television Journalism Awards

246 entries
57 nominees
274 jurors

RTS Programme Awards 2020

Hosted by comedian Paul Merton, the awards were presented behind closed doors in mid-March at the Grosvenor House Hotel, London, in partnership with Audio Network, and streamed to nominees and viewers at home.

A total of 1,468 people watched the virtual ceremony live or on catch-up. The 2019 awards were held at the Grosvenor House Hotel, London, in mid-March and attracted an audience of 931 (compared with 880 in 2018).

Stephen Graham and Tamara Lawrence scooped the acting awards at the ceremony, for their performances in, respectively, the Channel 4 drama

RTS Programme Awards 2020

510 entries
81 nominees
199 jurors



The Virtues and BBC One's *The Long Song*. The Drama Series and the Single Drama awards both went to the BBC for *Gentleman Jack* and *The Left Behind*, respectively. The Writer – Drama award was presented to Craig Mazin for Sky Atlantic's *Chernobyl*. BBC Three's *Fleabag* landed the Comedy award and its writer and star, Phoebe Waller-Bridge, picked up the Writer – Comedy prize.

Channel 5 was named RTS Channel of the Year, while the Judges' Award went to independent producer Jane Featherstone. A total of 28 awards were presented at the RTS Programme Awards. Of the 199 awards jurors, 32% described their background as black, Asian or minority ethnic, and 56% were female.

RTS award winner
Stephen Graham in
The Virtues, Channel 4

RTS Craft & Design Awards 2020

826 entries
84 nominees
122 jurors

RTS award winners *I May Destroy You* (right) and *His Dark Materials*



RTS Craft & Design Awards 2020

This year, the awards were held as an online ceremony, hosted by broadcaster Mim Shaikh and the Chair of the Awards, Anne Mensah, in late November. The virtual ceremony was watched by 1,406 people by the end of 2020. In 2019, the ceremony was held at the London Hilton, Park Lane in front of an audience of 443 people (compared with 384 in 2018).

Two BBC dramas won a pair of awards each at the ceremony: Lenny Abrahamson (Director – Drama) and Suzie Lavelle (Photography – Drama and Comedy) for *Normal People*; and Joel

Collins (Production Design – Drama) and the Design – Titles category for *His Dark Materials*. The Outstanding Achievement award was presented to casting director Nina Gold and the RTS Special Award was made to Michaela Coel for her drama *I May Destroy You*.

In total, 30 awards were presented at the ceremony. Of the 122 awards jurors, 22% described their background as black, Asian or minority ethnic, and 43% were female.

RTS Fellowships

The Society did not award any Fellowships in 2020.



The nations and regions

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

11 RTS CENTRES

The Society is hugely proud of the work done by its network of volunteers across the UK and the Republic of Ireland. Its infrastructure of 15 centres offered an impressive variety of events and awards ceremonies, despite the constraints of the coronavirus pandemic.

All RTS national and local activities are aimed at advancing the understanding

of television and its related fields. Workshops, public events, schools outreach programmes and awards all play their part in building knowledge about television.

Some 105 of the 185 events held by the Society in 2020 (129 of 162 in 2019 and 137 of 166 in 2018) were hosted by its centres, whose activities are described on pages [56 to 67](#) of this report.

The centres' Programme Awards are generally their largest and most prestigious events of the year. This year,

RTS CENTRES

Wales

Chair: Edward Russell

Devon and Cornwall

Chair: Rick Horne

East

Chair: Tony Campbell

Isle of Man

Chair: Jon Quale

London

Chair: Phil Barnes

Midlands

Chair: Kully Khaila

North East and the Border

Chair: Will Nicholson

Northern Ireland

Chair: Fiona Campbell

North West

Chair: TBA

Republic of Ireland

Chair: Agnes Cogan

Scotland

Chair: Stephen O'Donnell

Southern

Chair: Stephanie Farmer

Thames Valley

Chair: Tim Marshall

West of England

Chair: Lynn Barlow

Yorkshire

Chair: Fiona Thompson

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



the majority of these ceremonies were online; only those at the start of 2020 were held in person.

RTS Cymru Wales, whose awards include industry professional and student categories, attracted an audience of 175 in February to Cineworld, Cardiff (in 2019, there were 160 at the University of South Wales Atrium, Cardiff). The same month, the North East and the Border Awards, also covering professional and student categories, took place at the Newcastle Gateshead Hilton. The audience of 400 matched those of 2018 and 2019.

ITV's *Coronation Street* celebrated its 60th anniversary during the year



In March, the RTS East Awards, covering industry professionals and students, drew an audience of 120 to the Assembly House in Norwich (there were 130 in 2019 and 160 in 2018). The RTS Southern Awards, held shortly before lockdown, were attended by 170 people at Winchester Guildhall (compared with 240 in 2019 and 245 in 2018). The awards, for both professional and student categories, were also streamed live.

The Society's Student Television Awards in the early months of the year were held in person. The RTS North West Student Awards in February attracted an audience of more than 250 students, lecturers, family and friends to the Lowry in Media City, Salford (a similar number to previous years). Earlier in the day, 150 students (there were 200 in 2019) attended the centre's student conference.

The RTS West of England Student Awards were held at The Everyman Cinema in Bristol, attracting an audience of 95 (there were 110 in 2019), RTS Yorkshire's Student Awards drew 300 attendees to Leeds College of Music (compared with 350 in 2019) and the RTS Scotland Student Television Awards at the Everyman Cinema in Glasgow were held in front of an audience of 100 (there were 93 in 2019).

Many centres hosted events for students and young people. RTS Southern again organised its annual "Meet the professionals" event, which was attended by more than 150 students from Bournemouth, Winchester and Solent universities (in 2019, there were 230 students).

The RTS Midlands Careers Fair returned for a third year, but this time online. Held over four days, the fair brought together people from across TV for 20 hours of live-streamed sessions. It attracted 1,560 unique attendees over the four days, compared with 900 in 2019 and 600 in 2018.

One standout event that showed how the human spirit could triumph during the pandemic was RTS East's virtual event, "Captain Tom: The inside story of a lockdown megastar". *ITV News Anglia* reporter Rebecca Haworth revealed how she broke lockdown's good news story, the late Captain Sir Tom's charity walk.

Centre events showcased on- and off-screen talent. RTS North West welcomed Christopher Eccleston and writer Peter Bowker to discuss their work together over the years, including BBC One drama *The A Word*. Later in the year, Mike Bartlett's new Manchester-filmed drama *Life* was the subject of a panel discussion that included the writer and cast members such as Alison Steadman, Adrian Lester and Victoria Hamilton.



Portrait Artist
of the Week,
Sky Arts

RTS London turned its spotlight on Sky Arts' *Portrait Artist of the Week* with a panel that included presenter Joan Bakewell and channel head Phil Edgar-Jones. The popular presenter and historian Dan Snow discussed his TV career at an RTS Southern event, while RTS West of England hosted a screening of new ITV detective drama *McDonald & Dodds*, followed by a Q&A session with the show's creator Robert Murphy and one of its stars, Jason Watkins.

RTS Republic of Ireland celebrated the undoubted hit of lockdown, *Normal People*, in the company of the drama's location recordist Niall O'Sullivan and sound mixer Steve Fanagan. RTS Yorkshire highlighted regional productions and talent with a series of eight talks, including Julian Norton and Peter Wright from hit Channel 5 series *The Yorkshire Vet*.

Two centres, London and, in particular, Thames Valley, put on a number of technology events, reflecting the Society's traditional focus on broadcast engineering.

The Society is grateful for the support its centres received from broadcasters, production companies and universities in their regions. It would also like to express its gratitude for the hard work of the centre Chairs who stepped down during the year: Judith Winnan (Cymru Wales); Michael Wilson (Isle of Man); Caren Davies (Midlands); April Chamberlain (Scotland); and Tony Orme (Thames Valley).

Membership & volunteers

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

12 RTS MEMBERSHIP

Unsurprisingly, Covid-19 had an impact on RTS membership in 2020, although this was less severe than anticipated. The Full Membership total decreased by 263 to 4,767, a drop of 5% (there were 5,030 members in 2019 and 4,849 in 2018).

This decrease was primarily due to a

reduction in new people joining during the year: 363 joined, 589 fewer than in 2019. Conversely, the number leaving during 2020 was lower than the previous year: 631 in 2020, compared with 754 in 2019. This equates to a membership churn rate of 12.54% in 2020, compared with 15.54% the year before.

RTS Student Membership increased to 3,749 in 2020 (there were 3,541 in 2019 and 2,716 in 2018), which showed

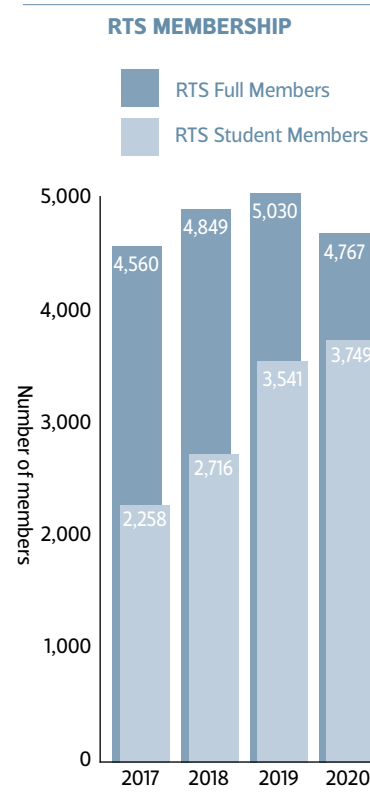


Joint RTS/ITV screening and
Q&A for *Flesh and Blood*

continued engagement with students during what must have been a difficult time for them.

Several new partnerships, especially in the digital environment, including the Edinburgh TV, Wildscreen and SMPTE 2020 festivals, contributed greatly to the benefits offered to members. Existing online benefits such as *Broadcast* and C21 subscription discounts, as well as the benefits of a free subscription to *Television* magazine, were popular with members.

The closure of H Club London was a loss of one of the Society's long-standing and valued benefits, but the continuation of benefit partnerships with The Square Club, The Colmore Club and Glasgow Art Club, despite the difficulty of operating such venues during the year, was a notable achievement. The Society plans to add a replacement venue within London to the benefit portfolio as soon as circumstances permit.



