



ANNUAL REPORT 2023





ROYAL TELEVISION SOCIETY ANNUAL REPORT 2023

Board of Trustees report to members

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The Coronation of
HM King Charles III (BBC)

Principal Patrons

BBC
Channel 4

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

RTS Patrons

Elevate Talent
FLB Accountants
Lumina Search
PubMatic

Raidió Teilifís Éireann
Sky Ireland
TG4
Virgin Media Ireland



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

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

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.



ROYAL TELEVISION SOCIETY

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



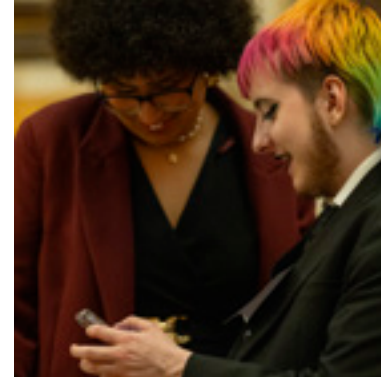
RTS Bursary Scholars attended numerous RTS events through the year

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*



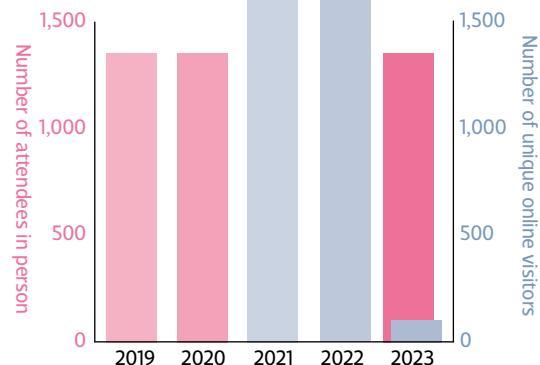
Some 300 attendees received expert advice from a CV clinic. There were 45 exhibitors in the hall, plus an “ask me anything area”.

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).

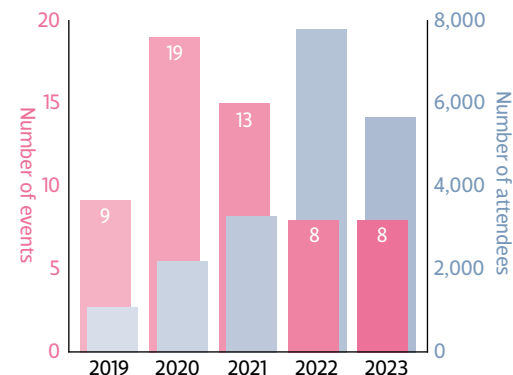
Excluding the careers fair discussed above, seven events and one joint RTS Futures/National Event were held this year, five in person and three online.

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

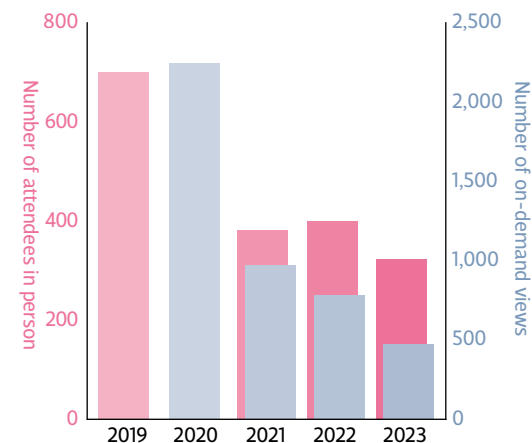
The RTS Masterclasses for students and young entrants to the industry drew a crowd of 328 to the Institution of Engineering and Technology (IET) in central London in November to hear four of the industry's leading practitioners talk about their careers and offer first-hand advice on how to make a start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

