



# ANNUAL REPORT 2022

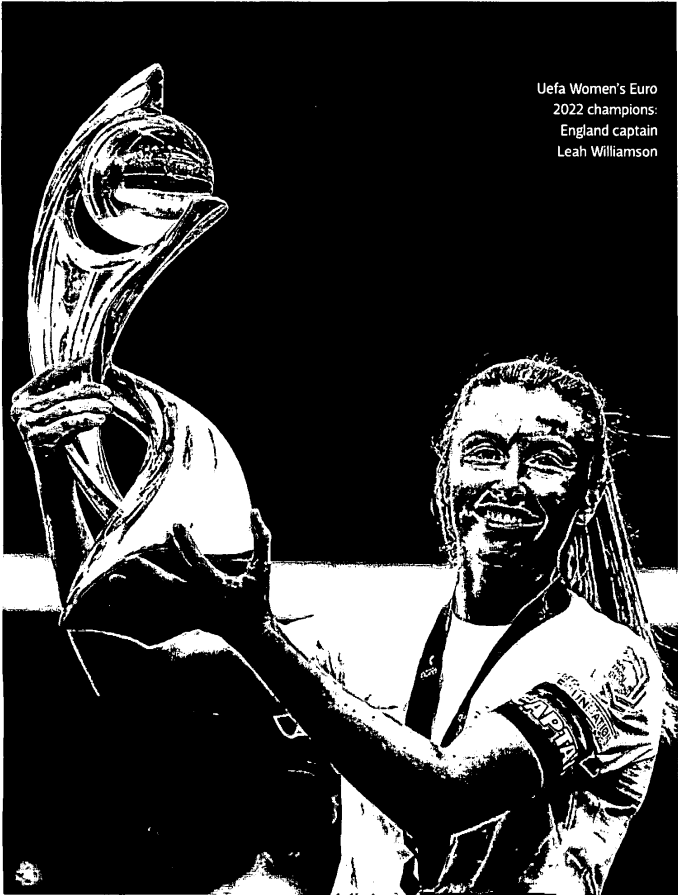




## ROYAL TELEVISION SOCIETY ANNUAL REPORT 2022

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Uefa Women's Euro  
2022 champions:  
England captain  
Leah Williamson

Principal Patrons

BBC  
Channel 4

ITV  
Sky

International Patrons

A+E Networks International  
Apple TV+  
Kinetic Content  
Liberty Global  
NBCUniversal International  
Netflix

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

Major Patrons

Accenture  
Al3Media  
Audio Network  
Banijay UK  
Boston Consulting Group  
Channel 5  
Deloitte  
Enders Analysis  
Entertainment One  
Fremantle  
GB News  
IMG Studios

ITN  
NTT Data  
OC&C  
Prime Video  
Roku  
S4C  
Sargent-Disc  
STV Group  
The Trade Desk  
UKTV  
Virgin Media O2  
YouView

RTS Patrons

FLB Accountants  
Lumina Search  
Mission Bay

MPC Episodic  
PricewaterhouseCoopers  
Raidió Teilifís Éireann

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## Foreword from the Chair

As the cost of living crisis poses many challenges, television once again plays a crucial role. It not only provides trusted news and current affairs, but the programmes that we produce – the dramas and comedies, the factual series, the talk shows, quiz shows and talent shows, the natural history series and premium documentaries – all offer much-needed entertainment and a form of escape.

The Royal Television Society, with its ability to bring the industry together, is needed now more than ever. Throughout the British Isles, our RTS national and regional centres, all run by volunteers, produce thought-provoking debates about the important issues facing our industry, as well as celebrating excellence and success at our many events. Nationally, the hugely successful RTS London Convention and the many other National and RTS Futures events bring us together and stimulate major talking points about the sector.

Our financial health is ever more critical during this difficult period, as it allows us to continue with our ambitious

annual programme of activities. Although the pandemic dealt a blow to our funding, our commitment to education remains unstinting. The bursary scheme for students from lower-income backgrounds, our skills workshops, career days and mentoring programmes all play a vital part as we invest in exciting, diverse and, above all, talented new voices for the future.

The Board of Trustees is focused on making sure that diversity, equity and inclusion are reflected in all RTS activities. Protecting our environment is another key objective. We worked with Carbon Footprint to offset 60 tonnes of CO<sub>2</sub>e for the RTS London Convention and continue to monitor our annual emissions.

We could not have achieved any of this without the huge amount of help and support given by our members, staff, volunteers and patrons, for which we are extremely grateful. We are pleased to have gained three new patrons in 2022: post-production house MPC Episodic; streaming service Roku; and executive search and leadership consultancy Spencer Stuart.

Many thanks to Theresa Wise and her team, and to my fellow Trustees for their time and for their wisdom. A very special thank you to David Lowen, our Honorary Secretary, who is standing down after more than three decades at the Society. David has made an extraordinary contribution and has been a huge support to me personally, to all the Trustees, to the executive team and to the Society generally. We also say goodbye and thank you to Jane Millichip, who has been a valued member of the Board. I would like to extend a warm welcome to Kate Phillips and new Honorary Secretary Simon Bucks, who have joined the Board.

We work in an incredibly resilient, creative industry. Thanks to the brilliance, ingenuity and dedication of our producers, broadcasters and platforms in the UK, I am optimistic about the future and proud of the important role that the RTS will continue to perform in helping to navigate uncertain times.

Jane Turton OBE,  
Chair of the Board of Trustees



## Foreword from the Chief Executive

In many respects, our lives began to return to post-Covid normality in 2022, but the year was also marked by Russia's invasion of Ukraine, soaring energy prices, a cost of living crisis and an outpouring of national grief following the death of Queen Elizabeth II.

There was a welcome return to "in-person" events, our bursary scholars were able to experience real student life – often for the first time – and producers no longer had to treat social distancing as their number one priority. We were ever conscious, however, of TV journalists who were putting their lives at risk on the frontline in Ukraine and of the economic conditions affecting society and our sector. In these circumstances, we did our best to pursue our mission to promote learning and skills development, and to bring industry practitioners together through debate and thought leadership.

It was another financially challenging year for the Society. These pressures were eased considerably by the return of in-person events and the IBC Convention in Amsterdam, but we remained vigilant

about the need to mitigate the potential shortfall in our income.

We continued to prioritise our bursary programme for students from low-income backgrounds. In October, with support from All3Media, STV, YouView and the Steve Hewlett Memorial Fund, we awarded a further 45 bursaries in TV production and journalism and in digital innovation – the highest number since we launched the scheme. ITV Daytime and Apple TV+ also made significant contributions to the scheme and, new to 2022, the Beryl Vertue Scholarship was introduced to support one student per year for the duration of their studies as a memorial to her brilliant career.

By the end of the year, the Society had supported nearly 300 scholars since the start of the scheme and invested more than £1m. Some 80% of our graduates go on to work within the industry. These include an assistant script editor on *Call the Midwife*, a multimedia editor for *Channel 4 News*, an award-winning documentary film-maker and Sky News's Dean Massey, who won the Camera

Operator of the Year category at the RTS Television Journalism Awards.

More than 1,600 people attended our virtual RTS Futures Careers Fair in February. Our Student Masterclasses, which were due to take place in November, were postponed due to a rail strike. They took place successfully in January 2023, with several of the industry's top practitioners offering first-hand advice on how to make a start in television.

We welcomed the return of many of our regular activities to business as usual. Warner Bros. Discovery and Priya Dogra worked with us to produce a thought-provoking and topical RTS London Convention, "The battle for attention", with keynote speakers that included Gerhard Zeiler, Baz Luhrmann and Lord Grade. The annual Steve Hewlett Memorial Lecture was given by BBC journalist Clive Myrie and we contributed to a successful IBC 2022 in the autumn.

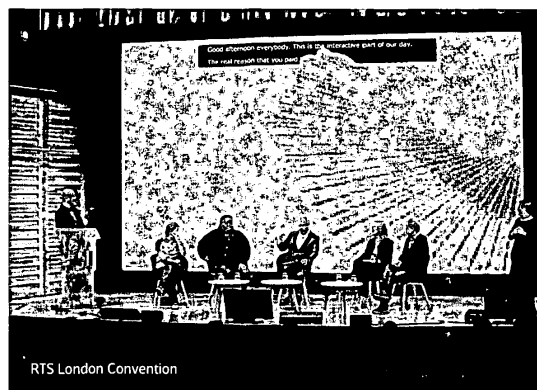
The Society celebrated the successes of our marvellous creative industry at our four national awards ceremonies: the RTS Television Journalism, Craft & Design,

Programme and Student Television Awards. All saw a strong growth in entries and attendance. On top of this, the regional and national centres organised an impressive total of 94 events.

National events (formerly called early-evening events) covered topics as diverse as: the war in Ukraine; sustainability in TV production; Peter Kosminsky on the making of *The Undeclared War*; and "In conversation" events with Sir Peter Bazalgette and Tim Davie. RTS Futures events featured TV stars such as Stacey Dooley, and many offered advice to those hoping to break into, and build careers in, the TV sector.

RTS Digital continued its strong 2021 performance across the board, with an impressive uplift in the number of social media impressions and followers. Regional and national awards and events, the education pages and *Television* magazine all contributed to the strength of the Society's website. Our digital team also helped to deliver a live stream of the RTS London Convention.

While membership continued to



fall in the immediate aftermath of the pandemic, it began to recover towards the end of the year, helped, in part, by a return to in-person events.

The Society aims to represent all aspects of modern Britain, which we address through the make-up of our

speaker panels and awards juries, our specialist events and participation in our bursary schemes. Helping to protect the environment is also very important, to which end we have developed a sustainability policy and gathered data to measure our energy use since 2019.

Our brilliant members, volunteers and patrons have all been invaluable in contributing to our work. And I would also like to thank our Chair, Jane Turton, and the Board of Trustees, with a special mention for our Honorary Secretary, David Lowen, who is stepping down after more than 30 years of involvement with the RTS. His advice and wise counsel have benefited the Society immensely.

We have had a year of steady progress in delivering our core activities, including, providing a valuable forum for debate. Looking to the future, I have been working with the Board of Trustees to identify new areas of growth to sustain us. As part of this, we have been exploring further online educational opportunities for the RTS. We will share more detail in due course. Watch this space.

Theresa Wise, Chief Executive

## Strategic objectives

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

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

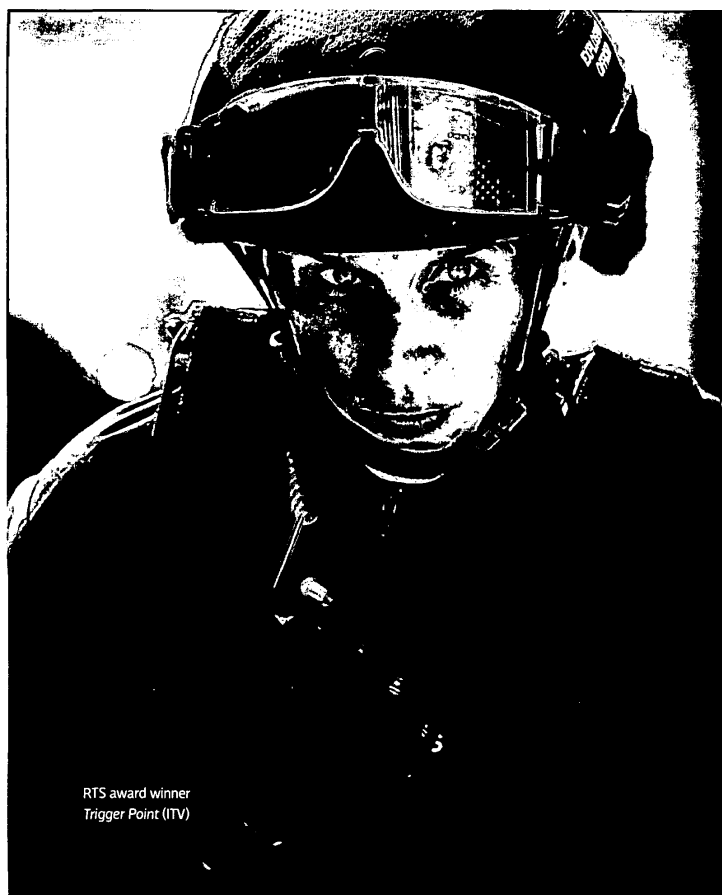
The RTS's programme and skills awards, regional events, lectures, national events, masterclasses, educational cash bursaries and publications are designed to achieve these aims. Charity Commission guidance includes "training (including vocational training) and life-long learning" and "the development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

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

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

RTS award winner: *This Is Going to Hurt* (BBC)

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



RTS award winner  
Trigger Point (ITV)

## Part One

# Achievements and performance

The Board of Trustees (who are also the directors of the Royal Television Society for the purposes of company law) present their annual directors' report and consolidated accounts for the year ended 31 December 2022, which are also prepared to meet the requirements for a directors' report and accounts for Companies House purposes.

The Trustees' report highlights the ways in which the Society's activities have provided genuine benefit to the public at large.

Pre-Covid, the Society had been fortunate to have a dividend stream generated by IBC, which enabled its activities to grow over the years. It saw the delivery of improvements in line with a strong modernisation growth strategy originally set in 2012 and refreshed in 2019.

The pandemic prevented IBC going ahead in 2020 and 2021, and so, last year, the Trustees started to develop a strategy to increase income. It is now exploring ways of developing further an online educational presence.



RTS Masterclass  
speaker: CNN's  
Nima Elbagir

# Education and skills

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

## 1 IMPROVING SOCIAL MOBILITY IN TV: RTS UNDERGRADUATE BURSARIES

After a challenging couple of years, 2022 gave us many reasons to feel optimistic. It was a record year for the RTS bursary schemes – 45 bursaries were awarded, our highest number to date, and we also received the most applications since the programme's launch in 2014.

We are proud to say we have now supported nearly 300 talented students throughout their studies, with 80% going on to forge careers in television and media in an array of impressive roles, from production management at Netflix to development at Sister Pictures and multimedia journalism at ITV and Channel 4.

As we approach the 10-year anniversary of the inception of the schemes and watch our graduates' careers go from strength to strength, the incredible impact they are already having on the industry is undeniable. A standout moment from 2022 was when bursary

RTS  
Television  
Industry  
Education  
and Skills  
Trust

### Education and skills

RTS  
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Director Baz Luhrmann talking to RTS bursary  
scholars at the RTS London Convention



alumnus Dean Massey won the Camera Operator of the Year award at the RTS Television Journalism Awards – the first, but likely not the last, scholar to do so.

We made some key changes to the schemes' eligibility criteria in 2022. One of the most important criteria is an evident interest in pursuing a career in television, so we broadened the number of courses considered at the application stage to enable us to reach a wider pool of students.

We were honoured to launch the Beryl Vertue Scholarship, supported by Hartswood Films, which commemorates Beryl's long and successful career in the media industry by supporting one talented and committed television production scholar per year for the duration of their studies. We also launched the Digital Innovation Bursary, building on the previous Technology Bursary, to help meet the growing demand for sought-after technical skills in the industry.

After years of having to cope with remote learning and reduced



RTS Masterclasses  
Q&A session

opportunities for interaction while trying to build a career in an industry so reliant on networking and connection, our bursary scholars welcomed the return of in-person events. It finally felt as if some sense of normality had been restored. Highlights of the year included a networking event at the Fremantle offices in July, where many scholars met their mentors, and each other, in person for the first time since the pandemic.

Ten scholars were asked to take part in a series of videos on the barriers people from different social backgrounds face in entering and working in the industry, which premiered at the RTS London Convention in September. What's more, the scholars themselves were thrilled

to meet headline speaker and iconic director Baz Luhrmann at the event, who encouraged them to pursue their passions. The Patrons' Dinner in November provided another fantastic opportunity to welcome the new intake of scholars to the ever-growing cohorts. And the RTS Student Masterclasses, although they had to be postponed due to national rail strikes until January, offered the scholars yet another chance to reconnect.

As one scholar put it, "These events facilitated opportunities for me to have valuable conversations and interactions with some of the industry's highest-calibre professionals and allowed me to learn from their insights and advice."

The two-week RTS Summer Tour,

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Channel 4 News podcast Ways to Change the World contributed to the RTS Futures 'mini masterclass' on podcasting.

which offers first-year Digital Innovation Scholars the chance to tour eight companies – YouView, Channel 4, Arqiva, Sky, BBC, Freeview, ITV and STV – also returned to an in-person format this year. It provided the students with a unique opportunity to learn about the

intersection of technology and entertainment, with one scholar enthusing, "I learnt so much in such a short space of time.... the best thing about the tour was having the chance to speak to so many people working in technical roles in industry. I found it really beneficial to hear

the different stories and unique career paths that so many have taken to end up in the roles that they are currently in."

As well as events access, our bursary scholars continue to cite mentoring as one of the key benefits of the programme. Our scholars are based all over the UK and, as the appetite to meet in person grows, we were pleased to be able to start covering additional travel expenses to facilitate more in-person mentoring meetings.

One scholar, who is mentored by a writing team, stated that his mentors have "worked tirelessly to support me over the course of my past few years on the scheme.... They have been extremely generous with their time, effort and guidance and their influence has been paramount in my development and evolution as a film-maker and screenwriter. They act as stellar examples of professionalism and generosity at all times."

The RTS is immensely grateful for the



RTS bursary students' networking session

support provided by mentors and by funders All3Media, the Steve Hewlett Memorial Fund, Hartwood Films, STV, ITV Daytime and YouView, as well as talent managers, patrons and many other companies and organisations across the industry, who have all contributed to the success of the RTS bursary programmes and, in turn, to our scholars' individual professional and personal development.

As one scholar wrote, "Personally, I found the bursary scheme to be helpful in so many ways, particularly in helping me gain knowledge on the industry that I wouldn't have gained elsewhere.