13 RTS 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.

14 RTS VOLUNTEERS

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

Financial support

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

15 PATRONS

The Society was delighted to welcome two Major Patrons, NTT Data and the Journalists' Charity. Three companies, CGTN, Red Bee Media and YMU, ended their support.

We were also grateful for the sponsorship of the RTS Television Journalism Awards by Avid, the RTS Programme Awards by Audio Network, the RTS

Student Television Awards by the Motion Content Group and the RTS Craft & Design Awards by Netflix.

IMG Studios, NFTS and Grass Valley sponsored the RTS Futures Television Careers Fair, while YouTube was the headline sponsors for the RTS Digital London Convention.

Owing to the pandemic, some Patrons

Panning for gold: *The Luminaries*, BBC



RTS Futures TV Careers Fair 2020

froze their donations in 2020. The RTS is optimistic that they will resume their support as restrictions ease and we are keeping in close contact with them.

The Society is grateful to all the Patrons and sponsors that have been able to support its mission and activities, despite the unprecedented circumstances.

16 FUNDRAISING ACTIVITIES

The Society's two wholly owned subsidiaries – RTS Enterprises Ltd, which organises awards events and conferences, and RTS (IBC) Ltd – saw their income reduced substantially this year due to the coronavirus pandemic. RTS Enterprises Ltd held a number of awards events and a digital conference during the year. RTS (IBC) Ltd holds an 18% interest in the IBC conference and exhibition.

17 IBC

The international broadcasting technology exhibition and conference, usually held in Amsterdam in September, was cancelled this year due to concerns for exhibitor and attendee safety, and its ability to deliver an event of the quality expected of IBC.

BETTER?
2018_

Our people



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

18 GOVERNANCE

The Board of Trustees met seven times in the course of the year (in February, March, May (two interim meetings), June, September (another interim meeting) and November). The Trustees have complied with their obligation to have regard to the Charity Commission's guidance on public benefit. The guidance is the benchmark against which the Society's activities are measured.

[Conference reception \(RTS London Conference 2018\)](#)

Attendance at Trustee meetings was as follows: Jane Turton (Chair), 7/7; Lynn Barlow, 7/7; Julian Bellamy, 6/7; Tim Davie, 3/6; Mike Green, 7/7; Yasmina Hadded, 1/1; David Lowen, 7/7; Anne Mensah, 2/6; Jane Millichip, 7/7; Simon Pitts, 7/7; Sarah Rose, 6/7; and Rob Woodward, 4/7.

The Trustees receive no remuneration for their work on behalf of the Society.

Governance review

At its AGM in June 2020, the Society approved a new set of Articles of Association. These were formally approved by



HRH The Prince of Wales, the Society's Royal Patron delivered a video message to the RTS Craft & Design Awards 2020

the Charity Commission on 17 July 2020. They are available for inspection at the Charity Commission and can be viewed on the Society's website.

During 2020, a further internal review of the Society's governance structure was carried out by the Honorary Secretary and the Honorary Treasurer and completed, with the approval of the Board of Trustees, in November 2020. The intention was to map the Society's documentation, processes and structure using the voluntary Code of Charity Governance as a benchmark and revise where appropriate.

The Honorary Treasurer conducted a survey of trustees' opinions and recommendations on the working of the Board. At its meeting in June 2020, the Board of Trustees agreed that its governance was fit for purpose but considered there would be merit in instituting some further measures.

Improvements agreed included a review of Trustee and Chair performance before reappointment, new role descriptions for Trustees and Officers, updated terms of reference for committees, further financial controls relating to regional centres following system changes, a revised scheme of delegation, a revised schedule of matters reserved for the board, improved induction for new Trustees, and training options for Trustees.

RTS Futures TV Careers Fair 2020





RTS CHIEF EXECUTIVE

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



CHAIR OF RTS TRUSTEES

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



VICE-CHAIR OF RTS TRUSTEES

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



RTS HONORARY SECRETARY

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



RTS HONORARY TREASURER

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



RTS TRUSTEE

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



RTS TRUSTEE

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



RTS TRUSTEE

Yasmina Hadded has been director of business affairs, original series, at Netflix since 2019 and was previously head of business affairs at Lookout Point.



RTS TRUSTEE

Jane Millichip has been chief content officer of Sky Studios since July 2020. Previously, she was MD of Sky's production and distribution arm, Sky Vision.



RTS TRUSTEE

Sinéad Rocks is Channel 4's first Managing Director for nations and regions and is the lead executive at the broadcaster's new National HQ in Leeds.



RTS TRUSTEE

Sarah Rose is chief operating and commercial officer, UK at ViacomCBS Networks International. She previously worked at Channel 4 and ITV.



RTS TRUSTEE

Rob Woodward is a media, technology and communication specialist, and is Chair of the Met Office. He was CEO of STV until 2017 and previously at Channel 4.

Introduction
and objectives

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and finance

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Royal Patron

HRH The Prince of Wales

Vice-Presidents

David Abraham

Dawn Airey

Sir David Attenborough OM CH
CVO CBE FRS

Baroness Floella Benjamin OBE

Mike Darcey

Greg Dyke

Lord Hall of Birkenhead

Lorraine Heggessey

Armando Iannucci OBE

Ian Jones

Baroness Lawrence of Clarendon OBE

David Lynn

Sir Trevor McDonald OBE

Ken MacQuarrie

Gavin Patterson

Trevor Phillips OBE

Stewart Purvis CBE

Sir Howard Stringer

Officers

Jane Turton, Chair of RTS Trustees

Simon Pitts, Vice-Chair of RTS Trustees

David Lowen, Honorary Secretary

Mike Green, Honorary Treasurer

Board of Trustees

Jane Turton (Chair)

Lynn Barlow

Julian Bellamy

Mike Green

Yasmina Hadded

David Lowen

Jane Millichip

Simon Pitts

Sinéad Rocks

Sarah Rose

Rob Woodward

Centres Council

Lynn Barlow, Chair, West of England Centre

Phil Barnes, Chair, London Centre

Fiona Campbell, Chair, Northern
Ireland Centre

Tony Campbell, Chair, East Centre

Agnes Cogan, Chair, Republic of
Ireland Centre

Stephanie Farmer, Chair, Southern Centre

Rick Horne, Chair, Devon and
Cornwall Centre

Kully Khaila, Chair, Midlands Centre

Tim Marshall, Chair, Thames Valley Centre

Will Nicholson, Chair, North East
and the Border Centre

Stephen O'Donnell, Chair, Scotland Centre

Jon Quale, Chair, Isle of Man Centre

Edward Russell, Chair, Wales Centre

Fiona Thompson, Chair, Yorkshire Centre
(North West Centre Chair TBA)

Committee Chairs

Archives

Dale Grayson

Awards Policy and Fellowship

David Lowen

Craft & Design Awards

Anne Mensah

Diversity

Angela Ferreira

Early Evening Events

Heather Jones

Education

Graeme Thompson

Programme Awards

Kenton Allen

RTS Futures

Alex Wootten

RTS Technology Bursaries

Simon Pitts

Student Television Awards

Siobhan Greene

Television Journalism Awards

Simon Bucks

Head Office

Chief Executive Theresa Wise

Finance Director Andrea Elsworth

Financial Controller Zahid Javed

Finance Manager Angela Sacre

Finance Assistant Liston Rodrigues

Corporate Development Manager Kasia Moleda

RTS Bursaries Administrator Anne Dawson

Bursary and Centres Liaison Co-ordinator Megan Fellows

Events

Events Manager Jo Sampson

Senior Events Co-ordinator Jamie O'Neill

Events Co-ordinator Kirsty Whittaker

Membership

Head of Membership Lewis Butcher

Membership Co-ordinator Ruqiya Ali

Publications

Editor, Television Steve Clarke

News Editor, Television Matthew Bell

Production and Design, Television Gordon Jamieson

Editorial Adviser Sue Robertson

Digital Team

Digital Editor Kate Holman

Digital Content Producer Imani Cottrell

Online Content Producer Harry Bennett

Online Content Producer Caitlin Danaher

National events

The RTS organised 80 national public events in 2020 and a further 105 through its local centres

January

- 21 January** RTS Early-evening event: In conversation with Ian Katz
- 30 January** RTS Early-evening event: *Brassic* screening plus Q&A

February

- 4 February** RTS Early-evening event: *Making a Monster* screening plus Q&A
- 12 February** RTS Futures: Television Careers Fair 2020
- 20 February** *Flesh and Blood* screening plus Q&A

April

- 8 April** RTS Bursary event: All3media Wednesday webinar
- 22 April** RTS Bursary event: All3media Wednesday webinar
- 29 April** RTS Bursary event: All3media Wednesday webinar
- 30 April** RTS Bursary event: How to break into TV: ITV talent team tips
- 30 April** RTS Futures: *We Hunt Together* screening plus Q&A (joint event with UKTV)

May

- 5 May** RTS Futures: Ask me anything
- 6 May** RTS Bursary event: All3media Wednesday webinar
- 11 May** RTS Futures: How to get into TV: The basic basics
- 13 May** RTS Futures: Working in a television production office workshop
- 14 May** RTS Bursary event: A day in the life: True Vision Yorkshire's response to coronavirus



RTS speaker:
Ian Katz, Channel 4

- 18 May** RTS event: In conversation with Sally Wainwright
- 20 May** RTS Bursary event: All3media Wednesday webinar
- 21 May** RTS event: Industry Impact of Covid-19
- 21 May** RTS Futures: *Making of Life and Birth* masterclass
- 26 May** RTS Futures: Getting started in the TV camera department
- 27 May** RTS Bursary event: Graduate session 1: Getting a foot in the door

June

- 1 June** RTS Bursary event: RTS Bursary students meet and greet
RTS Bursary Ambassador Ashley John Baptiste
- 2 June** RTS event: *Why we love...* property shows
- 4 June** RTS event: Lockdown viewing
- 4 June** RTS Futures: An introduction to mobile phone journalism
- 9 June** RTS Futures: The life of a presenter
- 9 June** Joint event: Mental wellbeing in the TV industry during Covid-19 and beyond (with The Film and TV Charity)
- 10 June** RTS Bursary event: Graduate session 2: My year at Sky News
- 11 June** RTS event: In conversation with Fran Unsworth
- 16 June** RTS Futures: Working in the TV art department
- 17 June** RTS event: Back in production
- 17 June** RTS Bursary event: Graduate session 3: Building a good CV
- 18 June** RTS Bursary event: Dave Castell, The Trade Desk
- 24 June** RTS Bursary event: Graduate session 4: What's so special about working in Scotland?