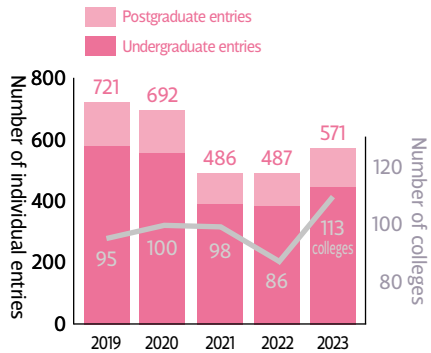
RTS Student Television Awards

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

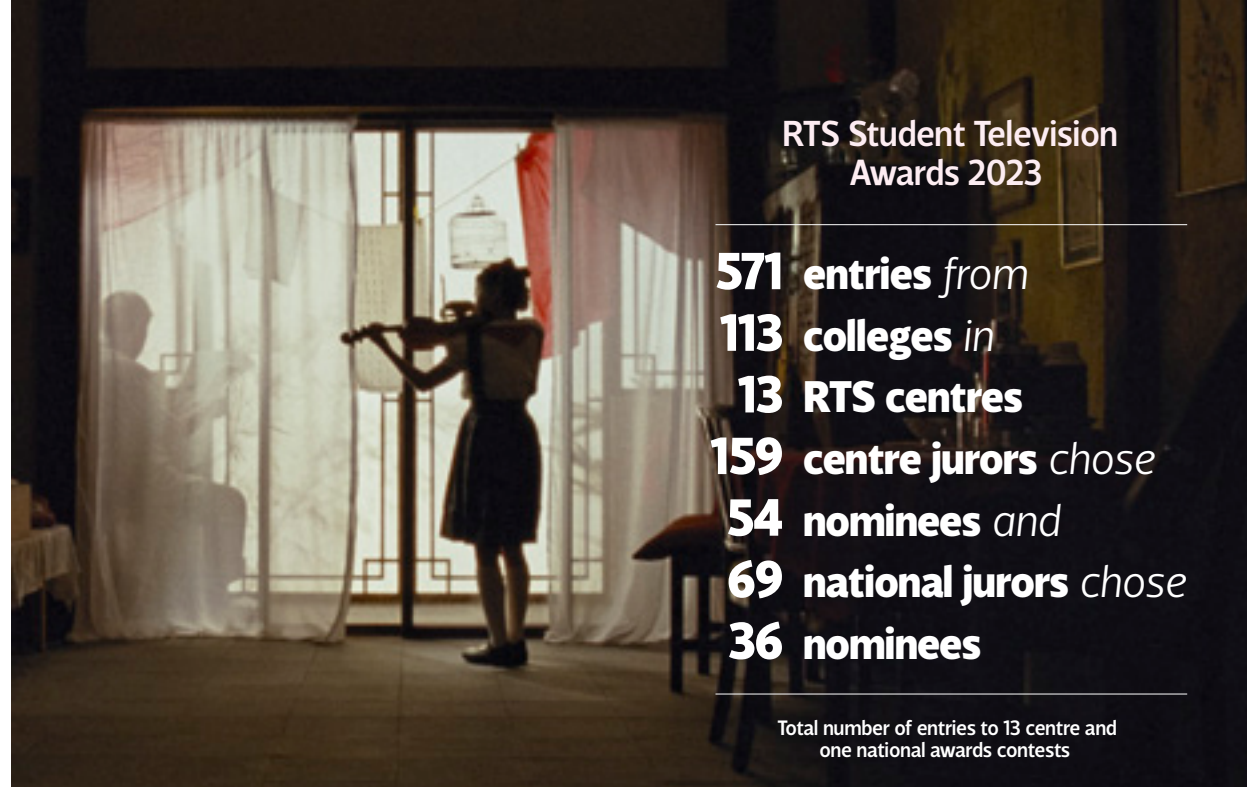
nominees for each category and the winner was chosen by secret ballot. The Postgraduate nominees were judged at a national level only. Undergraduate and Postgraduate awards were also judged in five craft-skill categories: Camerawork, Editing, Production Design, Sound and Writing. A total of 22 awards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

RTS Student Television
Awards winner *Tremolo*

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 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.

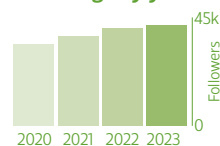
Illustrated reports of all National and RTS Futures events were uploaded to the website and published in *Television* magazine. This year's in-person RTS Cambridge Convention's digital live stream accompaniment saw 218 unique viewers and more than 1,000 views over the two-day event, with over 10,700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

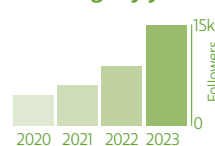
Change by year



RTS Instagram

14,800
followers

Change by year

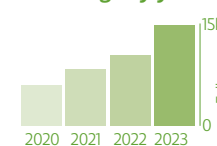


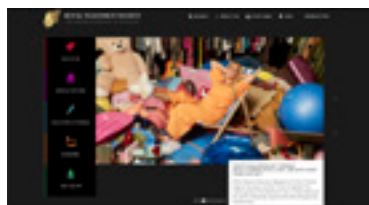
who accounted for 1,795,800 page views (a rise of more than 6% from 1,690,000 in 2022). The most popular content on the RTS website related to events and awards, particularly the RTS Programme Awards, RTS Television Journalism Awards, RTS Futures Careers Fair and our Education and Training pages. The 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



Page
views

Top 10 webpages

| | |
|--|--------|
| 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

Page
views

Top RTS website articles

| | |
|---|--------|
| 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+)Page
views

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 The Royal Wedding | 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

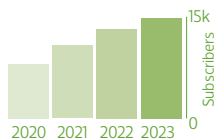


Extraordinary
(Disney+)

RTS YouTube

14,800
subscribers

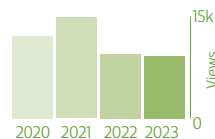
Change by year



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.