"Through my experience with the RTS, I have also gained a lot more confidence in myself, ideas about what I would like to explore and pursue within the industry, and friends with similar interests and backgrounds."



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2 GETTING STARTED IN TV:  
RTS FUTURES

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

The TV Careers Fair

The RTS Futures Virtual Careers Fair 2022 was held over the first two days of February, attracting more than 1,600 people. IMG Studios and the National Film and Television School (NFTS) kindly sponsored the fair again. Tickets were priced at £10, but were free to full members of the RTS.

In 2021, 1,600 people attended the



RTS Futures screening and Q&A.  
*We Are Not Alone* (UKTV)

virtual fair. In 2020, 1,300 people attended the fair at the Business Design Centre in London (there were also 1,300 attendees in 2019).

The talent jamboree featured sessions covering the length and breadth of television – but all were aimed at new entrants to the industry or those in the early stages of their careers.

The first day's sessions were: "Introducing Sky Early Careers: Content Academy"; "How I got into TV through a talent scheme"; "Getting started in drama"; an NFTS-run event, "Cameras, sound and vision mixing for television production"; and "Get into TV: work behind the scenes".

On day two, the sessions were: "TV freelancing: top tips"; "Production management: have you got what it takes?"; "Have you thought about your transferable skills?"; "Entertainment masterclass: from the villa to the jungle";

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and "Anatomy of a BBC One hit comedy: how to develop and shoot a multi-generational sitcom".

More than 50 broadcasters, production companies and industry bodies took part. An online CV clinic and advice area, staffed by leading industry professionals, was attended by 500-plus people, and interactive exhibitor booths allowed companies to talk to attendees via live chat and video.

### RTS Futures events

These educational events are aimed at younger people interested in a career in television or just beginning to work in the industry. The number who signed up for RTS Futures communications rose to 6,203 in 2022 (there were 6,075 in 2021, 5,980 in 2020 and 5,650 in 2019).

Excluding the careers fair discussed above, eight events were held this year, four in-person and four online. There were 13 events in 2021, 19 in 2020 and



nine in 2019. There was no charge for online events.

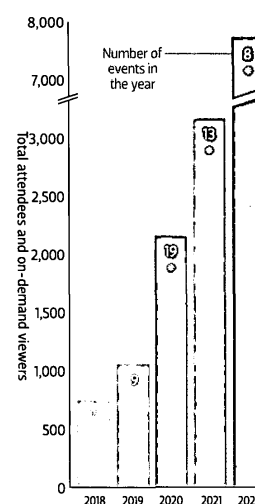
The year's programme began in February with a screening in central London of new Gold sitcom *Newark, Newark*, followed by a Q&A featuring writer Nathan Foad and some of the actors, including

one of the stars, Morgana Robinson. Later the same month, the online event "Disability and the TV industry: all change?" featured the writer, Jack Thorne, and co-director, Amit Sharma, of BBC drama *Then Barbara Met Alan*.

At the British Museum in April, RTS

RTS Futures event speaker, *Newark, Newark* writer Nathan Foad on set

### RTS FUTURES EVENTS



\* The 2020-2022 participation figures include both physical attendance and on-demand views



RTS Masterclass  
speaker Sohail Shah

Futures offered a screening of an episode from the series of *Stacey Dooley Sleeps Over*, followed by a Q&A with Dooley, executive producer Alice Bowden and Hilary Rosen, Head of Factual at UKTV.

In May, the online event "Making podcasts: A mini-masterclass" featured two podcasting pros – BBC specialist disinformation and social media reporter Marianna Spring and Nina Hodgson, senior producer for *Channel 4 News's The Fourcast* and the long-form interview podcast *Ways to Change the World* (with Krishnan Guru-Murthy). The duo discussed all things podcast and offered helpful tips to newcomers.

In June, RTS Futures hosted an online workshop "What do you want?" run by Jo

Deadman, founder of The Unstuck Club.

In October, the online event "First five years in TV masterclass" heard from four young people who had navigated their first five years – a make or break time for many – in TV production.

Later that month "Network your way into TV", held at the Seven Dials Club in London, saw 12 talent managers from some of the best production companies and recruitment agencies in the industry offer their expertise on how to break into TV.

The year ended with a screening of new Dave comedy *We Are Not Alone*, followed by a Q&A with writers and stars Laurence Rickard and Ben Willbond of *Ghosts* and *Horrible Histories* fame.





RTS Masterclass speaker  
Tanya Stephan and (left)  
her award-winning *The  
Missing Children* (RTÉ)

### RTS Masterclasses

The RTS Masterclasses for students and young entrants to the industry are usually held in November. This year, unfortunately, they had to be postponed, following the announcement of a national rail strike, until the end of January 2023. When they were held, four

programme-makers and executives from different genres offered their insights at the BFI in central London, attracting an audience of 400.

Lewis Arnold, the award-winning director of such high-profile series as Jimmy McGovern's *Time and Des*, about the serial killer Dennis Nilsen, gave the

first masterclass. "There are ways to learn your craft that didn't exist when I was starting out, although I did get financial support from the state," he said. "You all have phones in your pockets. We're all able to make films on our phones."

CNN's Chief International Investigative Correspondent, Nima Elbagir, gave the audience a searing insight into her acclaimed reporting of human rights abuses across Africa. The RTS Television Journalist of the Year 2020 said in her journalism masterclass: "If there is one lesson I try and pass on to young journalists, it's to try and get out of where everyone else is."

Sohail Shah, who gave the entertainment masterclass, is MD of Manchester indie King of Sunshine Productions, where his shows include Channel 4's *Jon & Lucy's Odd Couples*. On pitching, Shah advised: "You need to have a clear proposition so you [can] say what the programme is in a line or two, and immediately follow up with why you think it should be on and who's going to be watching it."

Tanya Stephan won an RTS Television Journalism Award for her feature-length film *The Missing Children*, about a mother and baby institution run by Catholic nuns. In her documentary masterclass, she said

that casting is "probably the most important part of the whole process.... You need to find people who have a sort of charisma and communicate well and will help you to tell the story... but [they're] not always the loudest or most obvious person."

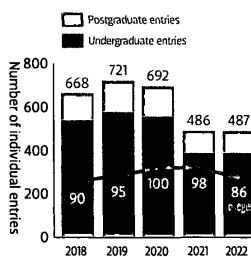
In 2021, the four Student Programme Masterclass sessions took place at the Institution of Engineering and Technology (IET) in central London and attracted an audience of 379. There were also 611 subsequent views of the filmed masterclasses. The four Craft Skills Masterclasses were held online and viewed by 312 people.

In 2020, both sets of masterclasses were delivered online: the four Student Programme sessions were joined by 1,070 people, while the Craft Skills audience totalled 1,170. The 2019 masterclasses at the IET attracted an audience of 350 on the first day, which was devoted to programme genres, and 350 on the second for the craft skill sessions.



RTS Student Television Awards 2022

## RTS STUDENT TELEVISION AWARDS ENTRIES



RTS Student Television Awards winner *Night of the Living Dread*

## RTS Student Television Awards 2022

**487 entries from 86 colleges in 12 RTS centres**  
**155 centre jurors chose 48 nominees and 59 national jurors chose 36 nominees**

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

## 3 RECOGNISING EXCELLENCE

### RTS Student Television Awards

The live awards ceremony was held at UAL, London College of Communication and attended by 126 students, lecturers, and industry professionals. A further

151 people watched the live stream on Vimeo. The awards were sponsored by Kinetic Content.

In 2021, the virtual awards ceremony was watched live by 481 people and subsequently by an additional 259 on Vimeo. In 2020, the virtual ceremony was watched live by 652 people and, after the event, by 246 on YouTube. In 2019, 364 students, tutors and industry figures

attended the ceremony at the BFI Southbank in London.

This year, 487 entries were received from 86 universities, colleges and educational institutions around the UK. In 2021, there were 486 entries from 98 colleges, 692 entries from 100 universities in 2020 and 721 entries from 95 institutions in 2019.

The national juries selected three nominees for each category and the



RTS Student Television  
Awards winner Innes Letch

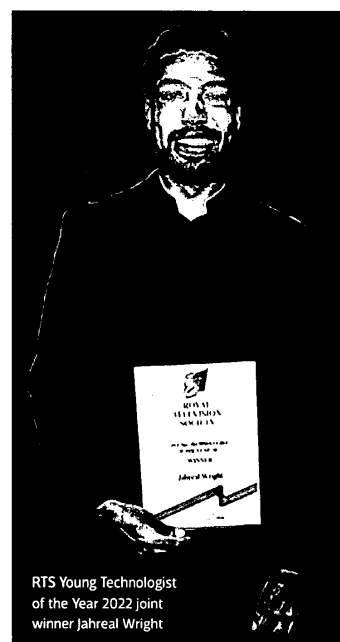
winner was chosen by secret ballot. The Postgraduate nominees were judged at a national level only. Undergraduate and Postgraduate awards were also judged in five craft skill categories: Camera-work, Editing, Production Design, Sound and Writing. A total of 22 awards were presented.

#### RTS Young Technologist Award

Sky's Jahreal Wright and Timeline TV's Jonathan Chappell-Seetayah were the joint winners of the award in 2022 – the first time the society has named joint winners of this prestigious award.

Dock10's Andrew Ware was announced as the runner-up at a special central London event in July, hosted by digital executive producer Muki Kulhan. Ware received the Coffey Award for Excellence in Technology.

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



RTS Young Technologist  
of the Year 2022 joint  
winner Jahreal Wright



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

#### 4 The RTS: digital impact

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

The Society's Instagram follower base rose by 40%, while the number of LinkedIn followers and YouTube channel subscribers increased by 22%.

New website content was created daily, and the RTS digital production team of four full-timers promoted this, as well as Society events and initiatives, on social media.

Content ranged from features to daily updates on television news (such as new commissions, weekly TV round-ups and casting announcements) and interviews with industry figures and

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award nominees, including Gary Neville, Joe Lycett, Candice Carty-Williams, Rafe Spall, Dolly Alderton, Kiell Smith-Bynoe, Jack Rooke, Pete Jackson, Ros Atkins, Krishnan Guru-Murthy, Noel Phillips, Himesh Patel and the creators of *Don't Hug Me I'm Scared*.

The RTS YouTube and Vimeo channels were integral platforms for both national and regional events. The events included conversations with leading industry figures, panel discussions, masterclasses, interviews and awards, both online and in person.

Illustrated reports of all national and RTS Futures events were uploaded to the website and published in *Television*.

The digital team launched *The RTS Podcast* in May, which had over 800 downloads in 2022. The content ranged from RTS events to interviews with industry figures.

This year's RTS London Convention returned as an in-person event, with a digital live stream accompaniment for viewers at home. The live stream saw over 500 viewers watch from home. The RTS London Convention 2022 app had 200 downloads and 8,000 session engagements on the day.



#### RTS Twitter

**39,300**  
followers

2021: 36,200

#### RTS LinkedIn

**10,000**  
followers

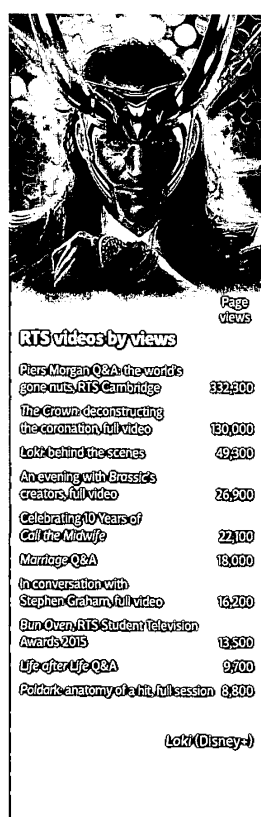
2021: 8,200

#### RTS Instagram

**8,700**  
followers

2021: 6,200

The number of website users was slightly down in 2021 and page views were broadly flat. This reflects a general industry trend, where consumers are moving more towards social platforms. In addition, 2022 was a largely non-Covid year, which changed user behaviour following the surge of online activity during the pandemic. The website was accessed by 748,400 users in 2022 (839,800 users in 2021), who accounted for 1,690,000 page views (1,710,000 in 2021). The most popular content on the RTS website



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

### Social media

The RTS digital team maintained an active social media presence, which continued to drive a significant proportion of the traffic to the Society's website.

The team also live blogged from RTS national events and created multimedia content to share on social media. Highlights, award-winners' interviews and live updates were uploaded from the RTS Programme Awards and RTS Television Journalism Awards to the website, RTS YouTube channel, Twitter and Instagram, and the RTS Programme Awards

nominations were live streamed on the RTS YouTube channel and Twitter page.

The key statistics were:

- ❑ The RTS Instagram account had 8,700 followers (a rise of 40% from 6,200 in 2021)
- ❑ The RTS YouTube channel had 13,100 subscribers (a rise of 22% from 10,700 in 2021)
- ❑ RTS LinkedIn had 10,000 followers (a rise of 22% from 8,200 in 2021)
- ❑ RTS Twitter had 39,300 followers (a rise of 9% from 36,200 in 2021)
- ❑ 59% of all visits to the RTS website were made on a mobile or tablet device.

#### RTS online video

The total number of video streams (923,400 views in 2022 and 1,426,300 views in 2021) and the total watch time (7,850,000 minutes in 2022, 26,612,000 minutes in 2021) decreased due to the return of in-person events, resulting in less event activity taking place on the RTS YouTube and Vimeo channels.

The most popular video was "Piers Morgan Q&A: the world's gone nuts!" from the 2019 RTS Cambridge Convention, which was viewed 332,600 times, with a total watch time

of 3,904,600 minutes. The second most popular video was the full 2017 event "Netflix's *The Crown*: deconstructing the coronation", which had 130,000 views and a watch time of 950,500 minutes. The "Loki: behind the scenes with Tom Hiddleston, Sophia Di Martino, Kate Herron and Michael Waldron" event garnered 49,300 views and a watch time of 463,200 minutes. The website

also hosted video diaries of RTS bursary scholars, and RTS Student Television Awards and Futures 48 films.

National and regional events hosted a range of online events, such as RTS Yorkshire's *Hullraiders* event, which was viewed more than 3,000 times, and RTS London Centre's "Televising the London 1948 Olympics", viewed over 2,900 times.



#### RTS YouTube

**13,100**  
subscribers

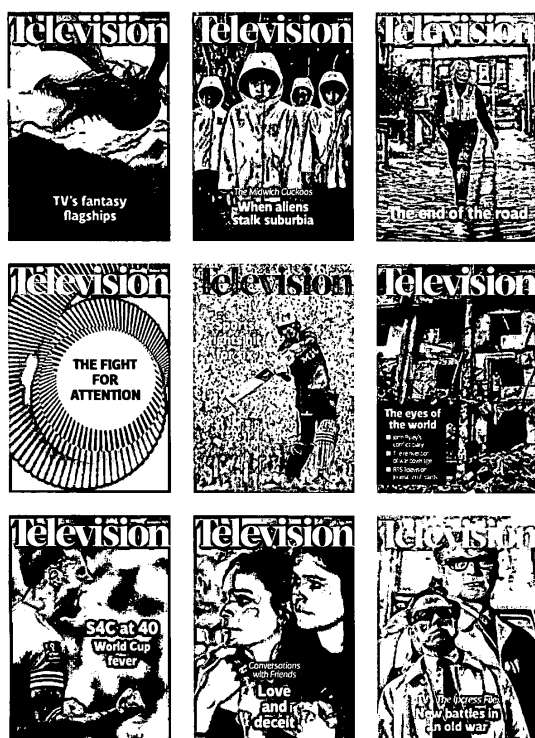
2021: 10,700

#### RTS YouTube

**923,400**  
views

2021: 1,426,000





## 5 Spreading the word: publications

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

*Television* cast its net wide in 2022, offering features on many of the year's most important programmes, including: *Ted Lasso*, *This is Going to Hurt*, *Conversations with Friends*, *The Crown*, *I Hate Suzie Too* and *Happy Valley*.

The magazine addressed some of the biggest issues affecting the TV industry:

the future of the UK media, sustainability, disability, live sports rights, PSB in Europe, mental health, Channel 4 privatisation and reporting from war zones.

It also interviewed or profiled key industry figures and talent, including: Channel 5 Controller Ben Frow, BBC Political Editor Chris Mason, Ofcom Chair Michael Grade, ITV MD, Media and Entertainment Kevin Lygo and the new *Doctor Who*, Ncuti Gatwa.

"Working Lives" looked at a wide range of TV jobs and the talented people who do them, including sound recordist, editor, documentary film-maker, talent manager and line producer.

"Comfort Classic" turned the spotlight on some of the nation's most treasured TV shows – comedies such as *Men Behaving Badly* and *The Thick of It*, dramas like *The Wire*, *Cracker*, *Life on Mars*,

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*Prime Suspect*, and comedy dramas *Minder* and *Shameless*.

Another regular feature, "Ear Candy", brought readers up to date with the latest podcasts. These included: *Kerridge and Mayo's Toke*, Alastair Campbell and Rory Stewart's *The Rest is Politics*, Emily Maitlis, Jon Sopel and Lewis Goodall, AKA *The News Agents* and Kathy Burke's *Where There's a Will There's a Wake*.

Television's "Our Friend" column is devoted to the world of TV outside London. During the year, guest columnists included: *True North's* Andrew Sheldon, RTS Chairs Lynn Barlow (West of England), Stephen O'Donnell (Scotland), Agnes Cogan (Republic of Ireland) and Lisa Holdsworth (Yorkshire).

The TV diarists featured in *Television* tackled a huge variety of subjects. They included: Channel 4 Chief Content Officer Ian Katz, *Channel 4 News* International Editor Lindsey Hilsum and Sky News Political Editor Beth Rigby.

