

ANNUAL REPORT 2024



Glastonbury 2024
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ROYAL TELEVISION SOCIETY ANNUAL REPORT 2024

Board of Trustees report to members

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Channel 4 covered
the *Paralympics*



Principal Patrons

BBC
Channel 4

ITV
Sky

International Patrons

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

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

Major Patrons

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

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

RTS Patrons

Arqiva
Elevate Talent
Entertainment Partners
Lumina Search
PubMatic

Raidió Teilifís Éireann
Sky Ireland
TG4
Virgin Media Ireland

Introduction and objectives

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Foreword from the Chair

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

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

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

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

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

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

accelerate professional careers.

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

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

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

Jane Turton OBE,
Chair of the Board of Trustees



Foreword from the Chief Executive

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

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

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

The course, encompassing 80

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Theresa Wise MBE,
Chief Executive

Strategic objectives

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

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

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

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

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

BBC One drama
Ludwig starred
David Mitchell

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

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



Discovery brought
coverage of the
Paris Summer
Olympics to the UK

Part One

Achievements and performance

The Board of Trustees (who are also the directors of the Royal Television Society for the purposes of company law) present their annual directors' report and consolidated accounts for the year ended 31 December 2024, which are also prepared to meet the requirements for a directors' report and accounts for Companies House purposes. The Trustees' report highlights the ways in which the Society's activities have provided genuine benefit to the public at large.

The Society is fortunate to have

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

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



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



Education and skills

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

1 IMPROVING SOCIAL MOBILITY IN TV: RTS UNDERGRADUATE BURSARIES

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

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

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

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

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





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

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

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

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

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

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

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



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

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

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

2 RTS MINI MBA

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

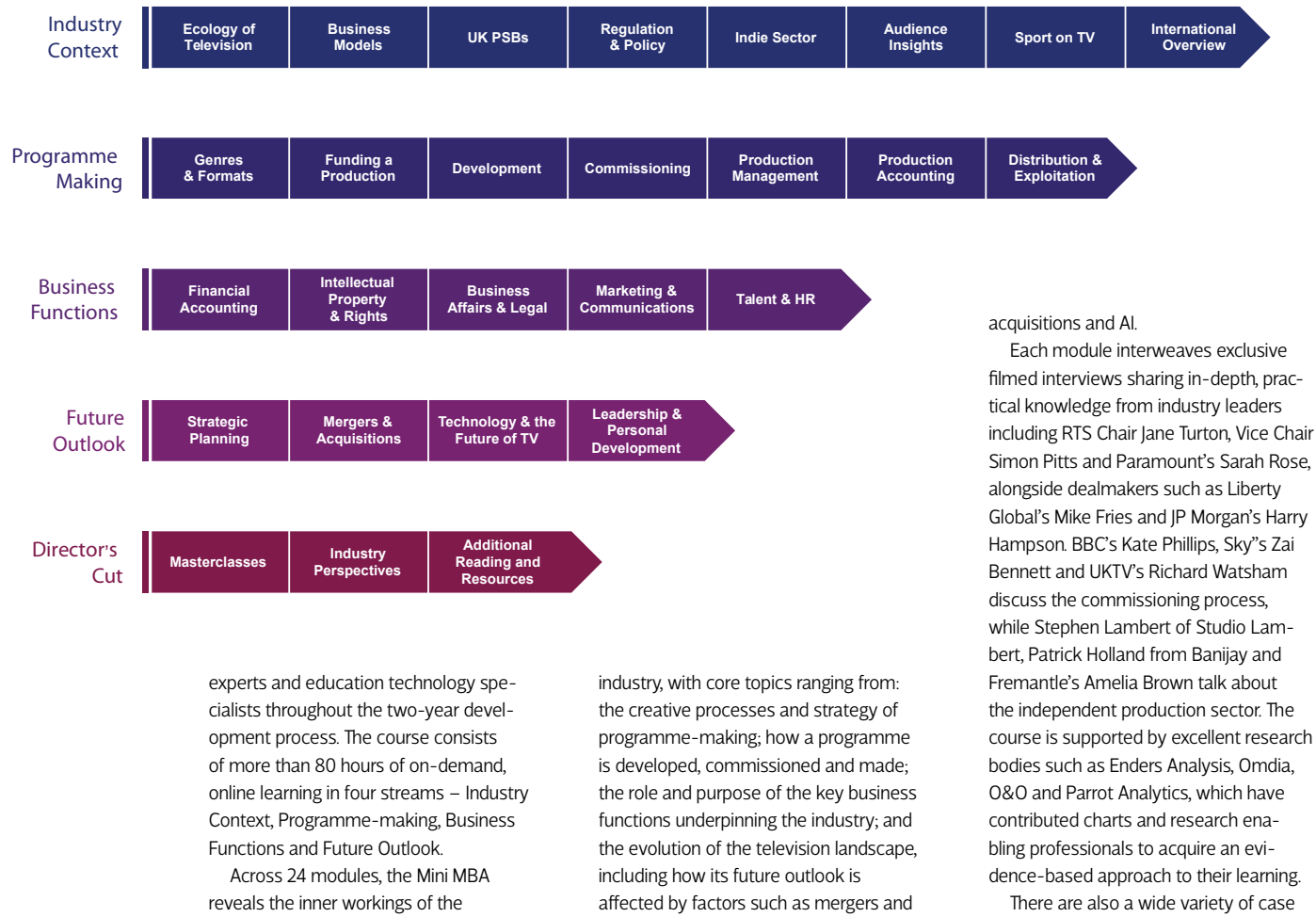
AJ Odudu
(centre) with
bursary scholars
at the RTS
Patrons' Dinner