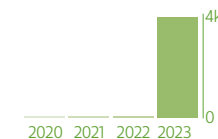
The RTS shared an interview with *Queen Charlotte's* Golda Rosheuvel on TikTok

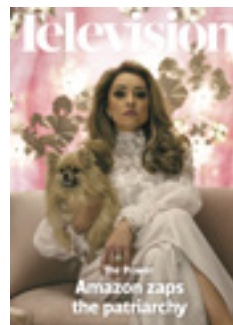
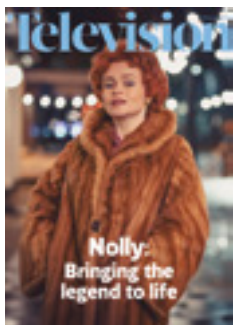
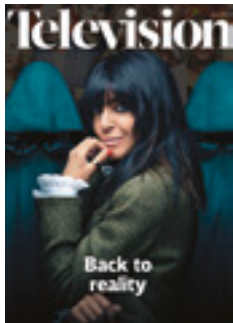
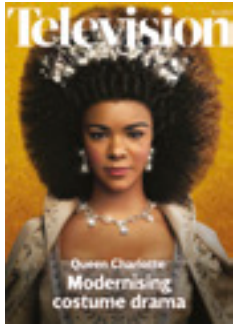


RTS TikTok

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’

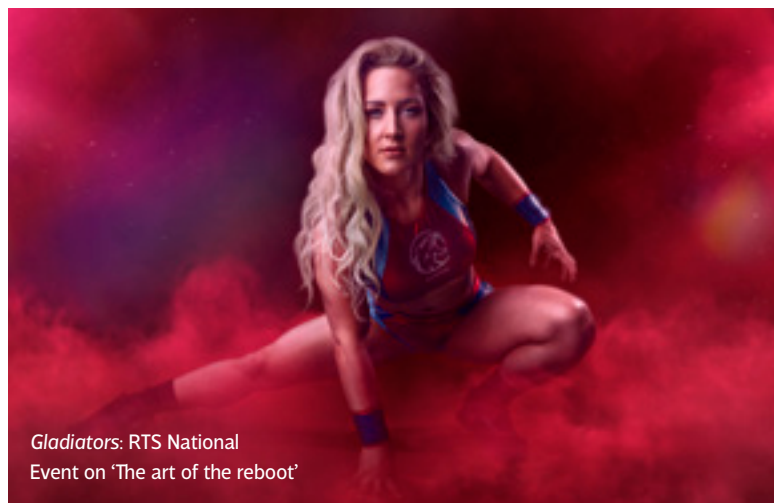


month, “Legacy of the Black Square” examined the impact of the murder of George Floyd, on programming and commissioning three years after his death.

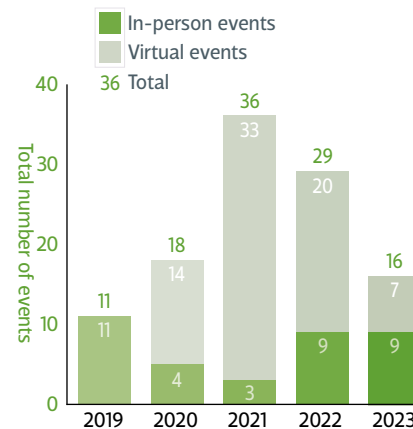
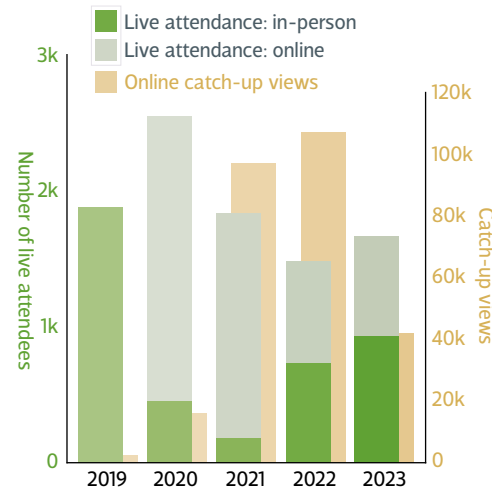
In May, Zai Bennett, Managing Director of Content for Sky UK and Ireland, was in conversation with broadcaster Nikki Bedi.