RTS Student Television Awards
winner, *Margin of Error*

July

- 1 July** RTS Bursary event: Graduate session 5: Kyle Shiels and Abi Freeman
- 2 July** RTS Futures: TV's global game
- 7 July** RTS Bursary event: Winning and delivering commissions, Craig Hunter, STV Productions
- 8 July** RTS Bursary event: ITV Studios: Getting into casting
- 8 July** RTS Futures: ITV talent manager Q&A
- 9 July** RTS event: TV brand cut-through re-envisioned
- 15 July** RTS Bursary event: BBC session: Tech students
- 21 July** RTS Bursary event: Behind the scenes at STV: Regional and national news, Steven Ladurantaye
- 22 July** RTS Futures: CV masterclass
- 23 July** RTS Futures: Vlogstar challenge online workshop (joint event with Media Trust)
- 30 July** RTS event: In conversation with James Purnell
- 30 July** RTS Futures: Getting into broadcasting (joint event with Screenskills)

August

- 20 August** RTS event: *Surviving Jeffrey Epstein*

September

- 17 September** RTS Digital Conference 2020: In conversation with Tim Davie
- 22 September** RTS event: Defining diversity: That's easy
- 24 September** RTS event: Winners, losers, own goals: Live sport in lockdown
- 26 September** RTS Digital Conference 2020: In conversation with Alex Mahon
- 28 September** RTS Futures: Working in continuing drama: *Coronation Street* and *Emmerdale*

October

- 1 October** Joint event: Making a drama out of a crisis (with Global Action Plan)
- 9 October** RTS Futures: Futures 48 film challenge (joint event with NETB)
- 13 October** RTS Digital Conference 2020: In conversation with Carolyn McCall
- 19 October** RTS event: Why we love... reality TV

- 19 October** RTS Digital Conference 2020: In conversation with Professor Lord Darzi and Dr Alan Karthikesalingam
- 21 October** RTS Futures: Getting started in the TV locations department
- 21 October** RTS Bursary event: RTS technology bursary induction
- 28 October** RTS Bursary event: RTS TV production bursary induction
- 28 October** RTS Bursary event: RTS bursary TV quiz

November

- 4 November** RTS Student Programme Masterclass: Documentary
- 4 November** RTS Craft Skills Masterclass: Cinematography
- 4 November** RTS Craft Skills Masterclass: Sound
- 4 November** RTS Craft Skills Masterclass: Editing
- 5 November** RTS Craft Skills Masterclass: VFX
- 5 November** RTS Student Programme Masterclass: Journalism
- 5 November** RTS Student Programme Masterclass: Drama
- 5 November** RTS Student Programme Masterclass: Daytime and Entertainment
- 17 November** RTS Digital Conference 2020: In conversation with Cécile Frot-Coutaz
- 25 November** RTS Bursary event: From linear to connected TV, Dave Castell, The Trade Desk

December

- 1 December** RTS Digital Conference 2020: In Conversation with Gary Davey
- 2 December** RTS Bursary event: What happened next? Mentoring
- 3 December** RTS Futures: Can TV save the planet?
- 3 December** RTS event: *Death in Paradise* Q&A
- 7 December** Joint event: Steve Hewlett Scholarship event: Broadcasting in crisis part one (with the Media Society)
- 8 December** Joint event: Steve Hewlett Scholarship event: Broadcasting in crisis part two (with the Media Society)
- 12 December** RTS Futures: Kick-start your career in motion graphics and VFX
- 16 December** RTS event: RTS Christmas special: TV's most memorable political moments
- 16 December** RTS Bursary event: RTS bursary Christmas catch-up



Sex Education, Netflix

Centre reports

The RTS in the nations and regions

CYMRU WALES

In 2020, the centre held six events, three in person and three online. In both 2018 and 2019, it put on 10 events.

The year began with an advance screening of the first episode of series 2 of Netflix drama *Sex Education*, which is filmed in Wales, followed by a Q&A with the director, producer and other crew. The event was jointly held with Bafta Cymru.

The centre held its RTS Cymru Awards, which included industry categories, as well as the long-running student awards, in February at Cineworld, Cardiff. TV presenters Sean Fletcher and Ruth Wignall hosted the ceremony, which attracted an audience of 175 (in 2019, there were 160 at the University of South Wales Atrium in Cardiff).

When the pandemic put an end to live events, the centre decided to focus on a few, large online events and offer a voice to the industry. The first, “Broadcasting in Wales: Lockdown and beyond”, took place in June and featured Rhodri Talfan Davies from BBC Wales, Phil Henfrey (ITV Wales) and Owen Evans (S4C).

The centre was honoured when S4C asked it to host a discussion with its Chair, Rhodri Williams, which was streamed from the broadcaster’s Llanelli studios in October. The following month, the centre interviewed Welsh presenter Owain Wyn Evans about his career, which has taken him from being a children’s presenter on S4C to giving the weather reports for *BBC North West Tonight*.

Judith Winnan stepped down after three very successful years as Chair of the centre in March.

Edward Russell, Chair

DEVON AND CORNWALL

The centre held two events during the year, both online, compared with four in both 2018 and 2019.

With some careful planning and effort from Neil Edwards and his team, we were able to put on our Student Television Awards, which were celebrating their 25th year, online in May. Hosted by the Plymouth-based brothers Pasha and Uzzi from E4's *Tattoo Fixers*, the awards saw Falmouth University win four of the five main prizes.

Another online session quickly followed, a Q&A on the impact of Covid-19 and the lockdown on the region's BBC newsroom, and the post-production and camera departments of Twofour. Hosted by Simon Willis, with Daisy Griffith from BBC South West's *Spotlight* and Rick Horne, head of facilities at Plymouth-based Twofour, it was one of the first RTS Zoom events.

Rick Horne, Chair



Captain Sir Tom Moore

EAST

During 2020, the centre held five events, four physical and one online (there were eight in 2019 and five in 2018). The first, in January, was a well-attended networking event in Norwich, followed, the next month, by a fascinating interview with Chloe Thomas, director of *Victoria and Harlots*, in Cambridge.

In March, a week before lockdown, the centre held its RTS East Awards, covering professional and student categories. The ceremony, which attracted an audience of 120 (there were 130 in 2019 and 160 in 2018), was hosted by Becky Jago, co-presenter of *ITV News Anglia*, and Stewart White, who presents regional BBC news programme *Look East*, at the Assembly House in Norwich.

At the centre's first virtual event in November, "Captain Tom: The inside story of a lockdown megastar", *ITV News Anglia* reporter Rebecca Haworth revealed how she broke the good-news story of the first lockdown, Captain Tom's charity walk.

Tony Campbell, Chair

ISLE OF MAN

The centre ran three events, one physical and two online, during 2020, the same number as in its first full year of operation, 2019.

In January, the centre had an RTS stand at the Isle of Man Careers Exhibition in Ballakermeen High School, Douglas, and talked to more than 40 students interested in working in television, both in front and behind the camera. Sam Bowers from RTS Futures, and filmmaker and lecturer Athena Mendis also discussed the opportunities available to young people in the media industry. >

Prominent lockdown TV: *Tiger King*, Netflix



LONDON

➤ RTS Isle of Man's maiden Zoom event in early May, "The new news: How journalists are covering Covid in the Isle of Man", brought together three of the island's leading journalists: the BBC's Alex Bell; Josh Stokes from ITV; and PMC TV correspondent Paul Moulton. All three had attended the Manx Government's coronavirus briefings.

In October, the centre put on "ITV News and the Isle of Man", which again featured Stokes, this time in the company of Granada's head of news, Lucy West. Moulton, who is also secretary of RTS Isle of Man, chaired the event.

I would like to thank the committee and outgoing Chair Michael Wilson for their work and support this year.

Jon Quayle, Chair

The year saw the centre move much of its programme of events online and launch the RTS London Podcast. In total, it hosted 17 events, as well as helping (with RTS Yorkshire) to organise two outings for the RTS Nations and Regions Quiz. Four of these 19 events were held in person, the remainder were online. The centre held 13 events in 2019 and 14 in 2018.

It partnered with a variety of organisations throughout the year, including Deloitte, The Children's Media Foundation, the RTS Archives Group, Access:VFX, the DTG, the IET, IBC and the DPP. Online reach for the events was in excess of 12,000 streams – 11,500 views on YouTube and 875 downloads of the podcast.

The year started conventionally enough with "Are the kids alright? The future of children's TV" at the University of Westminster.

The next two events were part of a

short series of events held at Deloitte: "The future of TV" looked at how technology and audience behaviour might shape TV over the coming decade, while "The future of the BBC", chaired by Roger Bolton, looked at the challenges facing the corporation. "Protecting our TV heritage" in March was the centre's final in-person event of the year.

The Student Television Awards were

live-streamed in the week before the first lockdown. May's "Standing out while staying in" was a joint panel session with Access:VFX. In the same month, "Lockdown TV: What people watch", with contributions from Barb and ThinkBox, was the centre's first pre-recorded session.

In early June, the centre joined with the DTG for "Lockdown TV tech". The following week, it put the spotlight on Sky Arts' ➤

Flirty Dancing,
Channel 4



► *Portrait Artist of the Week*, with a panel that included presenter Joan Bakewell and channel head Phil Edgar-Jones. At the end of the month, the centre celebrated the 60th anniversary of the opening of Television Centre with a programme combining rare archive footage, recollections from Philip Schofield and cameraman Roger Bunce, and the participation of the BBC's head of history, Robert Seatter. It was the year's most popular event for the centre, with more than 3,000 views to date.

In July, "It's all about the sound" featured a pre-recorded interview with the winner of the Lifetime Achievement Award at the RTS Craft & Design Awards, sound supervisor Michael McCarthy. At a live YouTube session in August, "AI in lockdown: An indie's innovation", Arrow Media International revealed how it had been using artificial intelligence to source footage for shows.

September saw "And they say engineers are boring!", a guided online tour through the history of broadcast TV tech

from the inimitable Norman Green. In October, the centre looked at the IBC's Accelerator programme.