Due to the pandemic and a subsequent need to make cost savings, *Television* appeared as an online magazine throughout 2022, with the exception of the September issue. Five hundred

copies were printed for the RTS London conference. An email newsletter promoting each issue went to an average of 8,300 contacts, of whom about 3,500 were RTS Members.

## 6 RTS partnerships: joint events

The Society is committed to building relationships with other bodies where such co-operation enables the RTS to increase its impact, influence and effectiveness. During the year, it jointly organised one national and many local activities with partners. Details of the local events can be found on pages 59 to 70.

### The Steve Hewlett Memorial Lecture

The lecture, in memory of the late broadcaster and journalist, is jointly organised with The Media Society. This year, it was



Steve Hewlett Memorial  
Lecturer Clive Myrie (BBC)

given at the University of Westminster in September by BBC journalist and *Mastermind* presenter Clive Myrie who mounted a passionate defence of an organisation that he says helps define who we are as a nation in a lecture entitled, "The BBC: destroy at your peril".

## 7 RTS national events

In 2022, there were 29 events, nine of which were in-person. Of the 20 online events, eight were live and 12 pre-recorded.

In 2021, three in-person and 33 online events were held during the year. In 2020, there were four in-person and 14 online events; there were 11, all in front of an audience, in 2019.

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

During the year, the following



programmes were previewed online, with panels featuring the people who made them and their star actors:

- ❑ Long-running BBC One drama *Death in Paradise*
- ❑ BBC Two comedy *The Mind of Herbert Clunker*
- ❑ BBC One and Amazon drama *Chloe*
- ❑ BritBox drama *Magpie Murders*
- ❑ Sky Max comedy-drama *Frayed*
- ❑ The BBC adaptation of Kate Atkinson's novel *Life After Life*

- ❑ The BBC Two factual drama about sexual abuse in football, *Floodlights*
- ❑ BBC One drama *Marriage*, starring Sean Bean and Nicola Walker
- ❑ Channel 4 cyber thriller *The Undeclared War*
- ❑ BBC cop show *Bloodlands*, starring James Nesbitt
- ❑ Heart-breaking BBC One drama *Mayflies* (a joint event with RTS Scotland).

A number of RTS national events, all of which were online, threw the spotlight

'In conversation with Ben Frow' (Channel 4), interviewed by Jay H. (Apple TV -)

on some of television's biggest talking points. "In the eye of the storm: Where next for journalism after the Capitol?" featured the only broadcast journalist who gained access to the Capitol building as it was stormed, *ITV News*'s Robert Moore, along with other leading figures in journalism and politics.

"Mental health in film and television after Covid", "The fog of war – Ukraine: broadcasters on the frontline", "Sustainable TV studio production: myth or reality?" and "The evolution of the intimacy co-ordinator" followed later in the year.



Broadcast news from Ukraine (Sky News)



Sustainable production – House of the Dragon (Sky)

There were seven "In conversation" style events during the year. Four were online:

• Edith Bowman "In conversation with [British actor] Gugu Mbatha-Raw"

• "The Girl Before: in conversation with Gugu Mbatha-Raw and Lisa Brühlmann", in which the actor and director discussed the BBC One and HBO Max psychological thriller

• "In conversation with The Good Doctor's Freddie Highmore and David Shore"

• "In conversation with Michael Winterbottom", in which the director talked



'The evolution of the intimacy co-ordinator' RTS national event (top) and Disney+'s documentary *The Beatles Get Back* (bottom)

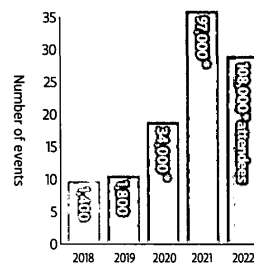


about his Sky Atlantic Covid-19 drama *This England*.

The remaining three were in-person events: "In conversation with Ben Frow", the Channel 5 Controller, chaired by Apple TV+'s Europe Creative Director Jay Hunt; "In conversation with Sir Peter Bazalgette"; and "RTS Breakfast with Tim Davie", in which the BBC Director-General outlined the action needed to future-proof UK media entering an all-online era. The latter two events were both chaired by RTS Chief Executive Theresa Wise.

The first in-person national event of the year was in February, "Loki: behind the scenes", which featured the Disney+ series stars Tom Hiddleston and Sophia

#### RTS NATIONAL EVENTS



\* The 2020-2022 participation figures include both physical attendance and on-demand views.



Di Martino. The following month, "Is AVoD the new SVoD?" suggested that advertising-supported on-demand TV was the coming thing. In April, "Once upon a true crime" featured two of the UK's best known crime writers, Mark Billingham and Douglas Skelton.

Towards the end of the year, the pace of in-person events picked up. As well as the sessions with Frow, Bazalgette and Davie, the Society hosted: "Social platform session: future viewing and how broadcasters and platforms are working together"; a screening of ITVX factual drama *Litvinenko*, followed by a Q&A session; and an event on sustainable TV production.

*A Spy Among Friends* (ITVX)

## 8 Press coverage

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

More than 1,200 stories appeared in the press during 2022, including, nationally, in *The Daily Mail*, *The Guardian*, *The Sun*, *Daily Telegraph* and *The Times*. Trade publications included *Broadcast*, *The Radio Times*, *Televsual* and *Variety*, while stories mentioning the RTS were broadcast on the BBC, ITV, RTÉ and Sky, among others.

RTS London Convention  
2022 Chair Priya Dogra  
(Warner Bros. Discovery)



# Thought leadership

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

## 9 RTS LONDON CONVENTION 2022

The biennial RTS London Convention, this year entitled "The fight for attention", was held on 27 September at King's Place. The attendance over the course of the convention was 340, and the live stream saw over 500 viewers watch from home.

On-demand views reached 2,260 by the end of the year. (The biennial RTS London Conference was replaced in 2020 by the online RTS Digital Convention 2020 because of the pandemic.)

Warner Bros. Discovery was the Principal Sponsor, with Priya Dogra, the company's President and Managing Director for EMEA, chairing the convention. Warner Bros. Discovery also kindly sponsored the coffee breaks, lunch and the closing

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RIS London  
Convention  
speaker Gerhard  
Zeiler (Warner  
Bros. Discovery)

drinks reception. Accenture was the Convention's app sponsor.

Before the first session, she presented an assessment of the critical challenges facing the TV industry.

In a post-Convention satisfaction survey, delegates praised the quality of the Convention: 22% of in-person attendees rated it as excellent, 34% as very good and 44% as good. Some 26% judged

the quality of the speakers as excellent or very good (52%), while 91% thought the breadth of subjects good, very good or excellent. The delegates' favourite session was "In conversation with Baz Luhrmann", followed by "International keynote: Gerhard Zeiler", and then "The news evolution".

**International keynote:  
Gerhard Zeiler**

The President, International, Warner Bros. Discovery was in conversation with ITN newscaster Nina Hossain and outlined why "must-have" content is crucial for success.

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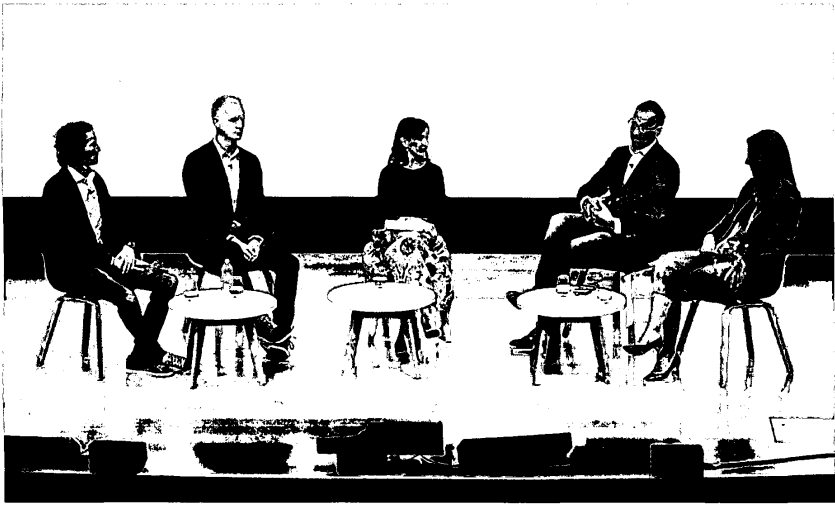
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**2 Follow the eyeballs, follow the money**

As consumers' budgets are squeezed and their habits change, which business models can still deliver growth? Priya Dogra led the discussion which featured: Jan Koeppen, President, The Walt Disney Company, EMEA; Maria Kyriacou, President, Australia, Canada, Israel and UK, Paramount International; Ben McOwen

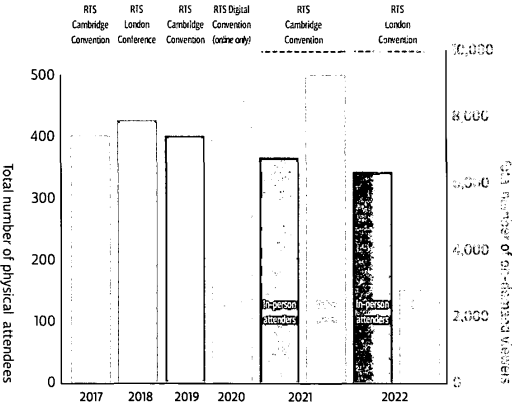
Wilson, MD, Google Play, EMEA; and Stephen van Rooyen, EVP and Chief Executive, UK and Europe, Sky.

**3 UK keynote: Alex Mahon**

The Channel 4 Chief Executive explained how the broadcaster is protecting its unique remit in uncertain times in conversation with BBC journalist Amol Rajan.

London session with Jan Koeppen (Walt Disney), Ben McOwen Wilson (Google Play), Priya Dogra (Warner Bros. Discovery), Stephen van Rooyen (Sky) and Maria Kyriacou (Paramount)

**ATTENDANCE AT RTS ANNUAL CONFERENCES**



The RTS Cambridge Convention and RTS London Convention are held on alternate years

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#### 4: The news evolution

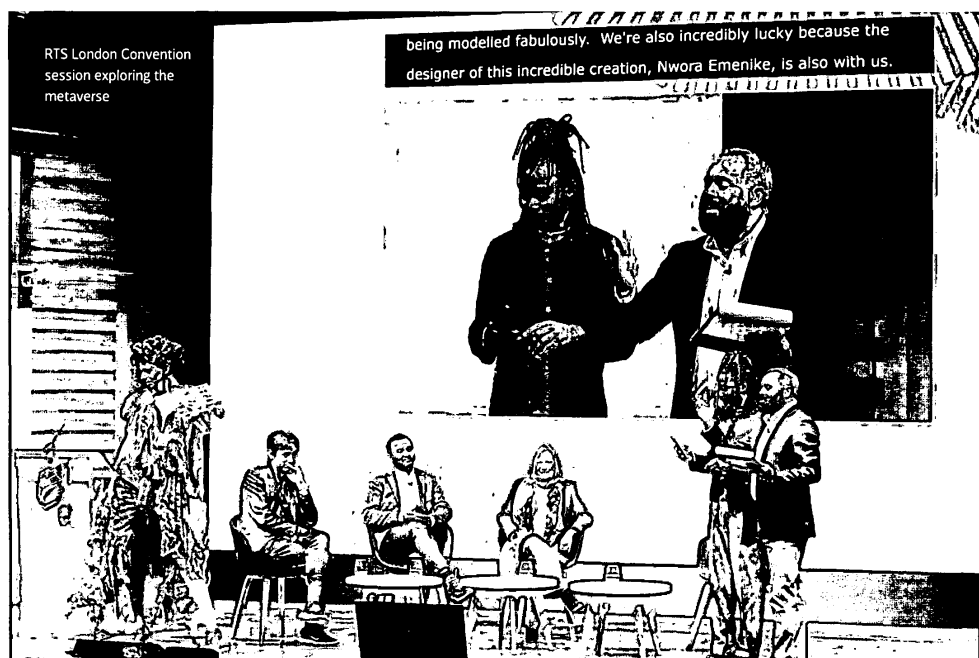
The convention heard how an explosion of open-source material is transforming investigative journalism in the company of CNN senior producer Barbara Arvanitidis and CNN investigative producers Gianluca Mezzofiore and Katie Polglase. The session was chaired by CNN Chief International Investigative Correspondent Nima Elbagir.

#### 5 UK keynote: Tim Davie

The BBC Director-General was in conversation with Amol Rajan about future BBC funding, impartiality and a probable government review of the licence fee.

#### 6 A traveller's guide to the metaverse

This session on the new online opportunities for broadcasters featured Jatin Aiythor, Director, BBC R&D; Vicki Dobbs Beck, VP of Immersive Content, Lucasfilm and ILMxLAB; and Mundi Vondi, Chief Executive and co-founder, Klang Games. It was chaired by BBC News Technology Correspondent Marc Cieslak.





RTS London Convention speakers: Carolyn McCall (ITV), Tim Davie (BBC) and Alex Mahon (Channel 4)



**7 UK keynote: Carolyn McCall**  
ITV Chief Executive Carolyn McCall, in conversation with Rajar, discussed advertising-supported streaming and digital-first production.



**8 Who Wants To Be a Millionaire?**  
Factual entertainment offers value for money but it is hard for new formats, suggested Gama Gbio, development producer for entertainment at Expectation; Clare Laycock, SVP, Content and

Planning, Warner Bros. Discovery UK; Kevin Lygo, MD, Media and Entertainment, ITV; Doug Wood, media analyst; and Natalka Znak, CEO, Remarkable TV Entertainment. The session was chaired by broadcaster and barrister Rob Rinder.

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## 9 In conversation With Baz Luhrmann

The acclaimed film director Baz Luhrmann discussed his latest film, the biopic *Elvis*, with the broadcaster, Edith Bowman, explaining how he set out to tell an epic story even bigger than the musical legend.

## 10 UK keynote: Michael Grade

Michael Grade, Chair of Ofcom, spoke publicly for the first time since his appointment to the regulator in May to the editor of *Broadcast* magazine, Chris Curtis, urging broadcast journalists to avoid being shrill and shocking.

Between the sessions, delegates watched a series of three short films, *Black Britain Unspoken*. Commissioned by Warner Bros. Discovery and the Media Trust, they teased out often-overlooked nuances of life experienced by black British people. They aired on Discovery+ over the course of October's Black History Month.

RTS London Convention  
speaker, director Baz Luhrmann



Delegates also got the opportunity to hear from the next generation of media creators and leaders about what the current industry leadership is getting right and wrong. Four short films made by RTS bursary scholars presented sometimes uncomfortable responses to four questions: Is this an industry that makes you feel welcome? What do you watch and how do you watch it? Where do you get your news from – and do you trust it? What message do you want delegates to take away?

Ofcom Chair  
Michael Grade  
interviewed  
by Chris Curtis  
(*Broadcast*)

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# Recognising excellence

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

## 10 RTS awards

The Society's awards are highly respected throughout the television industry. This year, post-pandemic, all were held in front of a live audience. The ceremonies, which are produced by RTS Enterprises, are well attended because of the integrity of the judging process, the refinement of award categories that take into account emerging technologies and new areas of creative expertise, and the level of professionalism with which they are mounted.

The Society is extremely grateful to the awards judges and presenters, all of whom donate their services.

## RTS Television Journalism Awards 2022

The awards were held in the Ballroom of the Grosvenor House Hotel, Park Lane on 23 February, in front of an audience of 478, and hosted by *Channel 4 News* presenter Cathy Newman. The sponsor was Wolftech.

In 2021, the awards were presented online and attracted 1,600 live views, plus a further 2,396 on-demand views. In 2020, 545 people attended the ceremony at the

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Multiple RTS award winner *It's a Sin* (Channel 4)

London Hilton, Park Lane, and 587 in 2019.

For the fifth year running, Sky News was named News Channel of the Year. Dean Massey from Sky News was named Camera Operator of the Year, the first RTS bursary scholar to win a national RTS award.

Channel 4 News's Krishnan Guru-Murthy was the Network Presenter of the Year, while Robert Moore from ITV News picked up the award for Network Television Journalist of the Year for live reporting from the attack on the US Capitol. ITV News also won the News Coverage – International prize for its coverage of the storming of the Capitol.

In total, there were 19 categories, plus one RTS Special Award and one Outstanding Contribution Award.

Of the 261 awards jurors, 17% described their background as non-white minority ethnic, and 41% were female. In 2021, of the 270 awards jurors, 12% described their background as non-white minority ethnic, and 41% were female. In 2020, there were 274 awards jurors, 20% of whom described their background as non-white minority ethnic, and 45% as female.



RTS Television Journalism Awards winner. Camera Operator of the Year Dean Massey

RTS Television Journalism Awards winners, from left: Young Talent of the Year (Noel Phillips), Outstanding Contribution (Samir Shah) and Digital (All Hail the Lockdown)



RTS Programme Awards  
Judges' Award winner  
*Strictly Come Dancing* (BBC)

#### RTS Television Journalism Awards

**228 entries**  
**57 nominees**  
**261 jurors**

#### RTS Programme Awards 2022

Hosted by Tom Allen, the awards were presented on 29 March at the Grosvenor House Hotel, London, in partnership with Audio Network. The ceremony attracted an audience of 824.

In 2021, 2,700 people watched the virtual ceremony live, with a further 4,606 on-demand views. In 2020, a total of 1,468 people watched the virtual ceremony live or on catch-up. The 2019 awards were held at the Grosvenor House Hotel, London, and attracted an audience of 931.

BBC One was named Network of the Year, while one of its shows, *Strictly*

#### RTS Programme Awards 2022

**609 entries**  
**84 nominees**  
**200 jurors**



RTS Craft & Design Awards  
winner *Ant & Dec's Saturday  
Night Takeaway* (ITV)

*Come Dancing*, was honoured with the prestigious RTS Judges' Award. BBC show *In My Skin* took the Drama prize.