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 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,

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:



RTS Cambridge Convention keynote speaker Carolyn McCall (ITV)

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

The RTS Cambridge Convention debated the ever-changing sports media landscape

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 Djurdjevic, 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

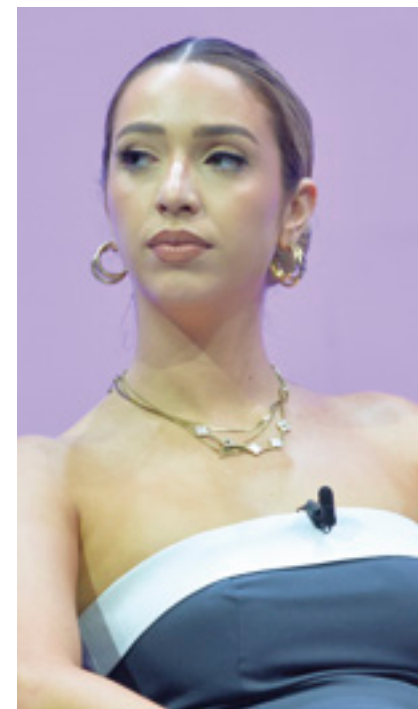
The session on disability featured writer and actor Steph Lacey and Simon Minty, Disability and Diversity Consultant and Director, Sminty Ltd.

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 Wolftch 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

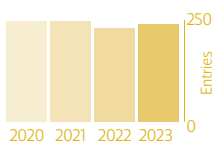


RTS Programme
Awards 2023:
Arts winners

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.

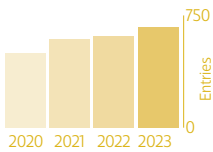
The Scripted Comedy award went to Channel 4's sitcom *Derry Girls*, while the Writer – Comedy prize was presented to the show's creator, Lisa McGee. Lucy Prebble took home the Writer – Drama award for Sky Atlantic's *I Hate Suzie Too*. The Single Documentary prize was awarded to Netflix's *The Tinder 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

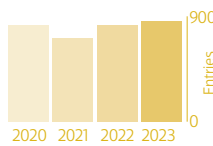
In 2022, the RTS Programme Awards were held at the Grosvenor House Hotel, and attracted an audience of 824. In 2021, 2,700 people watched the virtual ceremony live, with a further 4,600 on-demand views. In 2020, a total of 1,470 people watched the virtual ceremony live or on catch-up.



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.



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.

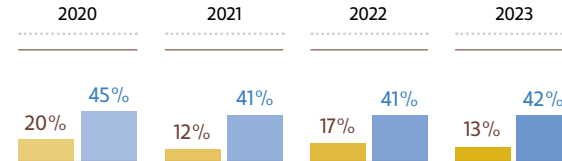
The Outstanding Achievement Award was presented to Justine Evans, a director of photography on the landmark documentary series *Planet Earth*, while the RTS Special Award went to BBC drama *Ralph & Katie*.

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

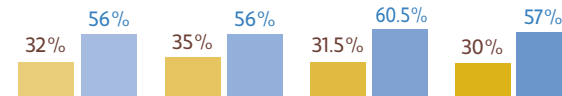
MAKE-UP OF RTS AWARDS JURIES

% of jurors of black, Asian or minority ethnic background

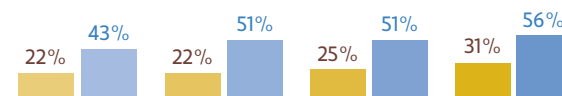
% of jurors who were female



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.

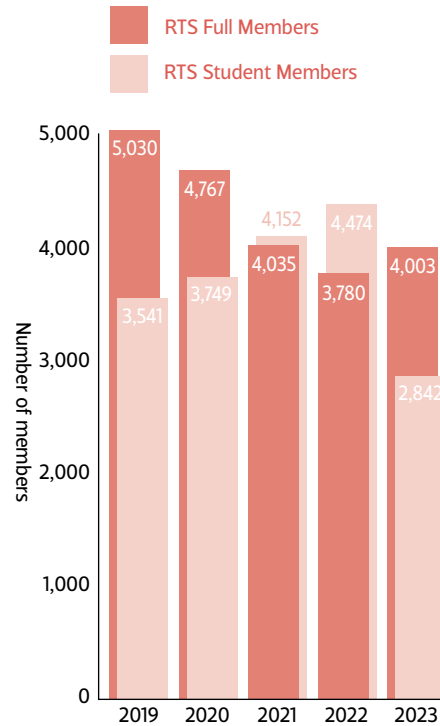
The number of new members joining the RTS during the year was higher than in 2022, reaching a total of 621, compared to 584 in 2022, 332 in 2021 and 363 in 2020.