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

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

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

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



3 GETTING STARTED IN TV: RTS FUTURES

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

The TV Careers Fair

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

The sessions covered the length and

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

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

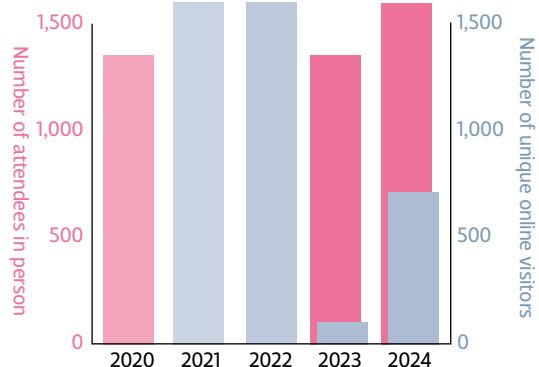
"Getting your foot in the door" offered an outline of the programmes available for new entrants to the industry, including those from the BBC, Channel 4, Mama Youth and ScreenSkills, while "The future of tech roles" was hosted by Danielle Neville Reilly, IMG Media's Head of Production Services.

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

RTS Futures Careers Fair in
Islington, London

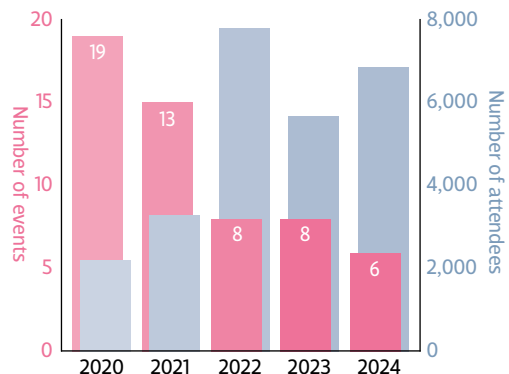


RTS FUTURES CAREERS FAIRS



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

RTS FUTURES EVENTS



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



RTS Futures events

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

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

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

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

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

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

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





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

RTS Masterclasses

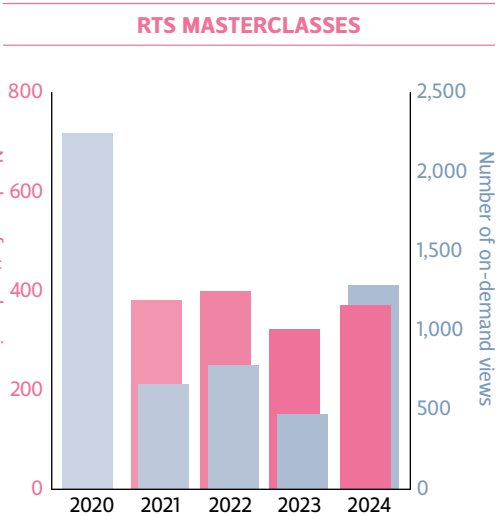
The RTS Masterclasses for students and young entrants to the industry drew a crowd of 383 to Kings Place, London in November to hear four of the industry’s leading practitioners talk about their careers and offer first-hand advice on how to make a start in television.

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

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

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

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



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

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3 RECOGNISING EXCELLENCE

RTS Student Television Awards

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

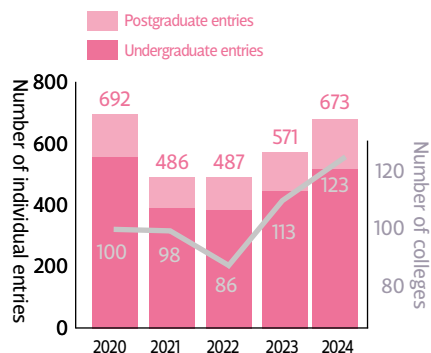
This year, 673 entries were received from 123 universities, colleges and educational institutions around the UK.