"How to survive in streaming", in October, included panellists from London, Germany and the US, and was followed by "2020 Vision: The view from the DPP" a month later. The programme of events for the year concluded with a session on Channel 4 show *Flirty Dancing*, hosted by super-fan Gaby Roslin.

Phil Barnes, Chair

MIDLANDS

During the year, the centre put on six events, one physical and five online (there were 14 in 2019 and 18 in 2018).

In March, the centre held an "Anatomy of a hit" event in Birmingham, focusing on one of the country's biggest shows, *I'm a Celebrity... Get Me Out of Here!*. Hosted by Heart's Kevin Hughes, the panel included Richard Cowles, director of entertainment at ITV Studios.

Later that month, the centre's Student Awards moved online and Sir Lenny Henry again put his name to a special award.

In June, "Emerging out of lockdown and beyond" featured BBC Daytime commissioner Lindsay Bradbury, Optomen TV's Sarah Eglin and production executive Sabrina Ferro talking about production during lockdown. ►

› At the end of July, the centre put on a *Dancing on Ice* masterclass on Zoom. Hosted by Richie Anderson, the event offered an insider's view of working on the hit entertainment show.

In September and December, the centre took part in the RTS Nations and Regions Quiz, offering a round of questions on the Midlands.

The annual Careers Fair returned for a third year in October, but this time online. Held over four days and sponsored by the National Film and Television School, the fair brought together people from across the world of TV for 20 hours of live-streamed sessions, masterclasses and workshops. Talent who took part included *Line of Duty* creator Jed Mercurio, BBC Sport director Barbara Slater and BBC cricket presenter Isa Guha. The centre also visited the set of BBC One daytime drama *Doctors* in Birmingham. The fair attracted 1,560 unique attendees over the four days, compared with 900 in 2019 and 600 in 2018.

In November, the Midlands TV Awards were broadcast live from BBC Birmingham. The ceremony was hosted by TV presenter Tim Warwood, *Strictly Come*



Dancing's Alan Dediccoat provided the voiceover and Steven Knight gave the welcome. The Baird Medal was presented to *Coronation Street's* Sue Nicholls, and the BBC, Channel 4, Create Central and Film Birmingham supported the awards.

I stepped down as Chair in December and left the committee. What an

experience it has been. I have had the privilege of working with some phenomenal people and I thank each and every one of you for your support and contribution to the region via the RTS. Kully Khaila has taken over as Chair and I wish him all the success in the role.

Caren Davies, Chair

*Dancing
on Ice,*
ITV

NORTHERN IRELAND

During the year, the centre held one physical and five online events, making six in total. The centre organised 11 events and one visit in 2019, and there were 12 events and 1 visit in 2018.

The centre kicked off 2020 with a networking event in partnership with Media Therapy, attended by more than 90 people from across the sector, including guest appearances by Jed Mercurio and Vicky McClure, respectively the creator and star of *Line of Duty*.

In July, the centre held a virtual Student Awards on Facebook Live, hosted by UTV's Eden Wilson. Later the same month, the writers of the BBC's hit drama *The Salisbury Poisonings*, discussed the writing process and how their experience in the newsroom shaped the script.

An RTS Futures Northern Ireland event in September, "Hit TV programme to binge-worthy podcast", saw Lily Ames from Chalk and Blade discuss the BBC Sounds podcast series *Obsessed with...* The centre participated in the RTS ›

› Nations and Regions Quiz in September and provided a Northern Ireland questions segment.

In October, a workshop, “Returning to work post-lockdown”, featured David Mitchell and Abbie Long from MMW Legal, who answered questions on how best to manage returning to work. This was a closed event.

Later the same month, “Digital Cities Virtual: The key to TV development” saw Waddell Media’s Jannine Waddell and RTS Futures NI discuss how BBC & RTÉ’s *Gardening Together with Diarmuid Gavin* was turned from an idea into a hit.

Patrick Kiely hosted the online ceremony of the RTS NI Programme Awards in November, which received a record 96 submissions. It featured a thank you speech from the Brian Waddell Lifetime Achievement recipient, actor Michelle Fairley.

Vikkie Taggart, Chair

NORTH EAST AND THE BORDER

During the year, the centre held five events, three in person and two online. It put on six events in 2019 and 12 in 2018.

The centre’s year began in February with a digital imaging masterclass at the Tyne-side cinema. Presented by Caden Elliott, the event covered the history, roles and expectations of a digital imaging technician.

Later that month, the centre’s Annual Awards ceremony took place at the Newcastle Gateshead Hilton, hosted by local comedian and writer Jason Cook, with the assistance of the voice of *Strictly Come Dancing*, Alan Dedicoat. An audience of 400 (the same number as in 2018 and 2019) saw long-running CBBC drama *The Dumping Ground* pip ITV drama *Vera* at the post to win the coveted Drama



award. The RTS centre also presented student awards at the ceremony.

In October, the centre hosted, with RTS Futures, the “Futures 48 Film Challenge”, which set aspiring film-makers the task of making a three-minute short in two days. Centre committee member Daymon Britton was the driving force behind this event.

Finally, in December, the centre hosted its annual quiz.

Will Nicholson, Chair

The Dumping Ground, BBC



The A Word, BBC

NORTH WEST

During 2020, the centre held four physical and five online events, making nine in total. In 2019, it put on 14 events (there were 12 in 2018).

The year started with a January masterclass from Frank Spotnitz, the writer and executive producer of *The X-Files*.

In February, the centre held another successful RTS North West Student Awards, this year hosted by BBC Sport presenter Sally Nugent. More than 250 students (a similar number to previous years), lecturers, family and friends attended the event at The Lowry in Media City, Salford. Earlier in the day, 150 students (there were 200 in 2019) attended the RTS North West Student Conference.

The centre's final in-person event of the year was in early March when actor Christopher Eccleston and writer Peter Bowker discussed their work together over the years, including BBC One drama *The A Word*.

While the Covid-19 restrictions led to the cancellation of some events, such as the RTS North West Annual Big Quiz

and the annual TV awards in November, a number were held online, mainly through the RTS North West Facebook page.

In April, the centre hosted a live Q&A with acclaimed TV writer Russell T Davies and a session on lockdown drama *Dun Breedin'* with creator and star Julie Graham, actors Angela Griffin and Denise Welch, and director Robin Sheppard.

In June, BBC *Breakfast's* Naga Munchetty spoke to Salford-born actors Christopher Eccleston and Pooky Quesnel, who starred in the *The A Word*, and its writer, Peter Bowker.

Mike Bartlett's new Manchester-filmed drama *Life* was the subject of a panel discussion in September. Bartlett appeared with cast members Alison Steadman, Adrian Lester, Victoria Hamilton Calvin Demba and Melissa Johns.

In November, Don Warrington, Sally Lindsay and writer Chris Heath discussed *The World According to Grandpa*, Channel Five's new children's show.

The centre would like to underline the major contribution of our events manager Rachel Pinkney in ensuring the smooth running of a large number of productions held over the last 12 months – and, indeed, for the past few years.

Richard Frediani, Chair

REPUBLIC OF IRELAND

The centre held four events during the year; two were physical and two online. There were nine events in 2019 and eight in 2018.

At the beginning of the year, the centre worked with Virgin Media and the Dublin International Film Festival to showcase some of its past and present Student Television Awards winners during the festival.

In February, the centre hosted an evening with sailor, adventurer and sometime film-maker Enda O’Coineen. The following month, it hosted its Student Television Awards at RTÉ in Dublin in front of an audience of 80 (there were 138 in 2019).

In June, the centre held its first Zoom webinar, featuring the undoubted hit of lockdown, *Normal People*. The event discussed the art and craft of the drama’s sound in the company of location recordist Niall O’Sullivan and sound mixer Steve Fanagan.

In August the centre sadly accepted



the resignation, for family reasons, of former Honorary Secretary Marie Penston Graham, an invaluable and all-but-irreplaceable committee member, who had run our Student Television Awards for many years.

In October, “Laughter in a time of lockdown” looked at the extremely successful Comic Relief telethon put on by RTÉ with the show’s producers Clare and Michael Hughes.

[Agnes Cogan, Chair](#)

[RTS Scotland’s Student Television Awards were held at Glasgow’s Everyman Cinema](#)

SCOTLAND

The centre held five events, four physical and one online, during the year (there were eight in 2019 and nine in 2018). The first event of the year celebrated Burns Night at the Glasgow Arts Centre in January. The following month, the Student Television Awards, sponsored by STV and hosted by STV entertainment reporter Laura Boyd, were held at the Everyman Cinema in Glasgow. The awards drew an audience of 100, compared with 93 in 2019.

At the end of February, the centre hosted “The network speaks” at Channel 4’s new Glasgow hub. This event was held in partnership with the Creative Diversity Network and was one of a series of events taking place at RTS centres across the UK that looked at regional solutions to the lack of diversity within the television industry.

In early March, the centre celebrated International Women’s Day 2020, in partnership with WFTV Scotland, by hosting a panel discussion and networking session >

The RTS Southern Awards 2020 were held just before the first lockdown

SOUTHERN

› at the Royal College of Physicians and Surgeons of Glasgow.

The RTS Scotland Awards were held online in early June, and hosted by actor, singer and comic Karen Dunbar. An inaugural Judges' Award went to BBC Scotland to mark the extraordinary achievements in its first year.

2020 has been a transitional period for the centre, with a number of changes to officers, including the Chair, April Chamberlain, who stepped down in September.

The second cohort of 10 STV/RTS Bursary Scholars has been recruited and the centre has welcomed and encouraged them to participate in its activities.

Stephen O'Donnell, Chair

During 2020, the centre held four physical and one online event, making five in total. In 2019, it also put on five events (there were six in 2018).

In February, more than 150 students from Bournemouth, Winchester and Solent universities attended the centre's "Meet the professionals" event. Hosted at Bournemouth University and chaired by Gordon Cooper, the event boasted a panel of 15 professionals, ranging from those at the start of their careers to senior television executives.

The following month, the centre held its annual Southern Awards, which featured both professional and student categories. *ITV News Meridian* anchor Fred Dinenage and *South Today* presenter Sally Taylor hosted the awards, which were also streamed live. Coronavirus affected the numbers inside the Winchester Guildhall (170, compared with 240 in 2019 and 245 in 2018), but this was compensated for by 7,500 views of the coverage online. The awards were sponsored by Bournemouth University,



Arts University Bournemouth, Solent University, and supported by BBC South and ITV Meridian.