Russell T Davies's Channel 4 Aids drama *It's a Sin* won three awards: Limited Series, Actor – Male for Callum Scott Howells and Writer – Drama for Davies.

The Outstanding Contribution to British Television Award 2022 went to screenwriter Jack Thorne. Graham Norton was also in attendance to collect his Outstanding Contribution award from 2020, which he had been unable to collect due to the pandemic.

Twenty-eight awards, one Judges' Award and one Outstanding Contribution

#### RTS Craft & Design Awards 2022

**823 entries**  
**84 nominees**  
**134 jurors**

to British Television Award were presented at the ceremony, making 30 in total. Of the 200 awards jurors in 2022, 31.5% described their background as non-white minority ethnic, and 60.5% were female.

In 2021, of the 218 awards jurors, 35% described their background as non-white minority ethnic, and 56% were female. In 2020, there were 199 awards jurors, of whom 32% described their background as non-white minority ethnic, and 56% as female.

### RTS Student Television Awards 2022

Full details of these awards, which were held in June, are in the education and skills section on page 19.

### RTS Craft & Design Awards 2022

The awards were held at the London Hilton, Park Lane, attracting an audience of 474. They were hosted by the journalist and TV presenter Ranvir Singh and sponsored by Apple TV+.

In 2021, at the same venue, the awards attracted an audience of 379. In 2020, the awards were made at an online ceremony, which had been watched by 1,406 people by the end of the year. In 2019, the ceremony was held at the London Hilton, Park Lane, in front of an audience of 443.

The BBC led the way with 15 wins, followed by Sky with six. There were two wins apiece for *This Is Going to Hurt* and *Platinum Party* at the

Multis: award winner *We Are Lady Parts* (Channel 4)







*Palace.* Half of Sky's awards were for hit drama *Landscapers*, the most rewarded programme of the evening.

The Outstanding Achievement Award was presented to Claire Popplewell and the BBC Studios Events Team, while the RTS Special Award went to Surian Fletcher-Jones, Head of Drama at Working Title TV, whose series include Channel 4's *We Are Lady Parts* and Dolly Alderton's BBC drama *Everything I Know About Love*.

Twenty-eight awards, one RTS Special Award and one Outstanding Contribution Award were presented at the ceremony, making 30 in total. Of the 134 awards jurors, 25% described their background as non-white minority ethnic, and 51%

were female. In 2021, of the 124 awards jurors, 22% described their background as non-white minority ethnic, and 51% were female. In 2020, there were 122 awards jurors, of whom 22% described their background as non-white minority ethnic, and 43% were female.

**RTS Fellowships**


While the Society did not award any Fellowships this year, in November, at the RTS Patrons' Dinner, it presented Fellowships to Simon Heath and Ben McOwen Wilson. They were two of the six industry luminaries awarded Fellowships in 2021; the others were Danielle Lux, Clive Myrie, Sally Joynton and John Whiston.

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# The nations and regions

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

 Nations and regions

## 11 RTS CENTRES

The Society is proud of the work done by its network of volunteers across the UK and the Republic of Ireland. Its infrastructure of 15 centres offered an impressive variety of events and awards ceremonies.

All RTS national and local activities are aimed at advancing the understanding of television and its related

fields. Workshops, public events, schools out-reach programmes and awards play their part in building knowledge about television.

Some 94 of the 149 events held by the Society in 2022 (80 of 138 in 2021, 105 of 185 in 2020 and 129 of 162 in 2019) were hosted by the regional centres, whose activities are described on pages 10 to 11 of this report.

The centres' Programme Awards

## RTS CENTRES

**Cymru/Wales**  
Chair: Edward Russell

**Devon and Cornwall**  
Chair: Siobhan Robbie-James

**East**  
Chair: Rachel Watson

**Isle of Man**  
Chair: Jon Quayle

**London**  
Chair: Phil Barnes

**Midlands**  
Chair: Kully Khaila

**North East and the Border**  
Chair: Will Nicholson

**Northern Ireland**  
Chair: Fiona Campbell

**North West**  
Chair: Cameron Roach

**Republic of Ireland**  
Chair: Agnes Cogan

**RTS Technology Centre**  
Chair: Jennie Marwick-Evans

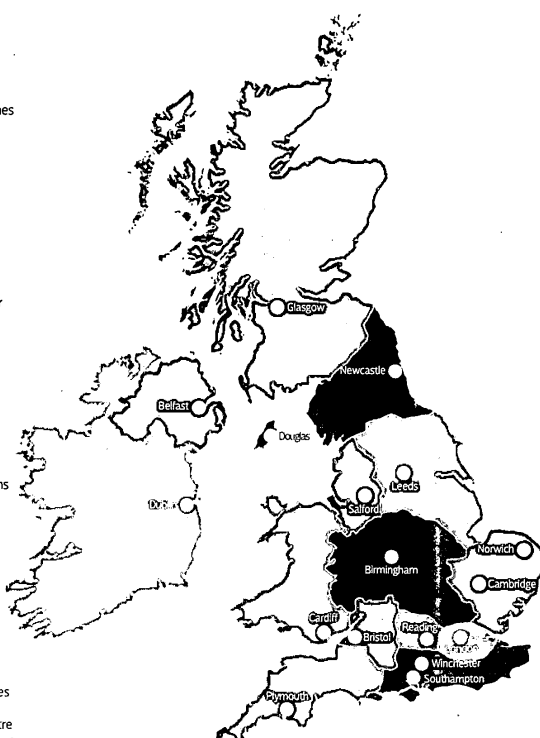
**Scotland**  
Chair: Stephen O'Donnell

**Southern**  
Chair: Stephanie Farmer

**West of England**  
Chair: Lynn Barlow

**Yorkshire**  
Chair: Lisa Holdsworth

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



RTS North West Awards winner  
Frank Cottrell-Boyce

are generally their largest and most prestigious events of the year. This year, post-pandemic, saw a welcome return to in-person ceremonies, with many recording bumper attendances.

The RTS Midlands Awards, held for the first time as a live ceremony in three years, attracted more than 400 people, while the RTS North West Awards saw 560 guests watch author and screenwriter Frank Cottrell-Boyce accept the Judges' Award.

An audience of 400 gathered at the concert hall of Dublin's RDS for the RTS Ireland Television Awards, which were produced by RTE and featured guest appearances by indie folk act Villagers.

The centres' Student Television Awards, generally held in the early months of the year, also took place in front of an audience.

Some centres combined their



RTS Scotland preview and  
Q&A event: *Moyflies* (BBC)

Programme and Student Television Awards. The Cymru Wales ceremony was held at the Royal Welsh College of Music and Drama in front of more than 250 guests. In both industry and student categories – owing to successive Covid-19 lockdowns – awards were made for programmes shown in 2020 and 2021.

Centres continued to host events aimed at students and young people. RTS Devon and Cornwall's "Breaking into media" festival at Marjon University's Arts Centre attracted more than 200 students from six universities and colleges across the counties. RTS Southern's annual event, "Meet the professionals", hosted

by Bournemouth University, attracted more than 250 students.

Many centre events showcased on-screen talent or the movers and shakers of the television industry behind the camera. London featured two European series: screening episodes of Swedish drama *Snow Angels* and Dutch programme *Red Light*, followed by Q&As with their stars.

RTS Scotland celebrated the 20th anniversary of the Glasgow soap *River City* and offered a preview of BBC drama *Moyflies*, featuring its stars Martin Compston and Tony Curran. RTS West of England screened the opening episode of series 2 of BBC One comedy drama *The Outlaws* and hosted a Q&A with two of its main actors, Gamba Cole and Stephen Merchant. RTS Yorkshire previewed the first two episodes of new Channel 4 comedy *Hullraisers* and assembled a panel

Susan Calman's  
Grand Day Out  
(Channel 5)

featuring the show's writers and stars.

RTS North West hosted an indie networking event in Manchester featuring Liam Keelan, SVP of Original Content for Europe and Africa at Disney In Northern Ireland, Kate Phillips, the BBC's Director of Unscripted, gave the Dan Gilbert Memorial Lecture, while former Director-General Greg Dyke and Jean Seaton, Professor of Media History, discussed all things BBC at an RTS London event. London also held a Soho "Breakfast with Barb", which featured the Chief Executive of the ratings body, Justin Sampson.

The centres threw a light on different TV genres. A joint East/Midlands event, "FI on screen", went behind the scenes of Sky and Channel 4's coverage of this hugely popular sport. RTS North East and the Border hosted, "Carpe diem: seizing the daytime", which looked at pitching

ideas and winning commissions for daytime shows in the region.

The RTS Technology Centre (formerly RTS Thames Valley) hosts events that reflect the Society's long-standing focus on broadcast engineering. During 2022, it looked at the survival of linear TV, remote production, the cloud and the boom in new studios.

The Society is grateful for the support its centres received from broadcasters, production companies and universities in their regions. It would also like to express its gratitude for the hard work of the centre Chairs who stepped down during the year: Tony Campbell (RTS East) Tim Marshall (RTS Technology Centre) and Fiona Thompson (RTS Yorkshire).





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

## 12 RTS MEMBERSHIP

With the effects of the pandemic still being felt, RTS membership decreased over the first eight months of 2022, before beginning to rise again towards the end of the year and ending at 3,780 full members. There were 4,035 full members in 2021 and 4,767 in 2020.

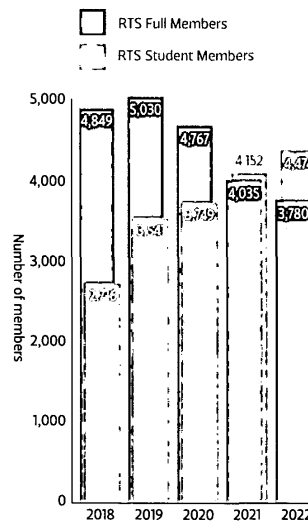
The number of new members joining throughout the year increased to 584 in 2022, 252 more than in 2021 when 332 joined. In 2020, 363 joined.

The number of members opting to discontinue their membership was lower than in 2021, with 840 leaving in 2022, compared with 1,068 in the previous year (631 left in 2020). This had the effect of reducing the membership churn rate for 2022 to 20.8%.

For the third year in a row, RTS student membership rose, once again demonstrating the society's valued engagement with younger people. In 2022, there were 4,474, student members, compared with 4,152 in 2021 and 3,749 in 2020.



#### RTS MEMBERSHIP



The Union Club in London (top)  
and The Square Club in Bristol

Member benefits were expanded further with the addition of special screenings of the season 2 openers of both Apple TV+ spy series *Slow Horses* and Sky Original drama *Gangs of London*, as well as discounts for the 2022 Edinburgh TV Festival, London Action Festival and BaM Live London.

The year was rounded off with the addition of a member discount for HMCA, with up to 45% off medical plans. Member benefits with the Union Club in London and The Square Club in Bristol also continued, giving RTS members useful bases to work and meet in those cities.

### 13 RTS RECOGNITION

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



*All Creatures Great and Small (Channel 5)*

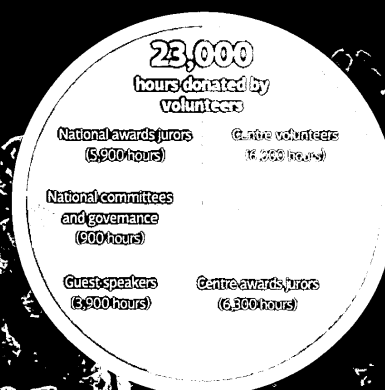
## 14 RTS VOLUNTEERS

The success of the Society's activities is dependent on the expertise and dedication of its many volunteers who plan and deliver different aspects of its programme. These include not only the members of centre committees and national specialist committees, but awards jurors, contributors to Television, event speakers, panellists and producers.

Details of volunteers were recorded for insurance and health and safety purposes in the course of the year. The RTS is extremely grateful for the huge contribution made by its volunteers, whether as centre officers, jurors, panellists, producers or Trustees, who contributed an estimated 23,000 hours to Society activities in 2022.

In the last comparable year, 2019, the figure was 27,700 hours, though the Society organised more events that year than in 2022, all of which were held in person.

Breakdown of  
volunteer hours  
to 2022 Society  
activities







Riches (Sky)

# Financial support

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

## 15 PATRONS

The Society was thrilled to have had positive patron and sponsor engagement throughout the year. It welcomed: one International Patron, Spencer Stuart; one Major Patron, Roku; and one Patron, MPC Episodic.

Several patrons decided to discontinue their support: BT, Finecast, Grass Valley, Meta, Netgem and Vice.

The RTS was also grateful for the sponsorship of the RTS Television Journalism

Awards by Wolftech, RTS Programme Awards by Audio Network, the RTS Student Television Awards by Kinetic Content and the RTS Craft & Design Awards by Apple TV+.

The National Film and Television School and IMG Studios sponsored the RTS Futures Virtual Careers Fair, while Warner Bros. Discovery was the principal sponsor of the RTS London Convention, with the support of Accenture, which designed the app.

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

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## 16 FUNDRAISING ACTIVITIES

The Society's two wholly owned subsidiaries – RTS Enterprises Ltd, which organises awards events and conferences, and RTS (IBC) Ltd – saw their income increase this year as the threat from Covid-19 receded.

During the year, RTS Enterprises Ltd held in-person Journalism, Programme and Craft & Design award ceremonies, as well as the RTS London Convention in person. RTS (IBC) Ltd holds an 18% interest in the IBC conference and exhibition, which was held in September in Amsterdam, having been cancelled due to Covid concerns in 2021 and 2020.

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

The charity receives financial assistance

for its work in the following ways:

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

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

envisage that there would never be any need for any complaint to escalate to the stage of referral to the regulator.

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

Manchester United live Premier League game on Amazon Prime 17 October 2022



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

## 17 IBC

The international broadcasting technology exhibition and conference returned to Amsterdam in September after a gap of two years. The show was spread over four, rather than the normal five, days.

There were 37,071 attendees present this year from 170 countries and more than 1,000 exhibitors. In 2019, there were 56,390 attendees and 1,700 exhibitors.

Popular topics included free, ad-supported television, big data, the metaverse, AI and machine learning, sustainable production and blockchain.

BC 2022



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The Society is committed to reducing its environmental impact and improving the sustainability of its activities through its own actions and in conjunction with the other organisations with which it interacts. It has a formal sustainability policy, which is reviewed annually, as is the Society's environmental impact assessment.

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

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

RTS events also address sustainability in the TV industry. In May, at an online event, "Sustainable TV studio production: myth or reality?", the panel pondered everything from recycling and working with cardboard sets to reducing travel and helping suppliers to go green.

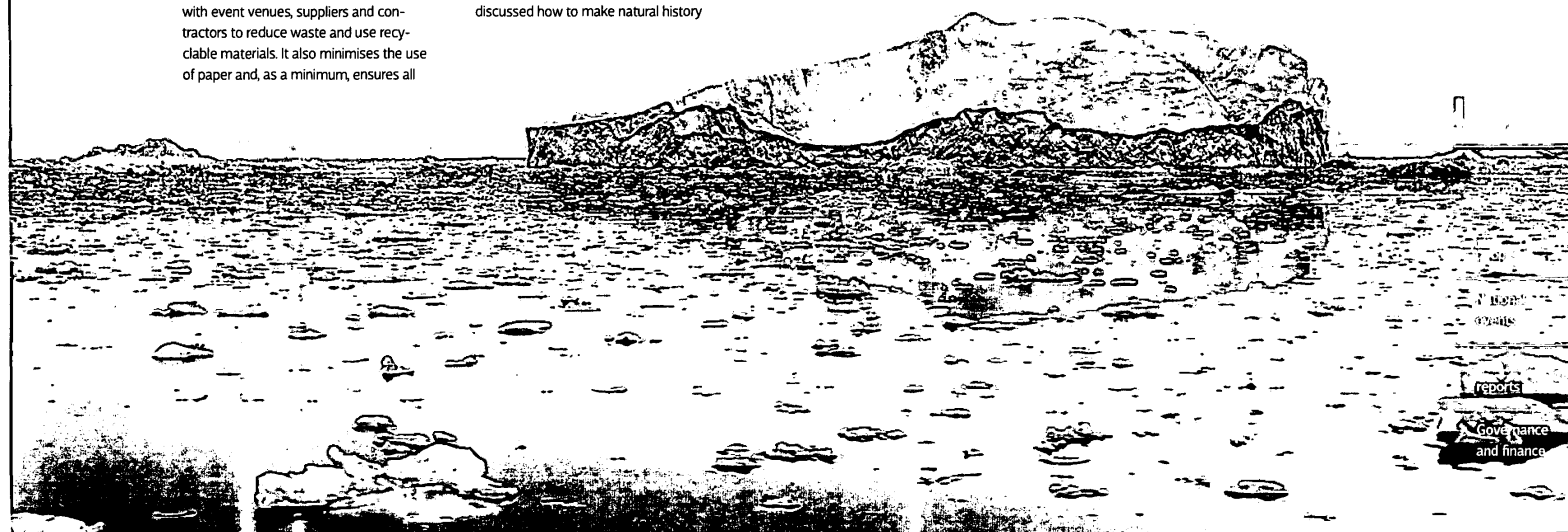
In December, leading film-makers discussed how to make natural history

more sustainable at the in-person event, "Sustainable TV production at home and abroad: is TV overheating the planet?" in central London.

The RTS offset 60 tonnes of CO<sub>2</sub>e from the RTS London Convention in September through Carbon Footprint.