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

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



RTS STUDENT TELEVISION AWARDS ENTRIES



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

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

RTS Student Television Awards 2024

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

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

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



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



RTS Young Technologist Award

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

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

The awards recognise potential future leaders in broadcasting and related technologies, and promote education in the science, practice, technology and art of television and its allied fields. They were established by the RTS with funds from the family of AM Beresford-Cooke, an engineer who contributed much to the development of British broadcasting – technology.

Post Graduate Drama winners
Jellyfish and Lobster



Benjamin Sheppard, RTS Young Technologist of the Year



Engaging with the public

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

4 The RTS: digital impact

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

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

Content ranged from features to daily

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

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

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

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



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



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Top 10 webpages

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

Top RTS website articles

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

RTS videos by views

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

Social media

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

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

Top RTS TikTok videos

- *Bridgerton* interview with Claudia Jessie, Hannah Dodd and Jessica Madsen – 7.4 million views and 1.2 million likes

- *Bridgerton* interview with Hannah Dodd – 3 million views and 344,000 likes

- *Bridgerton* interview with Claudia Jessie, Hannah Dodd and Jessica Madsen – 2.3 million views and 320,000 likes

- *Black Doves* interview with Ben Whishaw and Keira Knightley – 1.1 million views and 98,200 likes

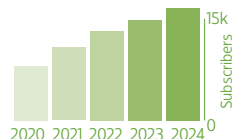
- *Piglets* interview with Mark Heap and Sarah Parish – 900,000 views and 56,000 likes



Keira Knightley in
Netflix spy caper
Black Doves

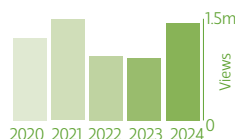
RTS YouTube

16,700
subscribers



RTS YouTube

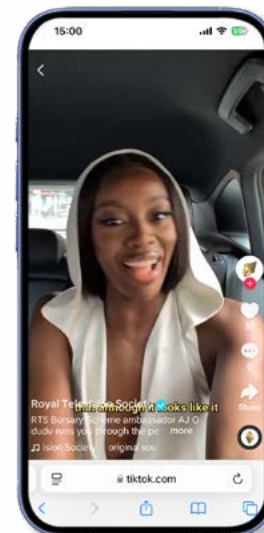
1,400,000
views



The key statistics were:

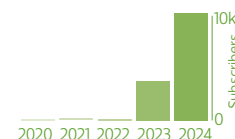
- The RTS Instagram account had 20,500 followers (a rise of 39% from 14,800 in 2023)
- RTS LinkedIn had 18,700 followers (a rise of 31% from 14,300 in 2023)
- The RTS TikTok account had 10,300 followers (a rise of 173% from 3,800 in 2023)
- The RTS YouTube channel had 16,700 subscribers (a rise of 13%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

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



RTS TikTok

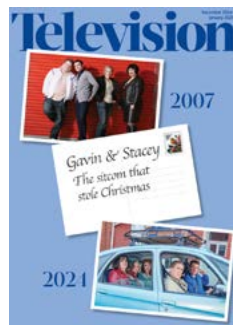
10,300
subscribers



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

RTS online video

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



5 Spreading the word: publications

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

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

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

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

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

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

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

and classic gameshow *Bullseye*.

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

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

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

6 RTS partnerships: joint events

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

The Steve Hewlett Memorial Lecture

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



Joan Bakewell in
conversation with
Gillian Reynolds

7 RTS national events

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

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

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

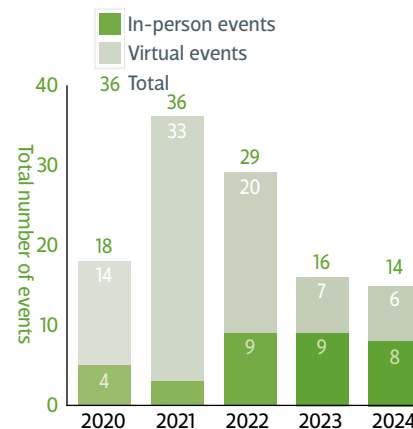
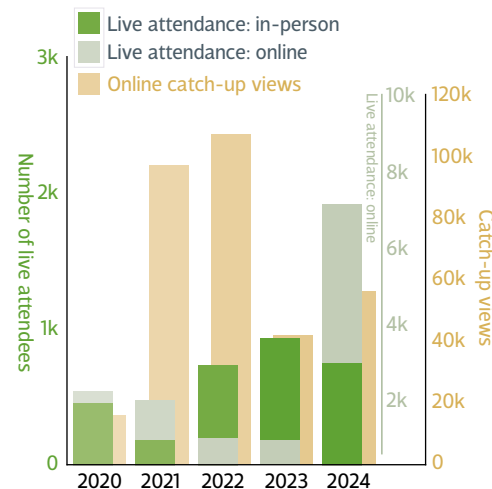
During the year, *Wilderness*, *The Dry*, *The Tattooist of Auschwitz*, *Showtrial*, *Out of Order* and *Everyone Else Burns* were previewed or discussed. The panellists included creators, producers, directors and star actors.