Later the same month, at "In conversation with Dan Snow", the popular presenter and historian discussed his TV career and his online channel History Hit TV.

In July, "Cracking the format: Alchemy or science" featured a strong panel of industry professionals with many years

of expertise in developing TV formats. They included Ricochet director of programmes Rob Butterfield and executive producer Heather Lamb, who discussed their hit BBC One show *The Repair Shop*.

The centre's usual autumn events, "Working in journalism" and the "Freelancers fair", were postponed due to coronavirus.

Stephanie Farmer, Chair

THAMES VALLEY

During the year, the centre held two events in person and a further 10 online, making 12 in total (there were five in 2019 and eight in 2018).

At the centre's first event of the year in January, "21st-century film", Adrian Bull and John Mahtani, co-founders of Cinelab London, argued that the demand for higher-quality content has led to a resurgence in film. Members also had the opportunity to visit the Cinelab film processing and scanning facilities.

In early March, students and industry professionals gathered at the University for the Creative Arts in Farnham, Surrey to learn how to land a technical role in television.

The centre's first online event, "News in the new norm" in April, saw Morwen Williams and Robin Pembroke outline how BBC News had responded to the challenges of reporting during lockdown, not least by using smartphones. The following month, "Get your mojo working" offered a masterly exposition by the BBC



RTS Thames Valley's annual colloquium was devoted to eSports

Academy's Marc Settle on how to tell a story on a smartphone.

In June, "The future of the TV audience" discussed how production teams dealt with the absence of studio audiences and stadium crowds during lockdown.

With the cancellation of NAB and IBC, "The future of trade shows" in July looked at what the future might look like from the point of view of exhibitor and attendee.

In September, the centre's annual colloquium was held virtually on three consecutive evenings. This year, the

event looked at "eSports for broadcasters", a rapidly emerging sector that in 2019 reached over 400 million viewers worldwide.

In November, Thames Valley hosted "Keeping ahead of the game", a fascinating anecdotal hour with Jeff Foulser, one of the UK's foremost TV sport executives who has built Sunset+Vine into one of the most successful sports production companies in the world.

The centre rounded off the year with two events in December: "In celebration

of subtitling" and "Carols from King's". The latter looks at how the BBC put on its annual celebration of choral music, despite the coronavirus restrictions.

During the year, Tony Orme stepped down as Chair to focus on his PhD. The centre is hugely appreciative of the work he has put in to developing RTS Thames Valley.

Tim Marshall, Chair

WEST OF ENGLAND

The centre held three physical and five online events during 2020, making eight in total (there were 11 in 2019 and nine in 2018).

“The network speaks”, hosted in partnership with the Creative Diversity Network, visited Bristol in late January. It was one of a series of events taking place at RTS centres addressing the lack of diversity in TV.

The winners of the RTS West of England Student Awards were announced in February at an awards ceremony at The Everyman Cinema in Bristol, which attracted an audience of 95 (there were 110 in 2019). The University of the West of England won in four of the five categories, while the Drama award went to the University of Gloucestershire.

Later that month, the centre hosted a screening of new ITV detective drama *McDonald & Dodds*, followed by a Q&A session featuring the show’s creator Robert Murphy and one of its stars, Jason Watkins.

At the centre’s first digital event in July, “Light at the end of the tunnel”, regional indies talked about how they had coped with the coronavirus lockdown. It featured: Grant Mansfield CEO of Plimsoll Productions; Mike Jenkins from Blak Wave; True to Nature CEO Wendy Darke; and a voice from the broadcasters, Channel 4’s Sacha Mirzeoff.

In September, thanks to the efforts of Glenn Rainton, George Panayiotou and Gabe Weitz, the centre revealed the winners of its annual awards during a one-hour show. Netflix documentary *Last Breath*, which tells the story of a diver who survived being trapped 100 metres under the sea with only minutes of breathable air remaining, scooped four awards. Comedian Deborah Frances White presented the awards for the second year running and Evolutions Bristol was the principal sponsor.

In October, the centre partnered with Wildscreen for two sessions about storytelling; one with award-winning drama writer, Jeff Pope; the other with Aardman.



Locked In: Breaking the Silence, a life-affirming documentary for BBC Four’s Storyville strand, was the focus of the centre’s final event of the year. Lynn Barlow talked to the film’s director, Xavier Alford, Storyville commissioning editor Mandy Chang and editor Colette Hodges.
Lynn Barlow, Chair

RTS award winner *Last Breath*



YORKSHIRE

During the year, the centre held 12 events, one physical and 11 online. The centre put on eight events in 2019 and seven in 2018.

In February, the centre held its Student Television Awards, hosted by *BBC Look North* presenters Luxmy Gopal and Shirley Henry, attracting an audience of 300 people to Leeds College of Music (there were 350 at the awards in 2019).

Over the summer, the centre produced a series of eight “RTS Yorkshire Talks” with key figures from the regional TV industry. Anna Hall from Candour Productions talked about the rapid turnaround film her company made for Channel 4, *A Day in the Life of Coronavirus Britain*. Centre Chair Fiona Thompson also spoke to Jo Schofield from The Film and TV Charity; Andrew White, series producer and presenter of *Walks Around Britain*; Air TV director Matt Richards; Julian Norton and Peter Wright from hit Channel 5 series *The Yorkshire Vet*; *Call the*

Gok Wan, presenter of *Say Yes to the Dress Lancashire*, TLC

Midwife writer Lisa Holdsworth and True North development executive Jo Haddock about *Say Yes to the Dress Lancashire*.

Sally Wainwright and BBC One drama *Gentleman Jack* enjoyed a successful evening at the RTS Yorkshire Awards in November, winning five prizes between them. The online ceremony was hosted by TV presenter Helen Skelton from The Hepworth Wakefield, and featured special guests including Alex Brooker, Steph McGovern, Amar Latif and Richard Madeley. Candour Productions, Daisybeck Studios, True North Post and Universal Production Music sponsored the awards.

Finally, the centre worked closely with RTS London Chair Phil Barnes to put on the RTS Nations and Regions Quiz, in September and December.

Fiona Thompson, Chair

Part Two

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 East, Isle of Man, Devon and Cornwall, London, Midlands, North East and the Border, North West, Northern Ireland, Republic of Ireland, Scotland, Southern Counties, Thames Valley, Wales, West of England and Yorkshire.

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



Personal finance journalist and
broadcaster Martin Lewis OBE

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

- The Chair of the Board of Trustees
- The Vice chair of the Board of Trustees
- The Honorary Secretary
- The Honorary Treasurer
- One Person elected by the Principal Patrons Group
- One person elected by those members of the Centres' Council who represent centres in Scotland, Wales, NI and the Rol
- One person elected by those members of the Centres' Council who represent centres in England
- Such numbers (not exceeding six) of additional persons co-opted by the Board of Trustees as the Board of Trustees may from time to time decide.

All Trustees are appointed for three-year terms, renewable for a further two terms subject to Trustee review of performance at each renewal.

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. The Trustees reviewed the Society's governance arrangements during the year, further detail is provided on [page 51](#).

Royal Patron and Vice-Presidents

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

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

Pay policy for senior staff

The Directors consider the board of directors, who are the Society's Trustees, and the Chief Executive, Theresa Wise,

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

The Chief Executive's total remuneration consists of a fixed element (which is reviewed annually) and a performance-related element. The fixed element for 2020 was £175,000 (2019 – £175,000) and the performance-related element remained up to one-seventh of salary (a maximum of £25,000).

The bonus objectives are reviewed annually to provide stretching targets that contribute to the achievement of the Society's strategic objectives. In 2020, the financial targets were not achieved due the effect of Covid-19 on the Society's activities. The non-financial targets were achieved but, in view of the financial situation, Theresa Wise waived her entitlement to any bonus, accordingly the bonus award as a percentage of salary in 2020 was nil% (2019 – 12.9%).

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, controls and mitigations are summarised below:

Risk	Control and mitigation
Loss of income from Patrons	<ul style="list-style-type: none"> ■ Account management of Patron relationships ■ Patrons represented on Board ■ CEO has a remit to address stakeholder expectations ■ Addition of new Patrons ■ Alternative events and methods of communication to engage Patrons during pandemic
Loss of income from conferences and events	<ul style="list-style-type: none"> ■ Strong methodology for programme development and marketing ■ Sponsor and Society responsibilities clearly defined ■ Society retains editorial control ■ Ensure maximum coverage for sponsor when events are adapted online
Loss of income from IBC	<ul style="list-style-type: none"> ■ Representation on IBC Board ■ Regular updates on progress towards a 2021 event ■ Focus on core business ■ IBC management present annually to Trustees
Economic impact on media industry revenues, particularly in light of Covid-19	<ul style="list-style-type: none"> ■ Reserves position ■ Coronavirus Business Interruption Loan to be drawn down in 2021 ■ Society now represents a broader section of the industry ■ Strategic review planned for 2021
Data protection and cyber security	<ul style="list-style-type: none"> ■ No customer financial details are held on RTS databases ■ IT security audits ■ GDPR controls and training
Awards quality control	<ul style="list-style-type: none"> ■ Use of mature third-party software ■ Well-managed and high-calibre jury system ■ Data entry and voting double checked ■ Jury guidelines regularly reviewed

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

The Society has invested surplus funds with an investment manager, Sarasin & Partners, who provides monthly performance updates and presents 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.

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

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

Activities 2020

During the year the coronavirus pandemic resulted in the suspension of face-to-face courses, exhibitions and events after March 2020. The Society, both nationally and regionally, successfully pivoted the majority of its annual and monthly events online at lower cost but with substantially reduced income.

A large number of events were produced to fulfil the Society's strategic and charitable objects, many attracting larger audiences online than had been customary for a physical event. 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, all of whom adapted enthusiastically to remote delivery.

The prohibition of face-to-face events is expected to continue well into 2021.

The suspension of exhibitions and conferences worldwide led to the cancellation of IBC in September 2020. Management took steps to reduce costs and safeguard cashflow in anticipation of a return to conference activity in 2021.

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 general or free reserves to enable the Society to properly plan its activities and cope with unforeseen circumstances.

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 structure of television, broadcasting and related audio-visual enterprises remains dynamic, as the ease of digital transport and copying, and the proliferation of new delivery channels and reception devices continues unabated. The impact of the current pandemic has led to business models being reassessed. The organisations that are currently the Society's main funders are responding to market changes in different ways and this

may impact on one of our major sources of revenue.