In 2019, the RTS gathered data from its London headquarters on electricity

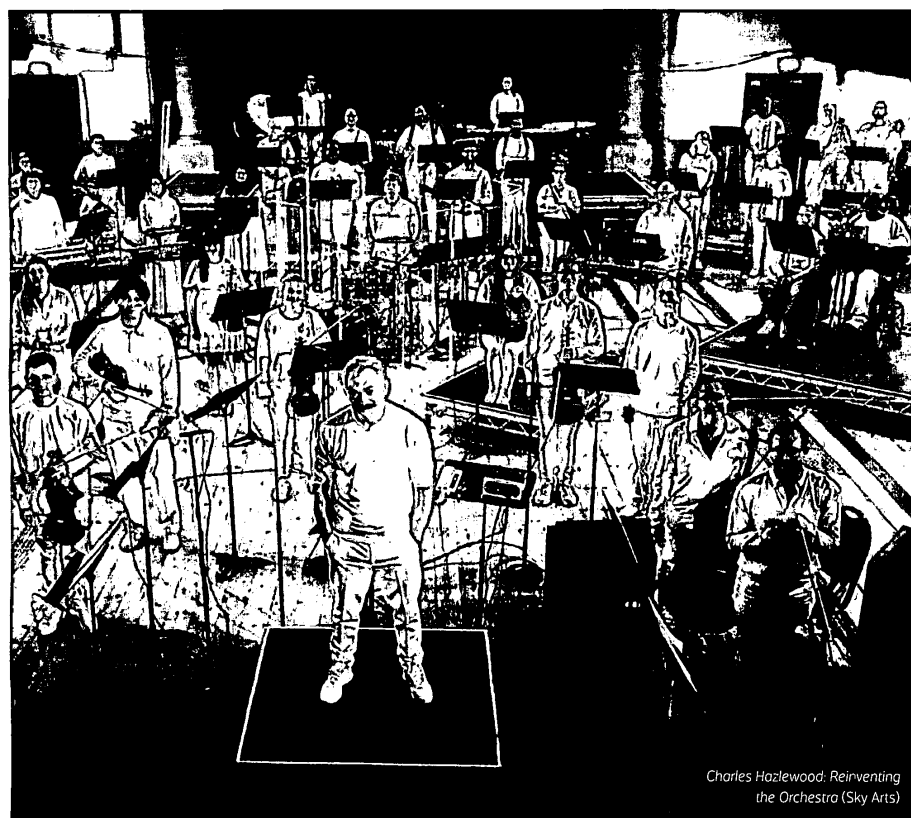
usage, waste, transport and used materials from 2019. Based on these, Albert's consultant calculated that HQ's annual emissions are just over 8 tonnes of CO<sub>2</sub>e, equivalent to powering an average UK house for two years. This exercise will be repeated in 2023.



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*Charles Hazlewood: Reinventing the Orchestra (Sky Arts)*

# Our people

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

## 19 GOVERNANCE

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

Attendance at Trustee meetings during 2022 was as follows: Jane Turton (Chair), 5/5; Lynn Barlow, 5/5; Julian Bellamy, 3/5; Mike Green, 5/5; Yasmina Hadded,

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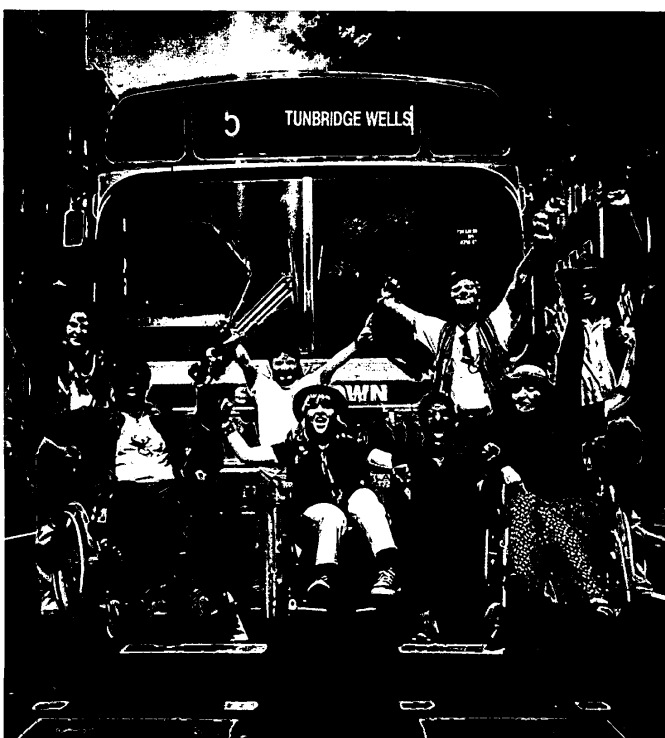
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3/5; David Lowen, 4/4; Jane Millichip, 2/3; Simon Pitts, 5/5; Sinéad Rocks, 4/5; Sarah Rose 4/5; Rob Woodward, 2/5; and Simon Bucks 2/2.

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

The Society is very grateful for the work of David Lowen and Jane Millichip, who both stood down from the Board at the end of the year, and we welcomed Simon Bucks and Kate Phillips as new Trustees.

With more than 30 years of service to the RTS, David Lowen was responsible for the Society's governance and an invaluable source of wise advice, who will be greatly missed.

## 20 DIVERSITY AND INCLUSION

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

The RTS bursary schemes seek to widen participation in the TV industry. All bursary scholars, who numbered nearly 300 past and present by the end of the

year, and who are recruited from across the country, are from lower-income backgrounds. For the 2022 cohort, 47% are from an underrepresented ethnic background and 21% are disabled.

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

The RTS events team endeavours to make sure panels are as representative as possible. Twenty-five per cent of speakers at September's London Convention were from non-white ethnic minority backgrounds.

There were also RTS events during the year that threw a spotlight on diversity. The online futures event "Disability and the TV industry: all change?" featured writer Jack Thorne and co-director Amit Sharma of BBC drama *Then Barbara Met Alan*.

The Society's structure of 15 regional centres ensures that it reaches people across the country.

RTS awards, which are decided by juries, are representative of a diverse country. For the RTS Programme Awards 2022, 31.5% of the jurors described their background as non-white ethnic minority and 60.5% were women.

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#### RTS CHIEF EXECUTIVE

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



#### CHAIR OF RTS TRUSTEES

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



#### VICE-CHAIR OF RTS TRUSTEES

**Simon Pitts** has been Chief Executive of STV since 2018. Previously, he was Managing Director of Online, Pay TV, Interactive and Technology at ITV.



#### RTS HONORARY SECRETARY

**Simon Bucks** is responsible for RTS governance and awards. He is Director of RTS (IBC) Ltd and RTS Enterprises Ltd, and formerly CEO of BFBS and a news executive at ITV and Sky.



#### RTS HONORARY TREASURER

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



#### RTS TRUSTEE

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



#### RTS TRUSTEE

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



#### RTS TRUSTEE

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



#### RTS TRUSTEE

**Yasmina Hadded** has been Director of Legal and Business Affairs, Scripted Series, at Netflix since 2018 and previously worked at Look-out Point and Fifty Fathoms.



#### RTS TRUSTEE

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



#### RTS TRUSTEE

**Sarah Rose** is Chief Operating and Commercial Officer for Broadcast UK and International Studios at Paramount. She previously worked at Channel 4 and ITV.



#### RTS TRUSTEE

**Rob Woodward** is a media, technology and communication specialist, and is Chair of the Met Office. He was CEO of STV until 2017 and previously at Channel 4.

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## Who's who at the RTS

### Royal Patron

The former Prince of Wales

### Vice-Presidents

David Abraham

Dawn Airey

Sir David Attenborough OM CH

CVO CBE FRS

Baroness Floella Benjamin OBE

Mike Darcey

Greg Dyke

Lord Hall of Birkenhead

Lorraine Heggessey

Armando Iannucci OBE

Ian Jones

Baroness Lawrence of Clarendon OBE

David Lynn

Sir Trevor McDonald OBE

Ken MacQuarrie

Gavin Patterson

Trevor Phillips OBE

Brandon Riegg

Stewart Purvis CBE

Sir Howard Stringer

### Officers

Jane Turton OBE, Chair of RTS Trustees

Simon Pitts, Vice-Chair of RTS Trustees

Simon Bucks, Honorary Secretary

Mike Green, Honorary Treasurer

### Board of Trustees

Jane Turton OBE (Chair)

Lynn Barlow

Julian Bellamy

Simon Bucks

Mike Green

Yasmina Haddad

Kate Phillips

Simon Pitts

Sin  ad Rocks

Sarah Rose

Rob Woodward

### Centres Council

Lynn Barlow, Chair, West of England Centre

Phil Barnes, Chair, London Centre

Fiona Campbell,  
Chair, Northern Ireland Centre

Agnes Cogan,  
Chair, Republic of Ireland Centre

Stephanie Farmer, Chair, Southern Centre

Lisa Holdsworth, Chair, Yorkshire Centre

Kully Khaila, Chair, Midlands Centre

Jennie Marwick-Evans,  
Chair, RTS Technology Centre

Will Nicholson,  
Chair, North East and the Border Centre

Stephen O'Donnell, Chair, Scotland Centre

Jon Quayle, Chair, Isle of Man Centre

Cameron Roach, Chair, North West Centre

Siobhan Robbie-James,  
Chair, Devon and Cornwall Centre

Edward Russell, Chair, Wales Centre

Rachel Watson, Chair, East Centre

### Committee Chairs

#### Awards Policy and Fellowship

Simon Bucks

#### Craft & Design Awards

Ade Rawcliffe

#### Diversity

Angela Ferreira

#### National Events

Heather Jones

#### Education

Graeme Thompson

#### RTS Programme Awards

Kenton Allen

#### RTS Futures

Alex Wootten

#### RTS Digital Innovation Bursary

Simon Pitts

#### RTS Student Television Awards

Sin  ad Rocks

#### RTS Television Journalism Awards

Simon Bucks

#### RTS Young Technologist Award

Terry Marsh

### Head Office

Chief Executive Theresa Wise

PA to the CEO Emma Sherborne

Finance Director Andrea Elsworth

Financial Controller Zahid Javed

Finance Assistant Liston Rodrigues

Corporate Development Manager Kasia Moleda

Head of Education and Bursaries Emma Nicholson

Bursaries and Centres Manager Megan Fellows (maternity  
leave); Sonia Dixon (cover)

Bursaries and Centres Administrator Paige McGaughin

### Events

Head of Events Jo Sampson

Events Manager Kirsty Whittaker

Events Manager Jemima Debenham

### Membership

Head of Membership Lewis Butcher

Membership Co-ordinator Ruqiya Ali

### Publications

Editor, *Television* Steve Clarke

News Editor, *Television* Matthew Bell

Production and Design, *Television* Gordon Jamieson

Editorial Adviser Sue Robertson

### Digital Team

Head of Digital Kate Holman

Content Editor Harry Bennett

Content Executive Ella Christian-Sims

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# National events

The RTS organised 55 national public events in 2022 and a further 94 through its local centres

## January

**5 January** *Death in Paradise* preview and Q&A

**18 January** In the eye of the storm: where next for journalism after the Capitol

**24 January** *The Mind of Herbert Clunkerdunk* preview and Q&A

**25 January** Edith Bowman in conversation with Gugu Mbatha-Raw

**28 January** *Chloe* preview and Q&A

## February

**1-2 February** RTS Futures Virtual Careers Fair:

- ☐ Introducing Sky Early Careers: Content Academy
- ☐ How I got into TV through a talent scheme
- ☐ Getting started in drama
- ☐ Cameras, sound and vision mixing for television production
- ☐ Get into TV: work behind the scenes
- ☐ TV freelancing: top tips
- ☐ Production management: have you got what it takes?
- ☐ Have you thought about your transferable skills?
- ☐ Entertainment masterclass: from the villa to the jungle
- ☐ How to develop and shoot a multi-generational sitcom



March: *The Girl Before* with Gugu Mbatha-Raw

**3 February** *Maggie Murders* Q&A

**22 February** *Frayed* Q&A

**23 February** RTS Television Journalism Awards 2022

## March

**2 March** *Loki*: behind the scenes

**3 March** Mental health in film and television after Covid

**3 March** RTS Programme Awards Nomination Breakfast 2022

**7 March** RTS Futures: *Network, Network* screening

**10 March** *The Girl Before*: in conversation with Gugu Mbatha-Raw and Lisa Brühlmann

**15 March** Is AVoD the new SVoD?

**17 March** The fog of war: Ukraine: broadcasters on the frontline

**22 March** RTS Futures | Disability and the TV industry: all change?

**29 March** Programme Awards 2022

## April

**6 April** In conversation with *The Good Doctor*'s Freddie Highmore and David Shore

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November: Litvinenko screening and Q&A, with Marina Litvinenko

- 13 April *Life After Life*
- 20 April *Once upon a true crime*
- 21 April RTS Futures I *Stacey Dooley Sleeps Over* screening and Q&A

- May**
- 11 May *Floodlights*: Q&A with the cast and creatives
  - 26 May Sustainable TV studio production
  - 31 May RTS Futures I Making podcasts: A mini-masterclass

- June**
- 7 June In conversation with Ben Frow
  - 14 June RTS Futures I What do you want? Workshop
  - 24 June RTS Student Television Awards

- July**
- 12 July RTS Young Technologist of the Year presentation
  - 14 July The evolution of the intimacy coordinator

- August**
- 9 August *Marriage* preview and Q&A
  - 16 August *The Undeclared War* Q&A

- September**
- 5 September Steve Hewlett Memorial Lecture, given by Clive Myrie
  - 16 September *Bloodlands* series 2 Q&A
  - 27 September RTS London Convention 2022

- October**
- 11 October Social platform session
  - 13 October In conversation with Sir Peter Bazalgette
  - 17 October RTS Futures I First five years in TV masterclass
  - 19 October RTS Futures I Talent manager networking night

- November**
- 15 November RTS Futures I *We Are Not Alone* UKTV screening and Q&A
  - 22 November *Litvinenko* screening and Q&A

- December**
- 5 December RTS Craft & Design Awards 2022
  - 6 December Sustainable TV production
  - 7 December RTS breakfast with Tim Davie
  - 7 December In conversation with Michael Winterbottom
  - 14 December *Mayflies* Q&A

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RTS Cymru Wales event  
His Dark Materials (BBC)

# Centres reports

The RTS in the nations and regions

## CYMRU WALES

In 2022, the centre held seven events and organised one visit, compared with four in 2021, six in 2020 and 10 in 2019. The year began with an online event, 'The Real Anne', looking at the ITV show based on the story of Anne Williams, which accompanied the Maxine Peake drama Anne about the life of the Hillsborough campaigner.

In early April, the centre's Programme and Student Awards took place at the Royal Welsh College of Music and Drama in front of more than 250 guests. In both

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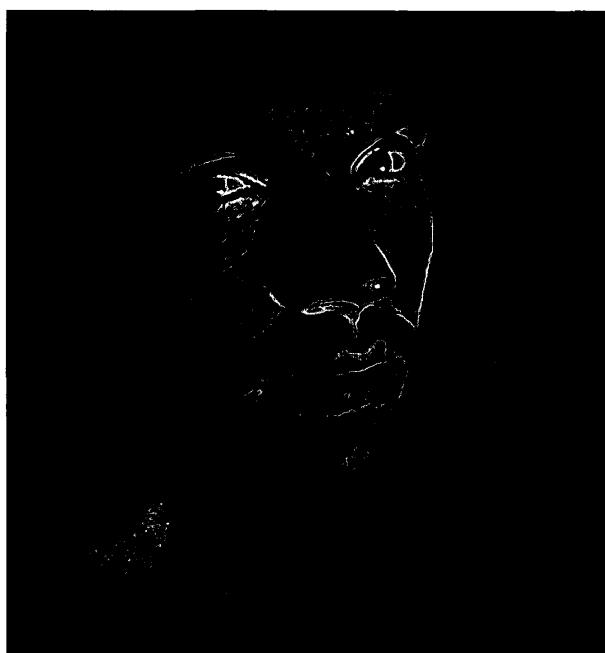
industry and student categories – owing to successive Covid-19 lockdowns – awards were made for programmes shown in 2020 and 2021. Two BBC series were honoured in the Drama category, Bad Wolf's Philip Pullman adaptation *His Dark Materials* in 2020 and Kayleigh Llewellyn's comedy drama, made by Expectation, *In My Skin* (2021).

In August, at the Eisteddfod Science Pavilion, the centre hosted a discussion on the Welsh-language video content available on the internet over the past couple of decades.

As 2022 was the 40th anniversary of S4C, the centre marked this occasion by screening *Dal Y Melt*, a new Scandi-style drama, in September.

The following month, the centre organised a visit to BBC Cymru Wales New Broadcasting House. The tour took in the new TV studios with their virtual sets and robotic cameras, which can quickly be reconfigured to accommodate both BBC Wales Today and S4C's *Newyddion*.

In November, RTS Wales screened the first episode of the final series of *His Dark Materials*, in collaboration with Screen



RTS Devon and Cornwall  
award winner *Heart Failure*

Alliance Wales, at the University of South Wales in Cardiff. Following the screening, RTS Cymru Wales Chair Edward Russell discussed job opportunities in South Wales for local talent with Bad Wolf executive producer Kate Crowther and Allison Dowzell, MD of Screen Alliance Wales.

The centre's year ended in December and saw the return of its annual Christmas Quiz.  
Edward Russell, Chair

## DEVON AND CORNWALL

The centre held three events during the year, compared with six in 2021, two in 2020 and four in 2019.

Plymouth College of Art took home three of the four principal prizes from the centre's Student Television Awards, which were held at the Market Hall Immersive Dome, Plymouth, in late April. Four-time regional winner Will Wightman went on to win at the National Student Awards with *Heart Failure*.

The West of England centre continued to extend its invitation to Devon and Cornwall to be part of its October Programme Awards.