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



RTS NATIONAL EVENTS



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

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

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

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

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

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



8 Press coverage

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

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

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

BBC Director-General
Tim Davie

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

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

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



Netflix CEO Ted Sarandos at the RTS London Convention

Thought leadership

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

9 RTS LONDON CONVENTION 2024

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

was downloaded 230 times.

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

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

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

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

1 International keynote: Ted Sarandos

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

2 How to win audiences and influence them

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

3 UK keynote: Tim Davie

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

David Beckham at the
RTS London Convention

4 In conversation with Steven Knight

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

5 UK keynote: Alex Mahon

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

6 In conversation With David Beckham

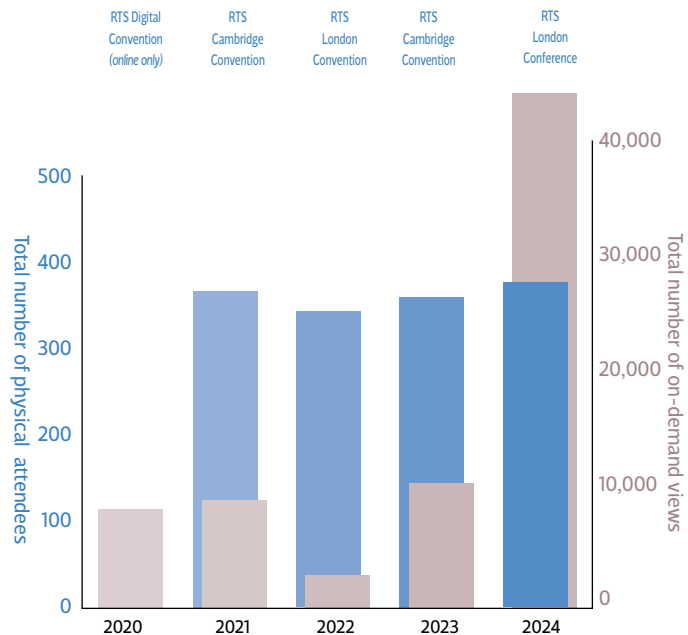
The iconic ex-football player talked about the development of his content studio, Studio 99, which is going from strength to strength.

7 The hitmakers

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



ATTENDANCE AT RTS ANNUAL CONVENTIONS



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



8 How do we value our industry?

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

9 UK keynote: Dame Carolyn McCall

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

recovery in its advertising revenue.

10 How safe is our news?

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

11 Secretary of State keynote

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

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

12 The rest is television

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



Andy Wilman, Camilla Lewis & Nicola Shindler



Peaky Blinders creator Steven Knight



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



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

Recognising excellence

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

10 RTS awards

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

RTS Television Journalism Awards 2024

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

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

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

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

Scoop of the Year.

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

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

RTS Programme Awards 2024

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

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

The Scripted Comedy award went

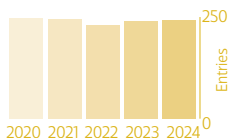


Timothy Spall and Anne Reid starred in double-award winner *The Sixth Commandment*

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

RTS Television Journalism Awards

240 entries



60 nominees
275 jurors

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



Esther Rantzen was awarded the RTS Gold Medal

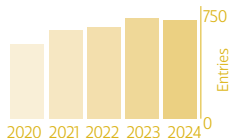
to Disney+'s *Extraordinary*, while BBC comedy *Black Ops* took home the two Comedy Performance awards, with Gbemisola Ikumelo and Hammed Animashaun honoured.

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

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

RTS Programme Awards

664 entries



91 nominees
263 jurors

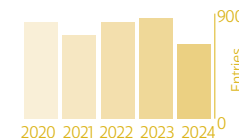
In 2023, the RTS Programme Awards were presented at the Grosvenor House Hotel, London, in front of an audience of 896. In 2022, the awards were also held at the Grosvenor House Hotel and attracted an audience of 824. In 2021, 2,700 people watched the virtual ceremony live, with a further 4,600 on-demand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