The future of events-based businesses is uncertain in the current environment and this will also impact the Society's revenues.

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

The Board of Trustees consider that an appropriate minimum level of free reserves to provide short term financial resilience is 12 months average expenditure of the Society excluding subsidiaries – equivalent to £2.4m (2019: £2.8m) at current levels.

In order to support the Society's current plans, future objectives and development, the Board of Trustees has also set a maximum level of free reserves to be held representing four years' average annual expenditure of the Society excluding subsidiaries. Based on the results for the two years

ended 31 December 2020, the Society's reserves policy would stipulate a maximum amount of free reserves of no more than £9.6m (2019: £11.2m).

The level of free reserves as at 31 December 2020 was £7.5m and it is the Board of Trustees' anticipation that free reserves may reduce in the short term as the effects of Covid-19 continue to be felt and in the coming years as our strategic plan beds in.

In 2018, in recognition of the Society's commitments to its current cohorts of bursary recipients, a new fund which now stands at £159,000 (2019: £183,000) was designated from general reserves to provide for amounts promised under the bursary schemes. This fund is called the "Bursary Fund" and will be maintained at the level of the Society's current bursary obligations.

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

Funding sources

The principal funding sources during the year were patron donations, membership fees and investment income. The profits from the charity's subsidiaries were significantly reduced due to restrictions placed on trading by the Covid pandemic.

The charity's wholly owned subsidiaries, RTS Enterprises Ltd and RTS (IBC) Ltd, gifted profits of £7,538 (2019: £197,849) and £333 (2019: £1,556,927) respectively. The funds gifted are used by the charity to meet its charitable expenditure. The Trustees anticipate that the performance of both subsidiaries will return to normal levels when current restrictions are lifted.

Voluntary income remains an invaluable source of income for the charity. During the year, income from Patrons was £511,228 (2019: £691,605).

During the year, the Society agreed a loan, under the Coronavirus Business Interruption Loan Scheme, with its bankers, which will be drawn down in the second half of 2021. The Society has provided security against this loan in the form of a fixed and floating charge over all of its assets.

Investment powers, policy and performance

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

In line with the Society's investment policy the Trustees have appointed an investment manager to ensure a reasonable return is generated on free reserves, allied to an acceptable appetite for risk bearing in mind liquidity considerations. The Trustees have not invested further funds with the investment manager in 2020 (2019: £128,000). Investment income of £164,633 was earned in the year (2019: 162,947). The fair value of the fund at 31 December 2020 was £5,405,053 (2019: £5,094,283), which is a surplus over cost of £1,022,109 (2019: £713,993).

As at the year-end, the group had cash balances of £2,411,455 (2019: £2,929,253) of which £2,349,427 (2019: £2,664,941)

was held on deposit, generating interest income of £3,141 (2019: £5,770) over the course of the year.

In the consolidated statement of financial position an investment of £54,000 (2019: £54,000) is shown representing an 18% interest in the International Broadcasting Convention. This investment generated a surplus of £4,427 (2019: £1,576,801) during the year, which is included in funding sources above, and the Board of Trustees anticipates the return on this investment to increase once exhibitions recommence.

4 Plans for future periods

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

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

5 Administrative details

Patron

HRH The Prince of Wales

Vice Presidents

David Abraham

Dawn Airey

Sir David Attenborough OM CH CVG CBE FRS

Baroness Floella Benjamin OBE

Mike Darcey

Greg Dyke

Lord Hall of Birkenhead

Lorraine Heggessey

Armando Iannucci OBE

Ian Jones

Baroness Lawrence of Clarendon OBE

David Lynn

Sir Trevor McDonald OBE

Ken MacQuarrie

Gavin Patterson

Trevor Phillips OBE

Stewart Purvis CBE

Sir Howard Stringer

The Trustees of the charitable company (“the charity”) are its Trustees for the purposes of charity law and throughout this report are collectively referred to as the Board of Trustees. As set out in the

Articles of Association, the Chair of the Board of Trustees is elected by the Board of Trustees for a three-year term. The Trustees serving during the period of the report and up to the date of signature of the financial statements are as follows:

Chair of the Board of Trustees

Jane Turton

Vice-Chair of the Board of Trustees

Simon Pitts

Honorary Secretary

David Lowen

Honorary Treasurer

Mike Green

Board of Trustees

Lynn Barlow

Julian Bellamy

Tim Davie (resigned 1 December 2020)

Mike Green

David Lowen

Jane Millichip

Anne Mensah (resigned
28 September 2020)

Simon Pitts

Sarah Rose

Jane Turton

Rob Woodward

Yasmina Hadded (appointed
1 December 2020)

Chief Executive

Theresa Wise

Standing Committees of the Board of Trustees

Audit Committee

Jane Millichip (Chair)

Lynn Barlow

Mike Green

Remuneration Committee

Simon Pitts (Chair)

Mike Green

David Lowen

Sarah Rose

Charity number 313728

Company number 00249462

Registered office

3 Dorset Rise, London EC4Y 8EN

Auditor Arram Berlyn Gardner LLP

30 City Road, London EC1Y 2AB

Bankers National Westminster Bank PLC

PO Box 11302, 332 High Holborn,

London WC1V 7PD

Auditor

Arram Berlyn Gardner LLP will be proposed for reappointment as auditors at the forthcoming Annual General Meeting subject to the conclusion of a tender process to ensure appropriate corporate governance.

Statement of Trustees' responsibilities for the year ended 31 December 2020

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

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

those financial statements, the Trustees are required:

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

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

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the Society's website. Legislation in the

United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Disclosure of information to auditor

In so far as the Trustees are aware:

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

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

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

J Turton, Trustee **Dated 22 March 2021**

Independent auditor's report to the trustees of Royal Television Society

Opinion

We have audited the accounts of Royal Television Society (the "parent charitable company") and its subsidiaries (the "group") for the year ended 31 December 2020 which comprise the Group Statement of Financial Activities, the Group and Parent Charitable Company Statement of Financial Position, the Group Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK

and Republic of Ireland” (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the group’s and the parent charitable company’s affairs as at 31 December 2020 and of the group’s incoming resources and application of resources, including its income and expenditure, for the year then ended;
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- Have been prepared in accordance with the requirements of the Companies Act 2006 and the Charities Act 2011.

Basis for opinion

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

responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees’ use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity’s ability to continue as a going concern for a period of at least 12 months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditor’s report thereon. The Trustees

are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

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

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

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

Responsibilities of Trustees

As explained more fully in the statement of Trustees' responsibilities, the Trustees, who are also the directors of the charity for the purpose of company law, are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, the Trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud.

The extent to which the audit was capable of detecting irregularities, including fraud

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud

and non-compliance with laws and regulations, was as follows:

- The engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- We identified the laws and regulations applicable to the charitable company through discussions with Trustees and other management, and from our commercial knowledge and experience of the industry in which it operates;
- We focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the charitable company, including the Companies Act 2006, the Charities Act 2011 and taxation legislation;
- We assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and inspecting relevant correspondence; and
- Identified laws and regulations were communicated within the audit team regularly and the team remained alert to instances of non-compliance throughout the audit.

We assessed the susceptibility of the charitable company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- Understanding the business model as part of the business and control environment
- Making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud; and
- Considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- Performed analytical procedures to identify any unusual or unexpected relationships;
 - Tested journal entries to identify unusual transactions;
 - Assessed whether judgements and assumptions made in determining the accounting estimates set out in note 2 were indicative of potential bias; and
 - Investigated the rationale behind significant or unusual transactions.
- In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:
- Agreeing financial statement disclosures to underlying supporting documentation;
 - Reading the minutes of meetings of those charged with governance;
 - Enquiring of management as to actual and potential litigation and claims; and
 - Reviewing documentation and enquiring of management for any potential non-compliance with laws and regulations.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations

are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the directors and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

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

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and to the charitable company's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's members and its trustees those matters we are

required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members as a body and the charitable company's Trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Paul Berlyn FCA (Senior Statutory Auditor)

for and on behalf of

Arram Berlyn Gardner LLP Chartered Accountants Statutory Auditor

30 City Road
London
EC1Y 2AB

Dated 2 June 2021

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

Consolidated statement of financial activities for the year ended 31 December 2020

	Notes	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £	Total 2019 £
Income from:					
Donations and legacies	3	511,228	4,258	515,486	713,453
Charitable activities	4	461,928	–	461,928	769,924
Other trading activities	5	444,445	–	444,445	2,739,621
Investments	6	159,860	4,773	164,633	162,947
Total income		<u>1,577,461</u>	<u>9,031</u>	<u>1,586,492</u>	<u>4,385,945</u>
Expenditure on:					
Raising funds	8	835,954	–	835,954	1,392,679
Charitable activities	9	1,633,208	13,500	1,646,708	2,588,401
Total resources expended		<u>2,469,162</u>	<u>13,500</u>	<u>2,482,662</u>	<u>3,981,080</u>
Net (outgoing)/ incoming resources before gains and losses on investments					
		(891,701)	(4,469)	(896,170)	404,865
Net gains/(losses) on investments	21, 22	<u>299,791</u>	<u>8,325</u>	<u>308,116</u>	<u>679,415</u>
Net (outgoing)/ incoming resources		<u>(591,910)</u>	<u>3,856</u>	<u>(588,054)</u>	<u>1,084,280</u>
Net movements in funds					
		(591,910)	3,856	(588,054)	1,084,280
Fund balances at 1 January 2020		8,127,009	160,223	8,287,232	7,202,952
Fund balances at 31 December 2020		<u>7,535,099</u>	<u>164,079</u>	<u>7,699,178</u>	<u>8,287,232</u>