In November, the centre held a Futures event, "Breaking into media", at Marjon University's Arts Centre. More than 200 students from six universities and colleges across Devon and Cornwall attended and heard from a panel of industry professionals, including recent graduates, about how they got their break in the industry.

A networking lunch allowed students to meet the professionals. The day closed with two keynote speeches, the first from Jemima Walker of The News Movement on how news is received and understood through social media, specifically TikTok. The second featured Allison Hinds, outreach schemes specialist at BBC Early Careers and Nayana Mena, a BBC journalism apprentice.

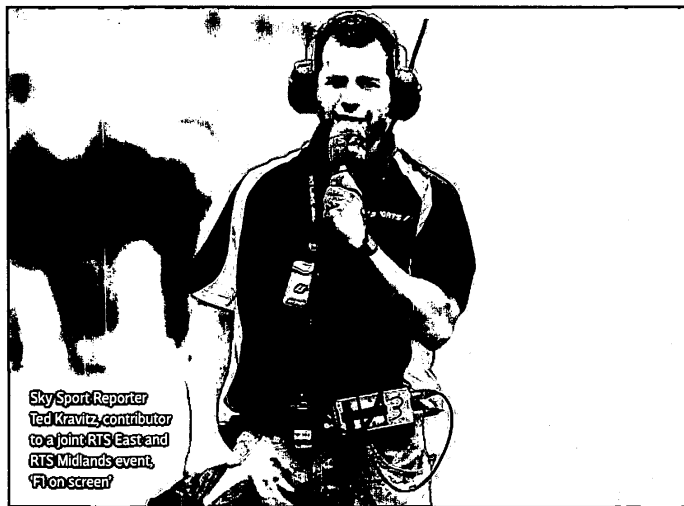
Siobhan Robbie-James, Chair

## EAST

During 2022, the centre held five events. In 2021 there were two events, five in 2020 and eight in 2019.

ITV News Anglia took the News Programme prize for its special edition on climate change at the RTS East Awards in April. BBC Look East's Nikki Fox was awarded the Journalist prize, while ITV News Anglia reporter Graham Stothard triumphed in the On-screen Personality category. The awards were announced online by ITV Anglia presenter David Whiteley and his wife, BBC Look East and Sunday Politics East host Amelia Reynolds. In the student categories, Norwich University of the Arts won six of the eight awards on offer.

In June, RTS East partnered with the Midlands centre to put on a joint event, "FI on screen", hosted by Formula One's



Sky Sport Reporter  
Ted Kravitz, contributor  
to a joint RTS East and  
RTS Midlands event,  
'FI on screen'

TV presenter Rosanna Tennant, with Sky reporter Ted Kravitz, Channel 4 commentator Alex Jacques and Dean Locke, Formula One's Director of Media on the panel.

The centre held two networking events during the year in partnership with Pact, the independent producers' trade body. In June, the centre held a panel event

and drinks at Anglia Ruskin University in Cambridge and, in October, it hosted a panel discussion and networking session at Cinema City in Norwich.

Tony Campbell stood down as Chair at the October AGM, having led the centre through two tough years of Covid. Rachel Watson, Chair

RTS award winner  
Platinum Party at  
the Palace (BBC)



## ISLE OF MAN

All centre activity was paused during the year. Three events were run in both 2021 and 2020, the same number as in the centre's first full year of operation, 2019.

## LONDON

RTS London held 11 events in 2022, two of which were in partnership with other RTS centres. In 2021, there were 18 events, three with other RTS centres. In 2020, it hosted 17 events, as well as helping (with RTS Yorkshire) to organise two outings for the RTS Nations and Regions Quiz. The centre held 13 events in 2019.

In February, the centre teamed up with

Walter Presents, the Swedish Embassy and UCL to screen the first episode of *Snow Angels* at the historic Regent Street Cinema, followed by a Q&A with the series director, Anna Zackrisson and, live from Sweden and Denmark, creator and writer Mette Heeno and lead actor Josefín Asplund.

Another cinema, the Everyman King's Cross, was the venue for the centre's Student Television Awards, hosted by Ria Hebden, entertainment reporter for *Lorraine*.

June witnessed an online production focus event for BBC Two documentary *Brian Cox: Seven Days on Mars*, followed by "Breakfast with Barb" at the Soho Hotel in July, which featured the head of the ratings body, Justin Sampson. Later that month, the centre, in partnership with RTS Yorkshire, held another online production focus, this time focusing on BBC One's *Sunday Morning Live*.

In September, the centre's autumn programme began with an exclusive screening of the new Walter Presents Dutch drama *Red Light*. The creators and stars flew in from the Netherlands to join a panel with the director and Walter Iuzzolino, following a screening of the first episode.

Later that month, "BBC 100: History, celebration, inspiration" marked the BBC's centenary with an evening in the Council Chamber at Old Broadcasting House featuring the head of BBC history, Robert Seatter, and Peter Rippon, executive editor of BBC Archive.

In October, the London Centre's annual "IBC review", in partnership with the Institution of Engineering and Technology, returned after a few years' hiatus due to the pandemic. At the end of the month, "Lost in translation? Adaptations across

borders” brought together a panel of experts online to discuss how hit drama series are being successfully adapted for new markets around the world.

In November, former Director-General Greg Dyke and Jean Seaton, Professor of Media History, chewed over perennial BBC challenges, such as the licence fee, service priorities, trust and impartiality.

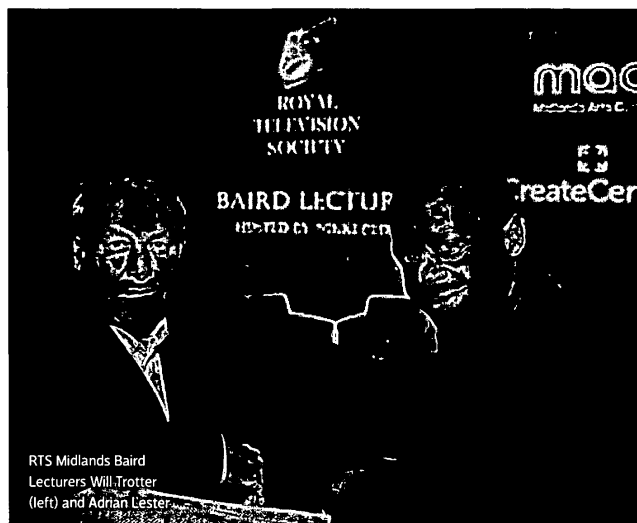
Most physical events were filmed and made available on the RTS London YouTube Channel and as episodes of the RTS London Podcast.

The London Centre also helped stage the now-annual virtual RTS nations and regions Big Christmas Telly Quiz” which this year focused on the BBC centenary. Phil Barnes, Chair

## MIDLANDS

The centre put on nine events this year, compared with two in 2021, six in 2020 and 14 in 2019.

Three online events were held in February: “BBC Apprentice Hub”, chaired by radio presenter Nikki Tapper; “Toxic TV: How to call out bullying”; and an archiving



masterclass, hosted by Paul Davies, Managing Director of Vyka.

Elena Ruiz Aman won three awards at the centre's Student Television Awards in March, including the prestigious Sir Lenny Henry Award for outstanding work. The awards ceremony followed an afternoon of masterclasses at which students learnt about how to break into TV and the work of Hollywood stuntman Justin Pearson.

In June, the centre and the BBC celebrated *My Name is Leon*, an adaptation of Kit de Waal's award-winning novel about a boy in foster care. In the same month, RTS Midlands partnered with the East centre to put on, “FI on screen”.

In September, local ITV news legend Bob Warman retired after almost 50 years in the business. The centre marked his five decades on screen at an event

hosted by his competitor and friend, BBC Midlands Today anchor Nick Owen.

In late November, the RTS Midlands Awards were held in Birmingham for the first time as a live ceremony in three years. The event, which was attended by more than 400 people, saw two Baird Medals to recognise the work of Will Trotter, outgoing BBC Head of Drama in the Midlands, and local actor Adrian Lester. Kully Khaila, Chair

## NORTH EAST AND THE BORDER

During the year, the centre organised five events. It put on four in 2021, five in 2020 and six in 2019.

ITV detective drama *Vera* enjoyed a successful night at the centre's Television Awards in February. Silverprint Pictures, a subsidiary of ITV Studios, won the Drama over £100K award, while the show's star, Brenda Blethyn, took the Drama Performance prize. *Vera*'s production team also received a special award, Pandemic Innovation: Drama. The long-running show was honoured at an awards ceremony

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held at the Hilton on Gateshead's quayside and hosted by Tyneside comedian and writer Jason Cook. In the student categories, the spoils were split between Newcastle University, Teesside University and the University of Sunderland.

The centre hosted a successful summer social event in August, which brought together a wide range of broadcasters, independent production companies and crews.

In November, Chris Jackson produced and hosted "Carpe diem: seizing the daytime". He was joined by executives from Twenty Six 03, Middlechild, Signpost and BBC Daytime commissioner Helen Munson to discuss relationships, networking, pitching ideas and working in the region.

The centre's annual review of the year took place in December at the Tyneside cinema.

Will Nicholson, Chair

## NORTH WEST

The centre held seven events in 2022. In 2021, it hosted two award ceremonies, nine events in 2020 and 14 in 2019.

The year began with an online event in January discussing the BBC One drama *The Responder*.

In March, the centre ran "The RTS North West student networking day" at Dock10, MediaCity, Salford, which offered invaluable advice on how to navigate a career in TV. The following month, the results of the centre's Student Television Awards were announced online.

In June, the centre hosted an indie networking event at the Home arts centre in Manchester featuring Liam Keelan, Disney's SVP for Original Content, Europe and Africa, who was interviewed by *Broadcast's* Alex Farber.

In October, the centre marked the BBC centenary by hosting an event at the Manchester Museum of Science and Industry. Naga Munchetty chaired a panel session in which the creative team behind the BBC One show *Ralph & Katie* explored how their innovative approach to creating and producing the show adopted a truly accessible approach to programme-making.

Later that month, the centre held an online event, "First steps into production", at which two young TV workers discussed their routes into the industry.

November saw the RTS North West 2022 Awards, which attracted 560 guests



RTS North East and the Border award winner *Vera* (ITV)

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to The Point, Old Trafford. Author and screenwriter Frank Cottrell-Boyce accepted the Judges' Award from RTS Chief Executive Theresa Wise. *Waterloo Road* and *Emmerdale* actor Adam Thomas and TV presenter Jenny Powell hosted the ceremony. Cameron Roach, Chair

gave the Joe McKinney Memorial Keynote speech.

Local legend Gloria Hunniford was presented with the Brian Waddell Award for her outstanding contribution to the broadcast industry over more than 60 years at the RTS Northern Ireland Awards in May. The awards ceremony in City Hall, Belfast was hosted by actor Denise Van Outen.

In November 2022, as part of the Belfast Media Festival, Kate Phillips, the BBC's Director of Unscripted, gave the Dan Gilbert Memorial Lecture, followed by a Q&A with UTV's Eden Wilson. RTS NI Futures also produced a session at the festival, which saw Fiona Campbell interview Ryan J Brown, the creator and writer of BBC Three's comedy horror series *Wreck*, and its executive producer, Noemi Spanos, from Euston Films. Fiona Campbell, Chair

## NORTHERN IRELAND

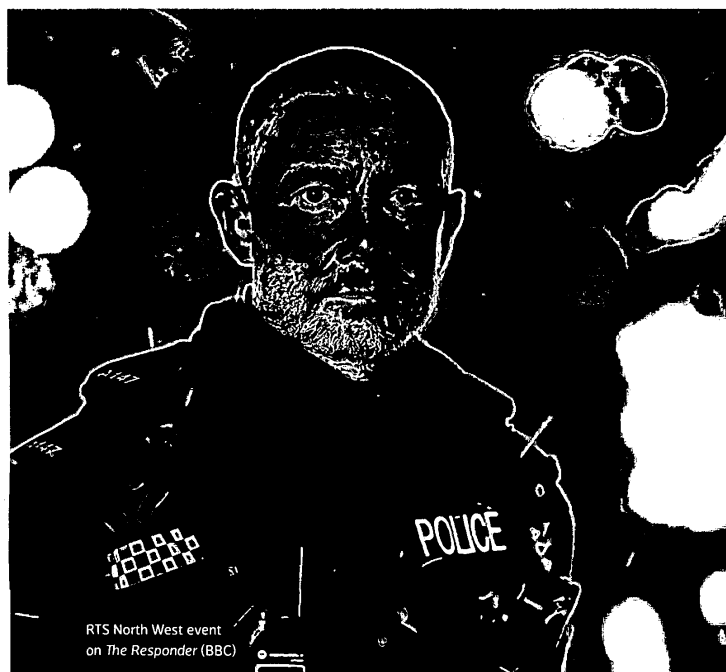
The centre held six events during the year. In 2021, there were seven, with six in 2020, and 11 events and one visit in 2019.

The year began with two online sessions, which were part of BBC Academy's Digital Cities series of events: "Starting out in the games industry" and "Games and the media". Both events were hosted by RTS Northern Ireland Futures.

Queen's University Belfast took home the principal prizes from the RTS Northern Ireland Student Television Awards in late March. UTV journalist Stewart Robson hosted the ceremony at the Black Box, Belfast. Tessa Fleming spoke about her career, from journalism college to presenting on BBC Northern Ireland, as she

## REPUBLIC OF IRELAND

The centre held three events during the year. There were five events in 2021, four in 2020 and nine in 2019.



RTS North West event  
on *The Responder* (BBC)

The RTS returned to Studio 4 at RTÉ in Dublin for the first time in two years for the centre's Student Television Awards ceremony in March. The National Film School at the Dún Laoghaire Institute of Art, Design and Technology triumphed in three of the four main categories.

Ireland's leading broadcasters, RTÉ, Virgin Media, TG4 and Sky Ireland, all landed prizes at the RTS Ireland Television Awards in April. RTÉ thriller-come-family-drama *Smother*, starring Dervla Kirwan, won the coveted Drama award. TV presenters Blathnaid Treacy and Nuala Carey hosted the ceremony at the concert hall of Dublin's RDS. It was produced by RTÉ and featured guest appearances by indie folk act Villagers and impressionist Oliver Callan, all in front of an audience of about 400.

An online event in September examined the success of the multi-award-winning Irish-language film *An Caillin Ciúin* (*The Quiet Girl*), the moving story of a girl from a poor family in rural Ireland during the 1980s, who is farmed out to relatives. Agnes Cogan. Chair



RTS award winner *Guilt* (BBC Scotland)

## SCOTLAND

The centre held 12 events during the year. There were seven in 2021, five in 2020 and eight in 2019.

RTS Scotland and ScreenSkills co-produced and promoted three events in 2022, covering different craft areas and skills: editing (January), factual producer/director (May) and camera (November).

Firecrest Films scooped a hat-trick of prizes with *Murder Trial: The Disappearance of Margaret Fleming* at the RTS Scotland Television Awards 2021 in February. Scottish stand-up and presenter Des Clarke hosted the online ceremony.

In March, the centre's online event "The holy grail of TV: Returning formats" looked at the secrets of television's long runners. April's Student Television Awards ceremony was the centre's first physical event in more than two years. It was held

at St Luke's in Glasgow and The Royal Conservatoire of Scotland won four prizes, including the Factual and Drama categories.

Kevin McCormick, Head of Production for BBC Studios' UK operations, chaired the RTS Scotland event "TV training: getting in and getting noticed" in May, at which an expert panel offered advice on how to break into and build a career in television.

The centre has formed a strong relationship with BBC Scotland, which led to two joint events: a celebration of the 20th anniversary of Scottish soap *River City* in September at Pacific Quay; and an online preview of the adaptation of the Andrew O'Hagan novel *Mayflies*, featuring its stars Martin Compston and Tony Curran, in December.

In October, the centre launched a new returning event, "The big connection", based on ScreenSkills' Connect and Inspire strand, to allow student members and new entrants to meet face to face and gain insights from industry professionals. The first unscripted event, supported by 12 Scottish-based producers, was held at BBC Scotland studios.

BBC Scotland's *Guilt* won the Drama prize at the RTS Scotland Television

Awards 2022 in October, the second time the critically lauded Edinburgh crime thriller had taken home this award. TV and radio presenters Des Clarke and Shereen Cutkelvin and past winner of *RuPaul's Drag Race UK* Lawrence Chaney hosted the awards at Glasgow's Fruitmarket.

In November, the centre hosted a session in Scottish Gaelic, "Toiseach Toiseachaid", featuring a panel discussing what it's like to work in a minority language within the TV industry. Stephen O'Donnell, Chair

## SOUTHERN

The centre held five events in 2022. There were three events in 2021, and five in 2020 and 2019.

The centre's annual event, Meet the Professionals, held at Bournemouth University in March, attracted more than 250 students from four universities. The

students took advice from a panel of 13 experts at different career levels in the industry, from new graduates in first jobs, right up to executive producers.

May saw the RTS Southern Professional and Student Awards 2022, which were held online and hosted by ITV Meridian's Sangeeta Bhabra and BBC South's David Allard. The ceremony featured celebrity clips from, among others, actors James Murray and Sarah Parish, TV chef Hugh Fearnley-Whittingstall, Esther Rantzen and Harry Redknapp. Fred Dinenage was honoured with a Special Award for his huge contribution to television over almost six decades.

The RTS Southern Freelancers Fair took place at Papillon in Southampton in November. Broadcasters and production companies attending included ITV, the BBC, Topical and Woodcut.