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

RTS Craft & Design Awards

695 entries



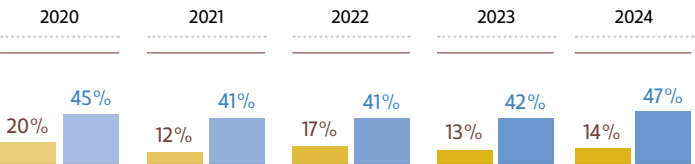
81 nominees
142 jurors

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

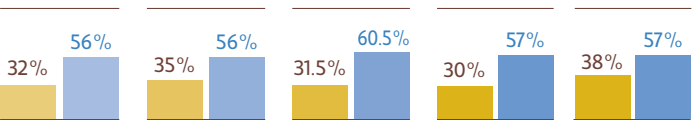
MAKE-UP OF RTS AWARDS JURIES

% of jurors of black, Asian or minority ethnic background

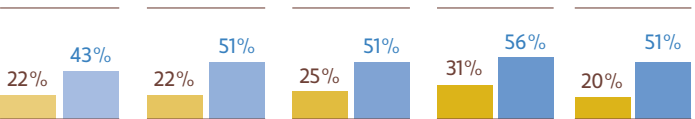
% of jurors who were female



RTS Television Journalism Awards



RTS Programme Awards



RTS Craft & Design Awards



Gbemisola Ikumelo
in BBC One comedy
Black Ops

RTS Student Television Awards 2024

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

RTS Craft & Design Awards 2024

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

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

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

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

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

RTS Fellowships

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

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



Nations and regions

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

11 RTS CENTRES

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

All RTS national and local activities are

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

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

Made in Bristol: BBC
One comedy-drama
The Outlaws



RTS CENTRES

Cymru/Wales

Chair: Edward Russell

Devon and Cornwall

Chair: Matt Geraghty

East

Chair: Dinah Lord

London

Chair: Phil Barnes

Midlands

Chair: Kully Khaila

North East and the Border

Chair: Joanna Makepeace-Woods

Northern Ireland

Chair: Sarah McCaffrey

North West

Chair: Cameron Roach

Republic of Ireland

Chair: Agnes Cogan

RTS Technology Centre

Chair: Kim Rowell

Scotland

Chair: Dan Twist

Southern

Chair: Stuart Ray

West of England

Chair: Rachel Drummond-Hay

Yorkshire

Chair: Michael Donnelly

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



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

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

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

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



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



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

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

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

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

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

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

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

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

Social Media Correspondent Marianna Spring.

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

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

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

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



41
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

12 RTS MEMBERSHIP

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

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

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

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

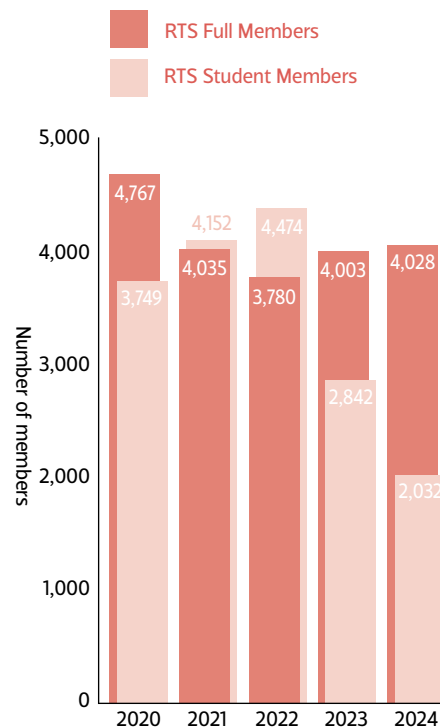


Rivals: the Disney+ adaptation of Jilly Cooper's novel was a huge hit in 2024

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



RTS MEMBERSHIP



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

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

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

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

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

13 RTS RECOGNITION

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

14 RTS VOLUNTEERS

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

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

panellists and producers.

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

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



Breakdown of
volunteer hours in
2024 Society
activities



Ewan McGregor starred
in Paramount+ adaptation
A Gentleman in Moscow

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and objectives

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and skills

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Deborah Meaden
in BBC Two show
Dragons' Den

Financial support

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

15 PATRONS

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

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

for the RTS Craft & Design Awards this year.

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

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

16 FUNDRAISING ACTIVITIES

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

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

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

The charity receives financial

assistance for its work in the following ways:

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

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

and would refer it to the regulator if necessary.

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

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



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

17 IBC

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

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

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

IBC in Amsterdam went from
strength to strength



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17 SUSTAINABILITY

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

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

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

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

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

The RTS offset 60 tonnes of CO₂e

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

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

Our people

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

19 GOVERNANCE

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

Attendance at Trustee meetings during

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

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

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



BBC One daytime companion *Bargain Hunt*

20 DIVERSITY AND INCLUSION

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

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

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

The RTS events team endeavours to

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

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

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

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

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





ROYAL PATRON

His Majesty King Charles III

BOARD OF TRUSTEES

Trustees' biographies
continue on page 57 ►



RTS CHIEF EXECUTIVE

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



CHAIR OF RTS TRUSTEES

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



VICE-CHAIR OF TRUSTEES

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



RTS HONORARY SECRETARY

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



RTS HONORARY TREASURER

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



RTS TRUSTEE

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

BOARD OF TRUSTEES

► Trustees' biographies continued from page 56



RTS TRUSTEE

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



RTS TRUSTEE

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



RTS TRUSTEE

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



RTS TRUSTEE

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



RTS TRUSTEE

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

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

Ken MacQuarrie

Sir Trevor McDonald OBE

Gavin Patterson

Trevor Phillips OBE

Stewart Purvis CBE

Brandon Riegg

Sir Howard Stringer

Officers

Jane Turton OBE, Chair of RTS Trustees

Simon Pitts, Vice-Chair of RTS Trustees

Simon Bucks, Honorary Secretary

Mike Green, Honorary Treasurer

Board of Trustees

Jane Turton OBE (Chair)