Notes

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

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

Consolidated statement of financial position as at 31 December 2020

	Notes	2020		2019	
		£	£	£	£
Fixed assets					
Intangible assets	13		36,591		41,092
Tangible assets	14		25,271		36,354
Investments	15		5,459,133		5,148,363
			<u>5,520,995</u>		<u>5,225,809</u>
Current assets					
Debtors	18	294,951		992,096	
Cash at bank and in hand	16	2,411,455		2,929,253	
		<u>2,706,406</u>		<u>3,921,349</u>	
Creditors: amounts falling due within one year	19	<u>(528,223)</u>		<u>(859,926)</u>	
Net current assets			2,178,183		3,061,423
Total assets less current liabilities			<u>7,699,178</u>		<u>8,287,232</u>
Income funds					
Restricted funds	21		164,079		160,223
Unrestricted funds					
General unrestricted funds	22	6,372,259		7,239,960	
Revaluation fund	22	1,003,840		704,049	
Designated funds					
Bursary fund	22	<u>159,000</u>		<u>183,000</u>	
			7,535,099		8,127,009
Total funds	23		<u>7,699,178</u>		<u>8,287,232</u>

Notes

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

The financial statements were approved by the Board of Trustees on 22 March 2021 and signed on its behalf by:

J Turton, Trustee

Company Registration No 00249462

Society statement of financial position as at 31 December 2020

	Notes	2020		2019	
		£	£	£	£
Fixed assets					
Intangible assets	13		36,591		41,092
Tangible assets	14		25,271		36,354
Investments	15		5,405,057		5,094,287
			<u>5,466,919</u>		<u>5,171,733</u>
Current assets					
Debtors	18	208,966		940,270	
Cash at bank and in hand	16	2,391,290		2,845,194	
		<u>2,600,256</u>		<u>3,785,464</u>	
Creditors: amounts falling due within one year	19	<u>(367,997)</u>		<u>(669,965)</u>	
Net current assets			2,232,259		3,115,499
Total assets less current liabilities			<u>7,699,178</u>		<u>8,287,232</u>
Restricted funds	21		164,079		160,223
Unrestricted funds					
General unrestricted funds	22	6,372,259		7,239,960	
Revaluation fund	22	1,003,840		704,049	
Designated funds					
Bursary fund	22	<u>159,000</u>		<u>183,000</u>	
			7,535,099		8,127,009
Total funds	23		<u>7,699,178</u>		<u>8,287,232</u>

Notes

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

The Society had net negative movements in funds of £588,054 (2019: £1,084,280 positive movement) for the year ended 31 December 2020.

The financial statements were approved by the Board of Trustees on 22 March 2021 and signed on its behalf by:

J Turton, Trustee

Consolidated statement of cash flows for the year ended 31 December 2020

	Notes	2020		2019	
		£	£	£	£
Cash flows from operating activities					
Cash (absorbed by)/generated from operations	28		(645,687)		327,480
Investing activities					
Purchase of intangible assets		(24,550)		(58,518)	
Purchase of tangible fixed assets		(9,540)		(9,936)	
Purchase of investments		(2,654)		(130,290)	
Investment income		<u>164,633</u>		<u>162,947</u>	
Net cash generated from/(used in) investing activities			<u>127,889</u>		<u>(35,797)</u>
Net (decrease)/increase in cash and cash equivalents			(517,798)		291,683
Cash and cash equivalents at beginning of year			2,929,253		2,637,570
Cash and cash equivalents at end of year			<u>2,411,455</u>		<u>2,929,253</u>

Notes to the financial statements for the year ended 31 December 2020

1 Accounting policies

Charity information

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

1.1 Accounting convention

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

(FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

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

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

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

1.2 Going concern

The accounts are prepared on the going concern basis. The Trustees have considered the consequences of Covid-19 and other events and conditions, and have determined that they do not create a material uncertainty that casts significant doubt upon the Society's ability to

continue as a going concern. The Trustees review the reserves policy to ensure that there are sufficient reserves to continue the Society's activities for the foreseeable future.

1.3 Charitable funds

Funds held by the Society are:

- Unrestricted general funds – these are funds that can be used in accordance with the charitable objects at the discretion of the Board of Trustees;
- Designated funds – these are funds set aside by the Board of Trustees out of unrestricted general funds for specific future purposes or projects;
- Restricted funds – these are funds that can only be used for particular restricted purposes within the objects of the Society. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

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

1.4 Incoming resources

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

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

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

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

Income from investments is recognised on a receivable basis.

1.5 Resources expended

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

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

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

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

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

Support costs, which include central office functions, have been allocated across the categories of charitable expenditure, governance costs and the

costs of generating funds. The basis of the cost allocation has been explained in the notes to the accounts.

1.6 Intangible fixed assets other than goodwill

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

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

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

1.7 Tangible fixed assets

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

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

1.8 Fixed asset investments

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

1.9 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.10 Cash and cash equivalents

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

1.11 Financial instruments

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

Basic financial assets

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

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

Basic financial liabilities

Basic financial liabilities, including creditors are initially recognised at transaction price unless the arrangement constitutes a financing transaction,

where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

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

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

Derecognition of financial liabilities

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

1.12 Group financial statements

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

A separate Statement of Financial

Activities and Income and Expenditure account are not presented for the charity itself following the exemptions permitted by section 408 of the Companies Act 2006. A separate cash flow has not been presented for the charity itself following the exemptions permitted by FRS102. The total income for the charity for the year ended 31 December 2020 was £1,246,163 (2019: £3,591,442).

1.13 Operating leases

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

1.14 Employee benefits

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

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

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

2 Critical accounting estimates and judgements

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

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

Accounting estimates

Impairment of debtors

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

Impairment of other investments

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

3 Donations and legacies

	2020 £	2019 £
Unrestricted Funds Donations	511,228	691,605
Restricted Funds Donations	4,258	21,848
	<u>515,486</u>	<u>713,453</u>

4 Charitable activities

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

	2020 £	2019 £
Events, conferences and awards	215,797	472,079
Magazine sales and other	6,342	36,584
Income from members	239,789	261,261
	<u>461,928</u>	<u>769,924</u>

Membership income receivable in the year amounted to £322,120 (2019: £355,153) and the sum of £82,331 (2019: £93,892) has been deferred at the year-end in accordance with the Society's accounting policies.

5 Other trading activity

	Unrestricted funds 2020 £	Total 2019 £
Commercial trading operations	<u>444,445</u>	<u>2,739,621</u>

6 Investments

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

	2020 £	2019 £
Unrestricted Funds investment income	159,860	161,413
Restricted Funds investment income	4,773	1,534
	<u>164,633</u>	<u>162,947</u>

7 Net income for the year – Group

	2020	2019
	£	£
Net income for the year is stated after charging:		
Operating lease expense	193,930	194,365
Amortisation of intangible assets	29,051	29,431
Depreciation of tangible assets	20,623	24,389
Auditors' remuneration		
– Audit	23,505	24,000
– Non audit	3,900	6,950

8 Raising funds

	Direct costs 2020 £	Support costs 2020 £	Total 2020 £	Direct costs 2019 £	Support costs 2019 £	Total 2019 £
Fundraising and publicity						
Fundraising costs of generating voluntary income	333,129	361,543	694,672	778,279	428,424	1,206,703
Other fundraising costs	–	141,282	141,282	–	185,976	185,976
Fundraising and publicity	333,129	502,825	835,954	778,279	614,400	1,392,679

9 Charitable activities

	Direct costs 2020 £	Support costs 2020 £	Total 2020 £	Direct costs 2019 £	Support costs 2019 £	Total 2019 £
Events, conferences and awards	499,409	950,802	1,450,211	916,964	1,379,167	2,296,131
Magazine publications	156,227	–	156,227	245,000	–	245,000
Governance costs	6,252	33,070	39,322	8,343	31,609	39,952
Taxation	948	–	948	7,318	–	7,318
Total expenditure	662,836	983,872	1,646,708	1,177,625	1,410,776	2,588,401

10 Analysis of support costs

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

	Costs of generating funds	Charitable activities	Governance costs	2020
	£	£	£	£
Management and other costs	25,731	54,645	11,500	91,876
Premises costs	116,668	175,002	–	291,670
Employee-related costs	312,820	571,552	–	884,372
Finance, legal and professional and IT costs	47,606	149,603	21,570	218,779
Total	502,825	950,802	33,070	1,486,697

Analysis of support costs – previous year

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

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

11 Employees

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

	2020 Number	2019 Number
Management and other	2	2
Membership	2	2
Events and conferences	4	4
Finance	3	3
Digital	4	4
Bursary and centres liaison administrator	1	1
	<u>16</u>	<u>16</u>
	2020 £	2019 £
Wages and salaries	765,386	799,566
Social security costs	67,923	91,023
Other pension costs	45,634	40,085
	<u>878,943</u>	<u>930,674</u>

11 Employees (continued)

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

The key management personnel of the Society are the Chief Executive whose employee benefits (including employers national insurance and employers pension contributions) total £221,524 (2019: £246,687), and the Trustees who received no remuneration during the year.

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

The total contributions in the year to money purchase pension schemes for higher paid employees were £24,700 (2019: £17,500). The number of higher paid employees to whom retirement benefits are accruing under such schemes is 2 (2019: 1).

Certain members of the Board of Trustees are reimbursed for reasonable expenses incurred by them in carrying out their duties for the Society. The total expenses (which related to the reimbursement of travel costs) incurred by the Trustees during the year was £183 (2019: £688). The number of Trustees that had expenses reimbursed amounted to 1 (2019: 2).

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

	2020 Number	2019 Number
£80,001 - £90,000	1	-
£170,001 - £180,000	1	-
£200,001 - £210,000	-	1

12 Taxation

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

In the accounts of RTS Enterprises Limited there was no tax charge (2019: £Nil) and for RTS (IBC) Limited there was a tax charge of £948 (2019: £7,318).

13 Intangible fixed assets

	Software £
Cost	
At 1 January 2020	304,437
Additions	24,550
At 31 December 2020	<u>328,987</u>
Amortisation and impairment	
At 1 January 2020	263,345
Amortisation charged for the year	29,051
At 31 December 2020	<u>292,396</u>
Carrying amount	
At 31 December 2020	36,591
At 31 December 2019	<u>41,092</u>

14 Tangible fixed assets

	Leasehold land and buildings £	Fixtures and fittings £	Total £
Cost			
At 1 January 2020	118,665	188,613	307,278
Additions	–	9,540	9,540
At 31 December 2020	<u>118,665</u>	<u>198,153</u>	<u>316,818</u>
Depreciation and impairment			
At 1 January 2020	94,604	176,320	270,924
Depreciation charged in the year	11,867	8,756	20,623
At 31 December 2020	<u>106,471</u>	<u>185,076</u>	<u>291,547</u>
Carrying amount			
At 31 December 2020	12,194	13,077	25,271
At 31 December 2019	<u>24,061</u>	<u>12,293</u>	<u>36,354</u>

15 Fixed asset investments

	Group		Society	
	2020 £	2019 £	2020 £	2019 £
Shares in subsidiary undertakings	–	–	4	4
Other unlisted investments (at cost)	54,080	54,080	–	–
Other investments held with investment managers (at fair value)	5,405,053	5,094,283	5,405,053	5,094,283
	<u>5,459,133</u>	<u>5,148,363</u>	<u>5,405,057</u>	<u>5,094,287</u>

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

Included in other investments held with investment managers is a revaluation gain for 2020 of £308,116 (2019: £679,415) and rebated management fees of £2,654 (2019: £2,290).