Later that month, the centre organised a student-only event featuring BBC Three commissioner Yasemin Rashit as part of a series of events at Bournemouth University to mark the BBC's centenary. Stephanie Farmer, Chair



RTS Southern event  
'Meet the professionals'  
at Bournemouth University

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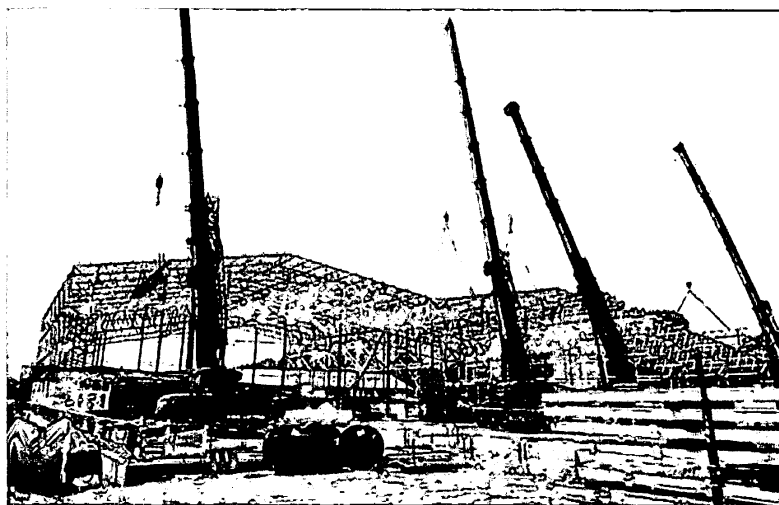
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## RTS TECHNOLOGY CENTRE

During the year, the centre held six events. There were seven (when it was still called RTS Thames Valley) in 2021, 12 in 2020 and five in 2019. The year began with an online event "The evolution of scheduling and commissioning

in a VoD world", which suggested that the death of the TV schedules is greatly exaggerated. It was chaired by Twofour development executive Chloe Seddon.

The following month, the centre combined its annual keynote lecture, "The future of broadcast is virtual", with its Creative Technology Awards. The former featured an introduction by Florian Gallier, a remote production and image robotics specialist at Mo-Sys, and a discussion

RTS Technology Centre event, studio construction in 'Hollywood-on-Thames'

with Gideon Ferber, Product Director for Broadcast at Disguise. Both events were live-streamed from Buckinghamshire New University.

The Colloquium, "From ground to cloud", at the beginning of April, saw the centre run a series of three consecutive evening virtual events examining the key challenges for streaming media to and from the cloud: "Uploading live content"; "Making cloud work" and "Exploring ground to cloud".

In November, the centre explored the growth of new studios in the Thames Valley corridor, where the industry is rapidly expanding. "Hollywood-on-Thames" featured some of the industry's leading experts and was hosted by Christina Nowak, Director of Virtual Production at tech company Anna Valley. The event was held at audio post-production facility Pip Studios in Wokingham.

Jennie Marwick-Evans took over as Chair from Tim Marshall in September 2022.

Jennie Marwick-Evans, Chair

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## WEST OF ENGLAND

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

The University of the West of England (UWE) and the University of Gloucestershire split the main prizes between them at the RTS West of England Student Television Awards in March. The Everyman Cinema in Bristol hosted the ceremony, which featured a speech from Levi Jouavel, the presenter of BBC Three's daily news bulletin, *The Catch Up*.

In April, "Casting in television" threw the spotlight on the people who find the contributors and contestants for reality shows and quizzes.

In May, the Watershed Cinema in Bristol screened the opening episode of Series 2 of BBC One comedy drama *The Outlaws*, followed by a Q&A which featured, among others, the actors Gamba Cole and Stephen Merchant. The latter also co-created and wrote the series.

The Film and TV Charity visited Bristol in June to talk to producers about how to use the Whole Picture Toolkit and to offer an overview of the charity's services, which include bereavement counselling,

bullying support and a 24/7 helpline.

The centre offered a free editorial training workshop, given by the Albert scheme, at the new BBC Studios building in Bristol in early July. In September, the centre held an "In conversation" event with Channel 5 commissioning editors Adrian Padmore and Denise Seneviratne at the Watershed in Bristol.

The following month, the centre's Programme Awards, with the participation

of RTS Devon and Cornwall, was hosted by Bristol comedian Jayde Adams, at the Old Vic. She was joined by, among others, Gamba Cole and Darren Boyd from Stephen Marchant's comedy thriller *The Outlaws*, which won two awards. The centre's Sir Ambrose Fleming Memorial Award, for an outstanding and enduring contribution to television in the region, was presented to historian and presenter David Olusoga.

In November, the centre's sixth Futures Festival saw 18 indies in attendance, with more than 170 students from across the region practising their networking skills and listening to short talks on getting into the industry. Later that month, the centre partnered with ScreenSkills for a session on representation of people with disabilities, on- and off-screen, at BBC Studios new base in Bristol. Lynn Barlow, Chair



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RTS Yorkshire event on  
*Ackley Bridge* (Channel 4)

Screenhouse Productions, followed by a Q&A session.

In July, an online event offered the opportunity to watch the first episode of the new series of Channel 4 drama *Ackley Bridge*, which is set and filmed in Halifax. Cast members Laila Zaidi, Megan Morgan, and Yasmin Al-Khudhairi, as well as the show's producer, Jade Taylor, from *The Forge*, and Caroline Hollick, Head of Drama at Channel 4, formed the panel for the Q&A that followed.

The same month, the centre partnered with RTS London, hosted an online production focus on BBC One's ethical and religious current affairs show *Sunday Morning Live*.

The centre's Programme Awards were held at The Queen's Hotel in Leeds in October. The late Kay Mellor's BBC One drama *The Syndicate* won two awards. Tribute was paid to Kay, who is a huge loss to our region. The passing of Harry Gration was also marked, and his former co-anchor, Amy Garcia, paid her own warm tribute to him when picking up her Presenter award. The awards were ably presented by *Emmerdale* star Lisa Riley. Lisa Holdsworth, Chair

## YORKSHIRE

The centre held six events this year plus one in partnership with RTS London. It put on five in 2021, 12 in 2020 and eight in 2019.

In February, the centre screened the documentary *Poly Styrene: I Am a Cliché*, made by Sheffield-based Tyke Films. A Q&A session with the film's producer,

Rebecca Mark-Lawson, followed, and attracted some familiar faces from the Yorkshire TV community and the Leeds punk scene.

The Yorkshire Student Television Awards in March were hosted by Amy Garcia from BBC Yorkshire. Students from Leeds Arts University took home three prizes from the awards, which drew an audience of 120 to the Leeds Conservatoire. The following month, an online

event offered an exclusive preview of the first two episodes of new Channel 4 comedy *Hullraisers* and a platform to ask questions of the show's writers and stars, including series creators Lucy Beaumont and Anne-Marie O'Connor.

In May, in conjunction with Women in Film & Television, the centre celebrated a homegrown hit with a screening of the BBC documentary *Gentleman Jack Changed My Life*, made by Leeds-based



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# Governance and finance

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

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

The Society's governing body is the

Board of Trustees, which comprises:

- ☐ The Chair of the Board of Trustees
  - ☐ The Vice-Chair of the Board of Trustees
  - ☐ The Honorary Secretary
  - ☐ The Honorary Treasurer
  - ☐ One Person elected by the Principal Patrons Group
  - ☒ One person elected by those members of the Centres' Council who represent centres in Scotland, Wales, NI and the RoI
  - ☐ One person elected by those members of the Centres' Council who represent centres in England
  - ☐ Such numbers (not exceeding six) of additional persons co-opted by the Board of Trustees as the Board of Trustees may from time to time decide
- All Trustees are appointed for three-year terms, renewable for a further two terms subject to Trustee review of performance at each renewal.

### Selection of Trustees

The Trustee body seeks to represent a wide range of operators and skills in the broader television and media industry. Due regard is given to diversity and

inclusivity and to the range of skills of Trustees. The Articles of Association require a Trustee to be a full member of the Society. The Trustee body is also required to ensure representation of the principal patron members, the centres of the home nations, and the centres of the English regions. The performance of individual Trustees is reviewed at the end of any period of office before reappointment is considered.

### Induction of new Trustees

There is a substantial document made available to all new Trustees and this is supported by face-to-face discussion and conversation with senior staff and officers. The induction document sets out the vision, mission and values of the Society, strategic plans, risk register, articles of association and other legal requirements, roles descriptions of board officers, the latest Report and Accounts and other relevant policies.

Most new trustees are already aware of the Society and its role as a charity in promoting the art and science of television as a public benefit. Indeed, many have been

regularly involved in our charitable activities before appointment to the Board.

### Royal Patron and Vice-Presidents

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

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

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

### Key management

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



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All Trustees give their time freely and no Trustee received any remuneration during the year. Details of Trustees' expenses are disclosed in note 11 to the accounts.

### Pay policy for senior staff

The Chief Executive's total remuneration consists of a fixed element (which is reviewed annually) and a performance-related element. The fixed element for 2022 was £185,000 (2021 – £175,000) and the performance-related element was amended to one-fourth of salary (a maximum of £46,500).

The bonus objectives are reviewed annually to provide stretching targets that contribute to the achievement of the Society's strategic objectives. In 2022, the financial and non-financial targets were achieved and the bonus award as a percentage of salary in 2022 was 17.5%, £39k (2021 – 7.9%, £22,500).

### Risk management

The major risks to which the Society is exposed as identified by the Board of Trustees are and will continue to be regularly reviewed and systems have been and will be established, and, where appropriate, professional advisors have

been or will be appointed to mitigate those risks.

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

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

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

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

The fund has an objective long-term capital and income growth of CPI+4%pa.

### Risk

Loss of income from Patrons

Loss of income from conferences and events

Loss of income from IBC

Economic impact on media industry revenues

Data protection and cyber security

Awards quality control

### Control and mitigation

- 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

- 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

- Representation on IBC Board
- Regular updates on progress towards a 2023 event
- Focus on core business
- IBC management present annually to Trustees

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

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

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

## 2 Objectives and activities

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

The Society seeks to maintain and strengthen its position as the leading impartial platform for delivering these objects through events organised nationally and through its 15 regional centres.

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

### Activities 2022

There was a vibrant programme of in-person and virtual events produced to fulfil the Society's strategic and charitable objects. Some of the most significant

events are detailed in other parts of this report. The Society is fortunate to be able to call on leading specialists from the television community and allied fields to work together on planning and delivering its programme.

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

The IBC exhibition was held in September 2022.

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

## 3 Financial review

### Reserves policy

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

the Society to properly plan its activities and cope with unforeseen circumstances.

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

The structure of television, broadcasting and related audio-visual enterprises remains dynamic, as the ease of digital transport and copying, and the proliferation of new delivery channels and reception devices continues unabated. The impact of the Covid-19 pandemic has led to business models being reassessed. The organisations that are currently the Society's main funders are responding to market changes in different ways and this may impact on one of our major sources of revenue.

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

In setting out its reserves policy, the Board of Trustees has considered the appropriate level of free reserves to hold in order to provide financial resilience in the event of unexpected and material

shortfalls in income in any year and to support the Society's strategic plan, its future objectives and development, and its longer-term sustainability.

The Board of Trustees considers that an appropriate minimum level of free reserves to provide short-term financial resilience is 12 months average expenditure of the Society excluding subsidiaries – equivalent to £2.3m (2021: £2.3m) at current levels.

In order to support the Society's current plans, future objectives and development, the Board of Trustees has also set a maximum level of free reserves to be held, representing four years' average annual expenditure of the Society excluding subsidiaries. Based on the results for the two years to 31 December 2022, the Society's reserves policy would stipulate a maximum amount of free reserves of no more than £9.4m (2021: £9.2m).

The level of free reserves as of 31 December 2022 was £7.1m and it is the Board of Trustees' anticipation that free reserves may reduce in the coming years as our strategic plan beds in.

In 2018, in recognition of the Society's commitments to its current cohorts of



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bursary recipients, a new fund, which now stands at £184,000 (2021: £190,000), was designated from general reserves to provide for amounts promised under the bursary schemes. This fund is called the "Bursary fund" and will be maintained at the level of the Society's current bursary obligations.

In 2021, a new designated fund, called the IT fund, was created to fund a forthcoming management system upgrade. This fund currently stands at £75,000 (2021: £75,000).

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

**Funding sources**

The principal funding sources during the year were patron donations, membership fees and investment income. The profits from the charity's subsidiaries were significantly improved due to business activities returning to normality.

The charity's wholly owned subsidiaries, RTS Enterprises Ltd and RTS (IBC) Ltd, gifted profits of £340,097 (2021: £159,188)

and £1,293,212 (2021: Enil), respectively. The funds gifted are used by the charity to meet its charitable expenditure. The Trustees anticipate that the performance of both subsidiaries will continue following the review of their three-year business plan.

Voluntary income remains an invaluable source of income for the charity. During the year, income from Patrons was £618,650 (2021: £616,335).

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

**Investment powers, policy and performance**

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

In line with the Society's investment policy the Trustees have appointed an

investment manager to ensure a reasonable return is generated on free reserves, allied to an acceptable appetite for risk bearing in mind liquidity considerations. The Trustees have not invested further funds with the investment manager in 2022 (2021: Enil). Investment income of £154,168 was earned in the year (2021: £154,300). The fair value of the fund at 31 December 2022 was £5,079,059 (2021: £5,795,296), which is a surplus over cost of £661,011 (2021: £1,381,261).

As at the year-end, the group had cash balances of £2,388,129 (2021: £2,513,991) of which £2,307,394 (2021: £2,461,120) was held on deposit, generating interest income of £4,945 (2021: £251) over the course of the year.

In the consolidated statement of financial position an investment of £54,000 (2021: £54,000) is shown representing an 18% interest in the International Broadcasting Convention. This investment generated a surplus of £1,314,515 (2021: £750) during the year, which is included in funding sources above, and the Board of Trustees anticipates the return on this investment to continue.

**4 Plans for future periods**

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

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

A strategic review to identify growth initiatives over the next five to seven years was undertaken by the executive team, which was completed in 2022. Work has commenced on expanding our presence in online education for television-related subjects.

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5 Administrative details

**Patron**  
The former Prince of Wales

**Vice-Presidents**  
David Abraham  
Dawn Airey  
Sir David Attenborough OM CH CVG CBE FRS  
Baroness Floella Benjamin OBE  
Mike Darcey  
Greg Dyke  
Lord Hall of Birkenhead  
Lorraine 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 (David Lowen resigned on 13 September 2022)

**Honorary Treasurer**  
Mike Green

**Board of Trustees**  
Lynn Barlow  
Julian Bellamy  
Simon Bucks (appointed 13 September 2022)  
Mike Green  
Yasmina Hadded  
David Lowen (resigned 13 September 2022)  
Jane Millichip (resigned 20 July 2022)  
Kate Phillips (appointed 14 February 2023)  
Simon Pitts  
Sinead Rocks  
Sarah Rose  
Jane Turton OBE  
Rob Woodward

**Chief Executive**  
Theresa Wise

**Standing committees of the Board of Trustees**  
**Audit Committee**  
Jane Millichip (Chair, resigned 20 July 2022)  
Lynn Barlow (Chair, appointed from 30 November 2022)  
Simon Bucks (appointed 30 November 2022)  
Mike Green  
Yasmina Hadded

**Remuneration Committee**  
Simon Pitts (Chair, appointed 13 September 2022)  
Mike Green  
David Lowen (resigned 13 September 2022)  
Sarah Rose

**Charity number** 313728  
**Company number** 00249462

**Registered office** 3 Dorset Rise, London EC4Y 8EN

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

**Auditor**  
Haysmacintyre LLP  
10 Queen Street Place, London, EC4R 1AG

Haysmacintyre LLP will be proposed for reappointment as auditors at the forthcoming Annual General Meeting.

## Statement of Trustees' responsibilities for the year ended 31 December 2022

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

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

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

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

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

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

## Disclosure of information to auditor

In so far as the Trustees are aware:

- ☐ There is no relevant audit information of which the Society's auditors are unaware; and

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

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

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

  
Jane Turton, Trustee Dated 1 June 2023

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

### Opinion

We have audited the financial statements of Royal Television Society for the year ended 31 December 2022 which comprise the Consolidated statement of financial activities, Consolidated statement of financial position, Society statement of financial position, Consolidated statement of cash flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- ☐ Give a true and fair view of the state of the group's and of the parent charitable company's affairs as at 31 December 2022 and of the group's and parent charitable company's net movement

- in funds, including the income and expenditure, for the year then ended;
- ☐ Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- ☐ Have been prepared in accordance with the requirements of the Companies Act 2006.

### Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

### Conclusions relating to going concern

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

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the group's ability to continue as a going concern for a period of at least 12 months from when the financial statements are authorised for issue.

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

### Other information

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

In connection with our audit of the

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

### Opinions on other matters prescribed by the Companies Act 2006

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

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

the Trustees' Annual Report have been prepared in accordance with applicable legal requirements.

#### Matters on which we are required to report by exception

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

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

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

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

#### Responsibilities of Trustees for the financial statements

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

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

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

#### Auditor's responsibilities for the audit of the financial statements

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined

above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

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

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements

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

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

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

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

#### Use of our report

This report is made solely to the charitable company's members, as a body, in

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

*Tracey Young*  
**Tracey Young (Senior Statutory Auditor)**  
**For and on behalf of Haysmacintyre LLP**  
**Statutory Auditors**

**10 Queen Street Place**  
**London EC4A 3AR 1AG**

Dated **23 August 2023**



**Consolidated statement of financial activities  
for the year ended 31 December 2022**

Incorporating an income and expenditure account

		Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Total 2021 £
	Notes				
Income from:					
Donations and legacies	3	777,897	2,534	780,431	710,715
Charitable activities	4	757,739	3,805	761,544	469,677
Other trading activities	5	2,545,567	–	2,545,567	961,855
Investments	6	150,143	4,025	154,168	154,300
<b>Total income</b>		<b>4,231,346</b>	<b>10,364</b>	<b>4,241,710</b>	<b>2,296,547</b>
Expenditure on:					
Raising funds	8	1,441,576	–	1,441,576	1,161,661
Charitable activities	9	2,205,271	9,936	2,215,207	1,619,756
<b>Total expenditure</b>		<b>3,646,847</b>	<b>9,936</b>	<b>3,656,783</b>	<b>2,781,417</b>
Net income/(expenditure)		584,499	428	584,927	(484,870)
Net (losses)/gains on investments	22, 23	(700,793)	(19,421)	(720,214)	386,216
<b>Net movement in funds</b>		<b>(116,294)</b>	<b>(18,993)</b>	<b>(135,287)</b>	<b>(98,654)</b>
Reconciliation of funds:					
Fund balances at 1 January 2022		7,433,151	167,373	7,600,524	7,699,178
<b>Fund balances at 31 December 2022</b>	<b>24</b>	<b>7,316,857</b>	<b>148,380</b>	<b>7,465,237</b>	<b>7,600,524</b>

**Notes**

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

All income and expenditure derive from continuing activities.