Lynn Barlow

Julian Bellamy

Simon Bucks

Mike Green

Tim Hincks

Kate Phillips

Simon Pitts

Sinéad Rocks

Sarah Rose

Centre Chairs

Phil Barnes, Chair, London Centre

Agnes Cogan, Chair, Republic of Ireland
Centre

Michael Donnelly, Chair, Yorkshire Centre

Rachel Drummond-Hay, Chair, West of
England Centre

Matt Geraghty, Chair, Devon and
Cornwall Centre

Kully Khaila, Chair, Midlands Centre

Dinah Lord, Chair, East Centre

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

Sarah McCaffrey, Chair, Northern Ireland
Centre

Stuart Ray, Chair, Southern Centre

Cameron Roach, Chair, North West Centre

Kim Rowell, Chair, RTS Technology Centre

Edward Russell, Chair, Cymru Wales Centre

Dan Twist, Chair, Scotland Centre

Committee Chairs

Awards Policy and Fellowship

Simon Bucks

Craft & Design Awards

Ade Rawcliffe

National Events

Clare Laycock

Education

Graeme Thompson

RTS Programme Awards

Kenton Allen

RTS Futures

Kat Hebden

RTS Digital Innovation Bursary

Simon Pitts

RTS Student Television Awards

Sinéad Rocks

RTS Television Journalism Awards

Adrian Wells

RTS Young Technologist Award

Terry Marsh

Head Office

Chief Executive Theresa Wise MBE

PA to the CEO Emma Sherborne

PA to the CEO (maternity cover)

Mia Piersen

Finance Director Andrea Elsworth

Corporate Development Manager

Kasia Moleda

Head of Education and Bursaries

Emma Nicholson

Director of Business Development,

RTS Academy Vanessa Andreis

Centres Manager Gemma Maramis

Events

Head of Events Jo Sampson

Membership

Head of Membership

Ken Savage-Brookes

Publications

Editor, Television Steve Clarke

Deputy Editor, Television Matthew Bell

Production and Design, Television

Vernon Adams and James Bennett

Editorial Adviser Sue Robertson

Digital Team

Head of Digital Kate Holman

Content and Communications Editor

Harrison Bennett

National events

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



January

24 January *Wilderness*

30 January 2024 TV Predictions

February

7 February RTS Futures Careers Fair:

- *Squid Game: The Challenge* masterclass
- Filming the impossible: the art of science and natural history
- Getting your foot in the door
- The future of tech roles

19 February Philippa Childs, Head of Bectu

March

12 March RTS Futures: *Mr Bates vs the Post Office*

14 March *The Dry* series 2

26 March A BBC for the future, BBC Director-General Tim Davie

April

10 April *The Tattooist of Auschwitz*

16 April RTS Futures: Presenting yourself for success

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

Channel 4 sitcom
Everyone Else Burns: under
the RTS microscope

May

30 May *We Are Lady Parts*

June

3 June RTS Futures: Runner to researcher

11 June Under the knife: dissecting the medical format

July

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

13 July How to do good duty of care

September

16 September Rosie Jones: *Out of Order*

23 September Showtrial

October

3 October Steve Hewlett Memorial Lecture, given by Joan Bakewell

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

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

November

14 November *Everyone Else Burns*

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

December

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





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

Centres reports

The RTS in the nations and regions

CYMRU WALES

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

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

In April the centre held its joint

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



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

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

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

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

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

Edward Russell

DEVON AND CORNWALL

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

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

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

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

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

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

Production Head of Audio, Jeremy Lock.

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

Matt Geraghty

EAST

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

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

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

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



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

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

Dinah Lord

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

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



LONDON

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

RTS Nations and Regions Quiz

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

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

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

in central London.

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

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

In September at the Everyman King'

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

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

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

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

Phil Barnes

MIDLANDS

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

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

ITV drama *Joan*:
screened by
RTS Midlands

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

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

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

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

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

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

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

Kully Khalia



NORTH EAST AND THE BORDER

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

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

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

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

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

Joanna Makepeace-Woods

NORTH WEST

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

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

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

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

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

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

Cameron Roach

NORTHERN IRELAND

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

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



Keynote Speech.