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*.

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.

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 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





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.

Who's who at the RTS

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 Ruqiya 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

Centres reports

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.



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

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

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

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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 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: Enil). 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 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 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 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 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 | | <u>5,127,842</u> | <u>9,451</u> | <u>5,137,293</u> | <u>4,241,710</u> |
| 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 | | <u>4,564,266</u> | <u>10,391</u> | <u>4,574,657</u> | <u>3,656,783</u> |
| 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 | | <u>844,526</u> | <u>6,438</u> | <u>850,964</u> | <u>(135,287)</u> |
| 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 | <u>8,161,383</u> | <u>154,818</u> | <u>8,316,201</u> | <u>7,465,237</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 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 |
| | | | 5,466,152 | | 5,167,189 |
| 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 | |
| | | 4,355,327 | | 3,647,713 | |
| Creditors: amounts falling due within one year | 19 | 1,255,278 | | 999,665 | |
| Net current assets | | | 3,100,049 | | 2,648,048 |
| Creditors: amounts falling due more than one year | 20 | | 250,000 | | 350,000 |
| Total assets less current liabilities | | | 8,316,201 | | 7,465,237 |
| 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 | 112,000 | | 75,000 | |
| | | | 8,161,383 | | 7,316,857 |
| Total funds | 24 | | 8,316,201 | | 7,465,237 |

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> |

Introduction
and objectives

Education
and skills

Public
engagement

Thought
leadership

Recognising
excellence

Nations and
regions

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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 2023 £ | Support costs 2023 £ | Total 2023 £ | Direct costs 2022 £ | Support costs 2022 £ | Total 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 2023 £ | Support costs 2023 £ | Total 2023 £ | Direct costs 2022 £ | Support costs 2022 £ | Total 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

| | | Group | |
|-----------------------------------|---------------------------|--------------------------|----------------|
| | Leasehold improvements | 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)

| | | Society | |
|-----------------------------------|---------------------------|--------------------------|----------------|
| | Leasehold improvements | 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> |

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 31 December 2023 |
|-----------------------------|---------------------------------|--------------|-----------------|------------------------|-----------------------------------|
| | Balance at 1 January 2023 | Income | Expenditure | Revaluations, gains | |
| | £ | £ | £ | £ | £ |
| 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 31 December 2022 |
|-----------------------------|---------------------------------|---------------|----------------|--|-----------------------------------|
| | Balance at 1 January 2022 | Income | Expenditure | Revaluations, gains and (losses) | |
| | £ | £ | £ | £ | £ |
| 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 | | | | |
|-----------------------------------|---------------------------|------------------|-----------------|----------------|------------------|
| | Revaluation Fund | General Fund | Bursary Fund | IT Fund | Total 2023 |
| | £ | £ | £ | £ | £ |
| At 1 January 2023 restated | 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> |

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 | | | | |
|-----------------------------------|-----------------------------|------------------|-----------------|----------------|------------------|
| | Revaluation Fund | General Fund | Bursary Fund | IT Fund | Total 2023 |
| | £ | £ | £ | £ | £ |
| At 1 January 2023 restated | 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> |

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 | | 4,231,346 | 10,364 | 4,241,710 |
| Expenditure on: | | | | |
| Raising funds | 8 | 1,441,576 | – | 1,441,576 |
| Charitable activities | 9 | 2,205,271 | 9,936 | 2,215,207 |
| Total expenditure | | 3,646,847 | 9,936 | 3,656,783 |
| Net income | | 584,499 | 428 | 584,927 |
| Net losses on investments | 22, 23 | (700,793) | (19,421) | (720,214) |
| Net movement in funds | | (116,294) | (18,993) | (135,287) |
| Reconciliation of funds | | | | |
| Fund balances at 1 January 2022 | | 7,433,151 | 167,373 | 7,600,524 |
| Fund balances at 31 December 2022 | | 7,316,857 | 148,380 | 7,465,237 |

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 |
| 05 | Richard Kendal | 29 | BBC; Paul Hampartsoumian | | Bucks; ITV; Jon Craig; Channel 4; BBC; |
| 07 | BBC | 30–37 | Richard Kendal | | Netflix; Channel 4; ViacomCBS NI; STV |
| 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 |



ROYAL TELEVISION SOCIETY

3 Dorset Rise,
London EC4Y 8EN
020 7822 2810
info@rts.org.uk
www.rts.org.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