At 31 December 2020, 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 and share a registered address with the Society. At 31 December 2020, the aggregate amount of these companies' assets, liabilities, share capital and reserves was:

	RTS Enterprises Limited		RTS (IBC) Limited	
	2020 £	2019 £	2020 £	2019 £
Total assets	215,636	376,949	59,835	616,930
Creditors: amounts falling due within one year	(215,634)	(376,947)	(59,833)	(616,928)
	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>
Represented by:				
Share capital and reserves	<u>2</u>	<u>2</u>	<u>2</u>	<u>2</u>

Included within creditors above is income of £150,340 (2019 £160,644) which has been deferred in the accounts of RTS Enterprises Limited, with £160,644 (2019: £138,876) being released to the profit and loss account.

15 Fixed asset investments (continued)

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

	RTS Enterprises Limited 2020 £	RTS (IBC) Limited 2020 £	Total 2020 £
Turnover	440,018	4,427	444,445
Cost of sales	(332,208)	–	(332,208)
Gross profit	107,810	4,427	112,237
Administration expenses	(102,132)	(1,528)	(103,660)
Operating profit	5,678	2,899	8,577
Other interest receivable and similar income	1,891	131	2,022
Interest payable	(31)	(1,749)	(1,780)
Taxation	–	(948)	(948)
Profit on ordinary activities after taxation	7,538	333	7,871
Payment under deed of covenant	(7,538)	(333)	(7,871)
Retained profit for the year	<u>–</u>	<u>–</u>	<u>–</u>
	RTS Enterprises Limited 2019 £	RTS (IBC) Limited 2019 £	Total 2019 £
Turnover	1,162,820	1,576,801	2,739,621
Cost of sales	(774,488)	–	(774,488)
Gross profit	388,332	1,576,801	1,965,133
Administration expenses	(192,980)	(10,816)	(203,796)
Operating profit	195,352	1,565,985	1,761,337
Other interest receivable and similar income	2,497	285	2,782
Interest payable	–	(2,025)	(2,025)
Taxation	–	(7,318)	(7,318)
Profit on ordinary activities after taxation	197,849	1,556,927	1,754,776
Payment under deed of covenant	(197,849)	(1,556,927)	(1,754,776)
Retained profit for the year	<u>–</u>	<u>–</u>	<u>–</u>

Introduction and objectives

Education and skills

Public engagement

Thought leadership

Recognising excellence

Nations and regions

Membership and volunteers

Financial support

Our people

National events

Centre reports

Governance and finance

16 Cash and cash equivalents

Cash and cash equivalents consist of:

	Group		Society	
	2020 £	2019 £	2020 £	2019 £
Cash at bank and in hand	2,411,455	2,929,253	2,391,290	2,845,194
	<u>2,411,455</u>	<u>2,929,253</u>	<u>2,391,290</u>	<u>2,845,194</u>

17 Financial instruments – Group and Society

	2020 £	2019 £
Carrying amount of financial assets		
Measured at fair value	<u>5,405,053</u>	<u>5,094,283</u>

18 Debtors

Amounts falling due within one year:

	Group		Society	
	2020 £	2019 £	2020 £	2019 £
Trade debtors	170,665	270,566	37,452	68,350
Amount owed by group undertakings	–	–	61,161	749,776
Other debtors	124,286	721,530	110,353	122,144
	<u>294,951</u>	<u>992,096</u>	<u>208,966</u>	<u>940,270</u>

19 Creditors: amounts falling due within one year

	Group		Society	
	2020 £	2019 £	2020 £	2019 £
Trade creditors	53,397	204,879	53,248	197,859
Other taxation and social security	34,069	57,597	33,087	50,279
Deferred income	253,199	319,543	102,859	158,899
Other creditors	187,558	277,907	178,803	262,928
	<u>528,223</u>	<u>859,926</u>	<u>367,997</u>	<u>669,965</u>

20 Retirement benefit schemes

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

The charge to expenditure in respect of defined contribution schemes was £45,634 (2019: £40,085).

21 Restricted funds: Group and Society

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

	Movement in funds				Balance at 31 December 2020 £
	Balance at 1 January 2020 £	Incoming resources £	Resources expended £	Revaluations, gains and losses £	
	Steve Hewlett Memorial Fund	69,681	5,958	(8,030)	
London Awards Fund	3,652	102	–	195	3,949
Shiers Memorial Fund	58,901	2,121	(5,470)	3,252	58,804
Beresford-Cooke Fund	27,989	850	–	1,626	30,465
	<u>160,223</u>	<u>9,031</u>	<u>(13,500)</u>	<u>8,325</u>	<u>164,079</u>

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

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

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

The Steve Hewlett scholarship is an initiative by the Society and The Media Society and will be presented each year to recipients from a lower-income family studying an undergraduate broadcast journalism course in the UK. In 2020, one new award was made (2019: one new award).

The cumulative revaluation gains and losses at the year end amounted to £18,269 (2019: £9,944).

21 Restricted funds: Group and Society (continued)

Restricted funds: Group and Society – previous year

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

22 Unrestricted funds: Group and Society

	Movement in funds			
	Revaluation Fund	General Funds	Bursary Fund	Total
	£	£	£	£
At 1 January 2020	704,049	7,239,960	183,000	8,127,009
Income	–	1,567,461	10,000	1,577,461
Expenditure	–	(2,360,162)	(109,000)	(2,469,162)
Movements on investment	299,791	–	–	299,791
Transfer of funds	–	(75,000)	75,000	–
At 31 December 2020	<u>1,003,840</u>	<u>6,372,259</u>	<u>159,000</u>	<u>7,535,099</u>

The Bursary Fund, which was set up in 2018, represents the amount committed by the Society in connection with the Student Bursary Schemes. The commitments to the Steve Hewlett Scholarships are included in the Steve Hewlett Memorial Fund (note 21). A number of bursaries have been provided by Patrons who have committed to their future funding. These commitments totalled £76,000 at the year end (2019 – £54,000) and are not part of the Bursary Fund.

Unrestricted funds: Group and Society – previous year

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

23 Analysis of net assets between funds

	Unrestricted funds £	Restricted funds £	Total 2020 £
Fund balances at 31 December 2020 are presented by:			
Intangible fixed assets	36,591	–	36,591
Tangible assets	25,271	–	25,271
Investments	5,312,864	146,269	5,459,133
Net current assets	2,160,373	17,810	2,178,183
Total net assets	<u>7,535,099</u>	<u>164,079</u>	<u>7,699,178</u>

Analysis of net assets between funds – previous year

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

24 Liability of Members

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

25 Operating lease commitments

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

	2020	2019
	£	£
Within one year	193,438	194,365
Between two and five years	33,932	229,845
In over five years	–	2,025
	<u>227,370</u>	<u>426,235</u>

26 Related party transactions

During 2014, the Society entered into a contract with M True Consulting Ltd for the services of Mike True to provide Programme Management support for the development of its new digital platforms and online presence. At that time Mike True was the partner and is now the spouse of Theresa Wise, CEO of the RTS.

Before contracting with Mike True, the day rates of providers were market tested. Following completion of the digital project, Mike True was retained to provide systems support and supplier management services. The Trustees reviewed and amended the contract during 2016 and were of the opinion that the agreement continues to provide good value for money.

The Trustees formally review the contract annually and continue to be involved on an ongoing basis in approving payments.

The total amount charged by M True Consulting Ltd to the Society in the financial year was £26,650 (2019: £39,929), with £950 (2019: £2,577) remaining unpaid and included in creditors at the balance sheet date.

27 Analysis of changes in net funds

The charity had no debt during the year.

28 Cash generated from operations

	2020 £	2019 £
(Deficit)/surplus for the year:	(588,054)	1,084,280
Adjustments for:		
Investment income recognised in statement of financial activities	(164,633)	(162,947)
Net (gains)/losses on investments	(308,116)	(679,415)
Amortisation and impairment of intangible assets	29,051	29,431
Depreciation and impairment of tangible fixed assets	20,623	24,389
Movements in working capital:		
Decrease/(increase) in debtors	697,145	(47,006)
(Decrease)/increase in creditors	(331,703)	78,748
Cash (absorbed by)/ generated from operations	<u>(645,687)</u>	<u>327,480</u>

Picture credits

01	WEF (cover)	33	BBC
02	BBC	34	Channel 4
03	Clarence House	35	RTS
04	All3Media	36	All RTS
05	Richard Kendal	37	Sky
06	Richard Kendal	38	BBC
07	ITV	39	Richard Kendal / CNN
08	BBC	40	Richard Kendal / Channel 4
09	Paul Hampartsoumian	41	All BBC
10	Paul Hampartsoumian	42	ITV
11	CNN / Paul Hampartsoumian	43	ITV
12	Florence Watson	44	Channel 5
13	BBC	45	Sky
14	Paul Hampartsoumian	46	Paul Hampartsoumian
15	UKTV	48	BBC
16	BBC	49	Paul Hampartsoumian
17	George Amponsah	50	Paul Hampartsoumian
18	Channel 5	51	RTS / Paul Hampartsoumian
19	University of Central Lancashire	54	Channel 4
20	CNN	55	University of Edinburgh
21	BBC	56	Netflix
22	Paul Hampartsoumian	57	ITV
23	Richard Kendal / Sky	58	Netflix
24	Sky	59	Channel 4
25	RTS	60	ITV
26	Channel 4	61	BBC
27	Shutterstock	62	BBC
28	ITV / FT / Paul Hampartsoumian	63	RTS
29	Channel 4	64	Solent Studios
30	RTS	66	Netflix
31	ITV	67	Discovery
32	ITV	68	Rex Features

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