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

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

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

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

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

Sarah McCaffrey

REPUBLIC OF IRELAND

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

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

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

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

Agnes Cogan

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



SCOTLAND

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

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

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

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

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

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

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

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

Stephen O'Donnell

SOUTHERN

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

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

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

The centre screened *Parallel Lines* at



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

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

Stuart Ray

RTS TECHNOLOGY CENTRE

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

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

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

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

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

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

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

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

Jennie Marwick-Evans

WEST OF ENGLAND

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

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

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

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

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

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



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



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

The Film and TV Charity.

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

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

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

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

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

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

Rachel Drummond-Hay



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

YORKSHIRE

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

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

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

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

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

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

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



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

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

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1 Structure, governance and management

Constitution

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

Organisational structure

The Society is UK-based, with its head office in London. It has 14 active centres in Cymru Wales, East, Devon and Cornwall, London, Midlands, North East and the Border, North West, Northern Ireland, Republic of Ireland, Scotland, Southern Counties, Thames Valley (now renamed the RTS Technology Centre), West of England and Yorkshire.

The Society has three trading subsidiaries. RTS Enterprises Limited and RTS (IBC) Limited, whose principal activities are the organising and staging of courses, exhibitions and other events related to television and broadcasting, and RTS Academy Limited, which was incorporated on 4 July 2023, whose principal activity is the development of online modular education

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

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

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

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

Selection of Trustees

The Trustee body seeks to represent a

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

Induction of new Trustees

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

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

Royal Patron and Vice-Presidents

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

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

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

Key management

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

All Trustees give their time freely and

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

Pay policy for senior staff

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

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

Risk management

The major risks to which the Society is exposed as identified by the Board of

Trustees are and will continue to be regularly reviewed and systems have been and will be established and, where appropriate, professional advisors have been or will be appointed to mitigate those risks.

The RTS keeps a risk register, which is updated twice a year and reviewed by the Audit Committee and overseen by the Board of Trustees.

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

Audit Committee

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

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

Risk

Control and mitigation

Loss of income from Patrons

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

Loss of income from conferences and events

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

Loss of income from IBC

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

Economic impact on media industry revenues

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

Data protection and cyber security

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

Awards quality control

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

Academy Development

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

2 Objectives and activities

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

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

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

Activities 2024

There was a vibrant programme of in-person and virtual events produced to fulfil the Society’s strategic and charitable objects. Some of the most significant events are detailed in other parts of this report. The Society is fortunate to be able

to call on leading specialists from the television community and allied fields to work together on planning and delivering its programme.

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

The IBC exhibition was held in September 2024.

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

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

3 Financial review

Reserves policy

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

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

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

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

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

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

its longer-term sustainability.

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

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

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

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

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

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

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

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

Funding sources

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

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

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

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

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

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

Investment powers, policy and performance

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

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

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

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

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

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

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

4 Plans for future periods

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

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

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5 Administrative details

Royal Patron

His Majesty King Charles III

Vice-Presidents

David Abraham

Dawn Airey

Sir David Attenborough OM CH CVG CBE FRS

Baroness Floella Benjamin OBE

Mike Darcey

Gary Davey

Greg Dyke

Lord Hall of Birkenhead

Lorraine 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 (resigned 20 June 2024)

Timothy Hinks (appointed 26 April 2024))

Katherine Phillips

Simon Pitts

Sinead Rocks

Sarah Rose

Jane Turton OBE

Chief Executive

Theresa Wise MBE

Standing committees of the Board of Trustees

Audit Committee

Lynn Barlow (Chair)

Simon Bucks

Mike Green

Yasmina Hadded (resigned 20 June 2024)

Remuneration Committee

Simon Pitts (Chair)

Simon Bucks

Mike Green

Sarah Rose

Charity number 313728

Company number 00249462

Registered office 3 Dorset Rise, London EC4Y 8EN

Bankers

National Westminster Bank PLC

PO Box 11302, 332 High Holborn,

London WC1V 7PD

Auditor

HaysMac LLP

10 Queen Street Place, London, EC4R 1AG

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

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

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

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

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

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

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

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

Disclosure of information to auditor

In so far as the Trustees are aware:

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

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

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



VJ Turton, Trustee

Dated 9 June 2025

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

Opinion

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

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

In our opinion, the financial statements:

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

Basis for opinion

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

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

Conclusions relating to going concern

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

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

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

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

Other information

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

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

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

Opinions on other matters prescribed by the Companies Act 2006

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

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

prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

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

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

- Adequate accounting records have not been kept by the parent charitable company; or
- The parent charitable company financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- We have not received all the information and explanations we require for our audit; or

- The Trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of Trustees for the financial statements

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

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

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

Auditor's responsibilities for the audit of the financial statements

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

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

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

We evaluated management's

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

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

Because of the inherent limitations of

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

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

Use of our report

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



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

10 Queen Street Place
London EC4R 1AG

Dated **10 June 2025**

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

Incorporating an income and expenditure account

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

Notes

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

All income and expenditure derive from continuing activities.

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

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

Consolidated statement of financial position as at 31 December 2024

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

Notes

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

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

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



VJ Turton, Trustee

Company Registration No 00249462

Society statement of financial position as at 31 December 2024

	Notes	2024		2023	
		£	£	£	£
Fixed assets					
Intangible assets	13		2		4,042
Tangible assets	14		33,397		22,845
Investments	15		5,838,077		5,370,911
			<u>5,871,476</u>		<u>5,397,798</u>
Current assets					
Stock	17	495		963	
Debtors	18	2,605,794		1,529,589	
Cash at bank and in hand	16	2,637,610		2,867,440	
		5,243,899		4,397,992	
Creditors: amounts falling due within one year	20	<u>918,278</u>		<u>939,598</u>	
Net current assets			4,325,621		3,458,394
Creditors: amounts falling due more than one year	21		150,000		250,000
Total assets less current liabilities			<u>10,047,097</u>		<u>8,606,192</u>
Restricted funds	23		160,460		154,818
Unrestricted funds					
General unrestricted funds	24	8,219,229		7,292,063	
Revaluation fund	24	1,410,408		959,811	
Designated funds					
Bursary fund	24	117,000		87,500	
IT fund	24	<u>140,000</u>		<u>112,000</u>	
			9,886,637		8,451,374
Total funds			<u>10,047,097</u>		<u>8,606,192</u>

Notes

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

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

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

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



VJ Turton, Trustee

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

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

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

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

1 Accounting policies

Charity information

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

1.1 Accounting convention

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

Companies Act 2006 and UK Generally Accepted Accounting Practice.

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

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

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

1.2 Going concern

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

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

1.3 Charitable funds

Funds held by the Society are:

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

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

1.4 Income

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

and the amount of income can be measured reliably.

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

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

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

1.5 Expenditure

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

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

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

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

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

1.6 Intangible fixed assets other than goodwill

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

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

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

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

1.7 Tangible fixed assets

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

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

1.8 Fixed asset investments

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

1.9 Impairment of fixed assets

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

1.10 Stock

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

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

1.11 Cash and cash equivalents

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

1.12 Financial instruments

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

at transaction value and subsequently measured at their settlement value.

Basic financial assets

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

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

Basic financial liabilities

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

year are not amortised.

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

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

Derecognition of financial liabilities

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

1.13 Group financial statements

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

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

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

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

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

1.14 Operating leases

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

1.15 Employee benefits

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

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

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

1.16 Deferred tax

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

2 Critical accounting estimates and judgements

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

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

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

Critical judgements

Impairment of debtors

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

Impairment of other investments

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

3 Donations and legacies

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

4 Charitable activities

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

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

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

5 Other trading activity

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

6 Investments

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

7 Net income for the year – Group

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

8 Raising funds

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

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

9 Charitable activities

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

10 Analysis of support costs

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

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

Analysis of support costs – previous year

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

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

11 Employees

Number of employees

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

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

Employment costs

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

11 Employees (continued)

The key management personnel of the group comprise those of the Society and the key management personnel of its wholly owned subsidiaries, RTS Enterprises Limited, RTS (IBC) Limited and RTS Academy Limited, which was incorporated on 4 July 2023.

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

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

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

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

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

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

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

12 Taxation

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

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

13 Intangible fixed assets

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

Introduction
and objectives

Education
and skills

Public
engagement

Thought
leadership

Recognising
excellence

Nations and
regions

Membership
and volunteers

Financial
support

Our
people

National
events

Centre
reports

Governance
and finance

14 Tangible fixed assets

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

14 Tangible fixed assets (continued)

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

15 Fixed asset investments

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

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

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

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

15 Fixed asset investments (continued)

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

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

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

15 Fixed asset investments (continued)

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

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

15 Fixed asset investments (continued)

Previous year

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

16 Cash and cash equivalents

Cash and cash equivalents consist of:

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

17 Stock

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

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

18 Debtors

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

19 Deferred tax

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

20 Creditors: amounts falling due within one year

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

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

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

21 Creditors: amounts falling due after one year

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

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

22 Retirement benefit schemes

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

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

23 Restricted funds: Group and Society

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

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

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

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

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

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

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

23 Restricted funds: Group and Society (continued)

Restricted funds: Group and Society – previous year

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

24 Unrestricted funds: Group and Society

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

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

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

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

24 Unrestricted funds: Group and Society (continued)

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

24 Unrestricted funds: Group and Society (continued)

Unrestricted funds: Group and Society – previous year

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

Unrestricted funds: Group and Society – previous year

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

25 Analysis of net assets between funds

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

Analysis of net assets between funds – previous year

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

26 Liability of Members

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

27 Operating lease commitments

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

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

28 Related party transactions

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

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

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

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

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

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

29 Analysis of changes in net funds

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

30 Cash generated from operations

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

31 Prior year consolidated statement of financial activities

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

Picture credits

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



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