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

The notes on pages 85 to 100 form part of these accounts.

**Consolidated statement of financial position  
as at 31 December 2022**

		2022		2021	
	Notes	£	£	£	£
<b>Fixed assets</b>					
Intangible assets	13		10,182		23,662
Tangible assets	14		23,868		17,740
Investments	15		5,133,139		5,849,376
			<u>5,167,189</u>		<u>5,890,778</u>
<b>Current assets</b>					
Stock	17	28,394		12,311	
Debtors	18	1,231,190		405,829	
Cash at bank and in hand	16	2,388,129		2,513,991	
		<u>3,647,713</u>		<u>2,932,131</u>	
Creditors: amounts falling due within one year	19	999,665		772,385	
<b>Net current assets</b>			<u>2,648,048</u>		<u>2,159,746</u>
Creditors: amounts falling due more than one year	20		350,000		450,000
<b>Total assets less current liabilities</b>			<u>7,465,237</u>		<u>7,600,524</u>
<b>Income funds</b>					
Restricted funds	22		148,380		167,373
Unrestricted funds					
General unrestricted funds	23	6,378,996		5,788,497	
Revaluation fund	23	678,861		1,379,654	
Designated funds					
Bursary fund	23	184,000		190,000	
IT fund	23	75,000		75,000	
			<u>7,316,857</u>		<u>7,433,151</u>
<b>Total funds</b>	24		<u>7,465,237</u>		<u>7,600,524</u>

**Notes**

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

The notes on pages 85 to 100 form part of these accounts.

The financial statements were approved by the Board of Trustees on 1 June 2023 and signed on its behalf by:



VJ Turton, Trustee

Company Registration No 00249462

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**Society statement of financial position  
as at 31 December 2022**

	Notes	2022		2021	
		£	£	£	£
<b>Fixed assets</b>					
Intangible assets	13		10,182		23,662
Tangible assets	14		23,868		17,740
Investments	15		5,079,063		5,795,300
			<u>5,113,113</u>		<u>5,836,702</u>
<b>Current assets</b>					
Stock	17	963		1,018	
Debtors	18	1,324,767		430,629	
Cash at bank and in hand	16	2,213,375		2,343,495	
		<u>3,539,105</u>		<u>2,775,142</u>	
Creditors: amounts falling due within one year	19	<u>818,910</u>		<u>556,688</u>	
<b>Net current assets</b>			2,720,195		2,218,454
Creditors: amounts falling due more than one year	20		350,000		450,000
<b>Total assets less current liabilities</b>			<u>7,483,308</u>		<u>7,605,156</u>
<b>Restricted funds</b>	22		148,380		167,373
<b>Unrestricted funds</b>					
General unrestricted funds	23	6,397,067		5,793,129	
Revaluation fund	23	678,861		1,379,654	
<b>Designated funds</b>					
Bursary fund	23	184,000		190,000	
IT fund	23	<u>75,000</u>		<u>75,000</u>	
			<u>7,334,928</u>		<u>7,437,783</u>
<b>Total funds</b>	24		<u>7,483,308</u>		<u>7,605,156</u>

**Notes**

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

The Society had net negative movements in funds of £121,848 (2021: £94,022 negative movement) for the year ended 31 December 2022.

The notes on pages 85 to 100 form part of these accounts.

The financial statements were approved by the Board of Trustees on 1 June 2023 and signed on its behalf by:



VJ Turton, Trustee

**Consolidated statement of cash flows  
for the year ended 31 December 2022**

		2022		2021	
	Notes	£	£	£	£
Cash flows from operating activities					
Cash used in operation activities	29		(203,201)		(518,799)
Investing activities					
Purchase of intangible assets		–		(16,088)	
Purchase of tangible fixed assets		(17,313)		(12,850)	
Rebated management fees		(3,977)		(4,027)	
Investment income and interest received		154,168		154,300	
Net cash provided by investing activities			132,878		121,335
Financing activities					
Interest paid		(5,539)		–	
Loan received		–		500,000	
Loan repaid		(50,000)		–	
Net cash provided by investing activities			(55,539)		500,000
Change in cash and cash equivalents in the reporting period			(125,862)		102,536
Cash and cash equivalents at beginning of year			2,513,991		2,411,455
Cash and cash equivalents at end of year			2,388,129		2,513,991

The notes on pages 85 to 100 form part of these accounts.

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people

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and finance

## Notes to the financial statements for the year ended 31 December 2022

### 1 Accounting policies

#### Charity information

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

#### 1.1 Accounting convention

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

Companies Act 2006 and UK Generally Accepted Accounting Practice.

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

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

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

#### 1.2 Going concern

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

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

#### 1.3 Charitable funds

Funds held by the Society are:

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

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

#### 1.4 Income

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

and the amount of income can be measured reliably.

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

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

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

#### 1.5 Expenditure

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

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

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

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

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

### 1.6 Intangible fixed assets other than goodwill

Intangible fixed assets, which represent the costs of the software, are stated

at cost less accumulated amortisation. Amortisation is calculated using the straight line method to allocate the depreciable amount of the assets to their residual value, over their estimated useful life, which is three years.

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

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

### 1.7 Tangible fixed assets

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

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

### 1.8 Fixed asset investments

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

### 1.9 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have suffered an impairment loss.

If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

### 1.10 Stock

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

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

### 1.11 Cash and cash equivalents

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

### 1.12 Financial instruments

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

#### Basic financial assets

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

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments

are valued at the amount prepaid net of any trade discounts due.

#### Basic financial liabilities

Basic financial liabilities, including creditors are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

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

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

#### Derecognition of financial liabilities

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

### 1.13 Group financial statements

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

A separate Statement of Financial Activities and Income and Expenditure account are not presented for the charity itself following the exemptions permitted by section 408 of the Companies Act 2006. A separate cash flow has not been presented for the charity itself following the exemptions permitted by FRS102.

The total income for the charity for the year ended 31 December 2022 was £3,484,653 (2021: £1,644,043).

The total net expenditure for the charity for the year ended 31 December 2022 was £2,886,287 (2021: £1,737,065).

#### 1.14 Operating leases

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

#### 1.15 Employee benefits

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

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

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

## 2 Critical accounting estimates and judgements

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

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates

are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

#### Critical judgements

##### Impairment of debtors

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

##### Impairment of other investments

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

3 Donations and legacies

	2022 £	2021 £
Unrestricted funds		
Patron donations	618,650	616,335
Bursary donations	51,000	80,000
Other donations	108,247	14,135
Unrestricted Funds – total donations	<u>777,897</u>	<u>710,470</u>
Restricted Funds – donations	2,534	245
	<u>780,431</u>	<u>710,715</u>

4 Charitable activities

The income was primarily from the Royal Television Society's charitable activities.		
	2022 £	2021 £
Unrestricted funds – events, conferences and awards	521,601	251,041
Restricted funds – events, conferences and awards	3,805	1,455
Magazine sales and other	3,807	3,314
Income from members	232,331	213,867
	<u>761,544</u>	<u>469,677</u>

Membership income receivable in the year amounted to £314,594 (2021: £288,233) and the sum of £82,263 (2021: £74,366) has been deferred at the year-end in accordance with the Society's accounting policies.

5 Other trading activity

	2022 £	2021 £
Commercial trading operations	<u>2,545,567</u>	<u>961,855</u>



## 6 Investments

	2022 £	2021 £
Unrestricted Funds – investment income	150,143	150,143
Restricted Funds – investment income	4,025	4,157
	<u>154,168</u>	<u>154,300</u>

## 7 Net income/(expenditure) for the year – Group

	2022 £	2021 £
Net income/(expenditure) for the year is stated after charging:		
Operating lease expenditure	188,073	193,438
Non-recurring item	–	66,993
Amortisation of intangible assets	13,480	29,017
Depreciation of tangible assets	11,185	20,380
Auditors' remuneration		
– Audit	21,850	18,000
– Tax advisory services	4,199	4,300
– Other advisory services	9,650	4,500

During 2021 the Group was the victim of a sophisticated cyber attack and invoice fraud. The non-recurring cost highlighted above is the net cost to the Group after the proceeds of an insurance claim.

## 8 Raising funds

	Direct costs 2022 £	Support costs 2022 £	Total 2022 £	Direct costs 2021 £	Support costs 2021 £	Total 2021 £
Fundraising and publicity						
Fundraising costs of generating voluntary income	737,088	521,707	1,258,795	648,882	413,515	1,062,397
Other fundraising costs	–	164,710	164,710	–	99,264	99,264
Development costs	18,071	–	18,071	–	–	–
Fundraising and publicity	<u>755,159</u>	<u>686,417</u>	<u>1,441,576</u>	<u>648,882</u>	<u>512,779</u>	<u>1,161,661</u>

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

## 9 Charitable activities

	Direct costs 2022 £	Support costs 2022 £	Total 2022 £	Direct costs 2021 £	Support costs 2021 £	Total 2021 £
Events, conferences and awards	709,526	954,197	1,663,723	355,461	809,018	1,164,479
Bursaries	192,375	120,530	312,905	167,150	64,518	231,668
Magazine publications	143,683	43,743	187,426	139,710	44,483	184,193
Governance costs	12,268	35,816	48,084	8,420	30,162	38,582
Taxation	3,069	–	3,069	834	–	834
Total expenditure	<u>1,060,921</u>	<u>1,154,286</u>	<u>2,215,207</u>	<u>671,575</u>	<u>948,181</u>	<u>1,619,756</u>

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## 10 Analysis of support costs

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

	Cost of generating funds £	Charitable activities £	Governance costs £	Total 2022 £
Management and other costs	21,496	77,685	10,409	109,590
Premises costs	134,776	190,832	–	325,608
Employee-related costs	394,496	697,321	–	1,091,817
Finance, legal and professional and IT costs	135,649	152,632	25,407	313,688
<b>Total</b>	<b>686,417</b>	<b>1,118,470</b>	<b>35,816</b>	<b>1,840,703</b>

### Analysis of support costs – previous year

	Cost of generating funds £	Charitable activities £	Governance costs £	Total 2021 £
Management and other costs	14,951	38,402	10,900	64,253
Premises costs	116,907	209,859	–	326,766
Employee-related costs	314,158	556,508	–	870,666
Finance, legal and professional and IT costs	66,763	113,250	19,262	199,275
<b>Total</b>	<b>512,779</b>	<b>918,019</b>	<b>30,162</b>	<b>1,460,960</b>

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

## 11 Employees

### Number of employees

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

	2022 Number	2021 Number
Management and other	3	2
Membership	2	2
Events and conferences	3	3
Finance	3	3
Digital	4	4
Bursary and centres	2	1
	<u>17</u>	<u>15</u>
	2022	2021
	£	£
Employment costs		
Wages and salaries	868,990	710,200
Social security costs	97,732	74,899
Pension costs	85,571	65,233
Other costs	13,256	14,793
	<u>1,065,549</u>	<u>865,125</u>

## 11 Employees (continued)

The key management personnel of the group comprise those of the Society and the key management personnel of its wholly owned subsidiaries, RTS Enterprises Limited and RTS (IBC) Limited.

The key management personnel of the Society are the Chief Executive, whose employee benefits (including employers national insurance and employers pension contributions) total £277,378 (2021: £240,273) and the Trustees, who received no remuneration in the year (2021: £nil).

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

During the prior year, the Society implemented a salary sacrifice pension scheme.

Certain members of the Board of Trustees are reimbursed for reasonable expenses incurred by them in carrying out their duties for the Society. The total expenses (which related to the reimbursement of travel costs) incurred by the Trustees during the year was £106 (2021: £22). The number of Trustees who had expenses reimbursed amounted to 1 (2021: 1).

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

	2022 Number	2021 Number
£220,001 - £230,000	1	-
£180,001 - £190,000	-	1
£70,001 - £80,000	1	1
	<u>2</u>	<u>2</u>

The total contributions in the year to money purchase pension schemes for higher-paid employees were £34,898 (2021: £32,721). The number of higher-paid employees to whom retirement benefits are accruing under such schemes is 2 (2021: 2).

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## 12 Taxation

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

In the accounts of RTS Enterprises Limited there was no tax charge (2021: Nil) and for RTS (IBC) Limited there was a tax charge of £3,069 (2021: £834).

## 13 Intangible fixed assets

	Group and Society Software £
<b>Cost</b>	
At 1 January 2022	345,075
At 31 December 2022	<u>345,075</u>
<b>Amortisation</b>	
At 1 January 2022	321,413
Amortisation charged for the year	13,480
At 31 December 2022	<u>334,893</u>
<b>Carrying amount</b>	
At 31 December 2022	10,182
At 31 December 2021	<u>23,662</u>

## 14 Tangible fixed assets

	Group and Society		
	Leasehold improvements £	Fixtures and fittings £	Total £
<b>Cost</b>			
At 1 January 2022	118,665	190,570	309,235
Additions	–	17,313	17,313
Disposals	–	(21,447)	(21,447)
At 31 December 2022	<u>118,665</u>	<u>186,436</u>	<u>305,101</u>
<b>Depreciation and impairment</b>			
At 1 January 2022	118,337	173,158	291,495
Depreciation charged for the year	328	10,857	11,185
Disposals	–	(21,447)	(21,447)
At 31 December 2022	<u>118,665</u>	<u>162,568</u>	<u>281,233</u>
<b>Carrying amount</b>			
At 31 December 2022	–	23,868	23,868
At 31 December 2021	<u>328</u>	<u>17,412</u>	<u>17,740</u>

## 15 Fixed asset investments

	Group		Society	
	2022 £	2021 £	2022 £	2021 £
Shares in subsidiary undertakings	–	–	4	4
Other unlisted investments (at cost)	54,080	54,080	–	–
Sarasins Class A Inc Endowment (at fair value)	5,079,059	5,795,296	5,079,059	5,795,296
	<u>5,133,139</u>	<u>5,849,376</u>	<u>5,079,063</u>	<u>5,795,300</u>

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

Included in other investments held with investment managers is a revaluation loss for 2022 of £716,674 (2021: £386,216 gain), purchases of £7,168 (2021: £836) and rebated management fees of £3,977 (2021: £4,027). There were no other movements.

At 31 December 2022, the Society owned all of the ordinary share capital of RTS Enterprises Ltd (company no. 01999837) and RTS (IBC) Limited (company no. 03631477), which organise and stage courses, exhibitions and other events related to the television industry. At 31 December 2022, the aggregate amount of these companies' assets, liabilities, share capital and reserves was:

	RTS Enterprises Limited		RTS (IBC) Limited	
	2022 £	2021 £	2022 £	2021 £
Total assets	585,676	482,098	740,921	56,147
Creditors: amounts falling due within one year	(585,674)	(482,096)	(740,919)	(60,777)
	<u>2</u>	<u>2</u>	<u>2</u>	<u>(4,630)</u>
Represented by:				
Share capital and reserves	<u>2</u>	<u>2</u>	<u>2</u>	<u>(4,630)</u>

Included within creditors above is income of £154,520 (2021: £191,140) which has been deferred in the accounts of RTS Enterprises Limited, with £191,140 (2021: £150,340) being released to the profit and loss account.

## 15 Fixed asset investments (continued)

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

	RTS Enterprises Limited £	RTS (IBC) Limited £	Total 2022 £
Turnover	1,231,052	1,314,515	2,545,567
Cost of sales	(732,335)	–	(732,335)
Gross profit	498,717	1,314,515	1,813,232
Administration expenses	(160,964)	(11,869)	(172,833)
Operating profit	337,753	1,302,646	1,640,399
Other interest receivable and similar income	2,919	710	3,629
Interest payable	(575)	(2,443)	(3,018)
Taxation	–	(3,069)	(3,069)
Profit on ordinary activities after taxation	340,097	1,297,844	1,637,941
Payment under deed of covenant	(340,097)	(1,293,212)	(1,633,309)
Retained loss b/forward	–	(4,632)	(4,632)
Retained profit for the year	<u>–</u>	<u>–</u>	<u>–</u>
Previous year			
Turnover	961,105	750	961,855
Cost of sales	(576,217)	–	(576,217)
Gross profit	384,888	750	385,638
Administration expenses	(226,782)	(2,833)	(229,615)
Operating profit	158,106	(2,083)	156,023
Other interest receivable and similar income	1,701	–	1,701
Interest payable	(620)	(1,715)	(2,335)
Taxation	–	(834)	(834)
Profit on ordinary activities after taxation	159,187	(4,632)	154,555
Payment under deed of covenant	(159,187)	–	(159,187)
Retained loss for the year	<u>–</u>	<u>(4,632)</u>	<u>(4,632)</u>

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## 16 Cash and cash equivalents

Cash and cash equivalents consist of:

	Group		Society	
	2022 £	2021 £	2022 £	2021 £
Cash at bank and in hand	<u>2,388,129</u>	<u>2,513,991</u>	<u>2,213,375</u>	<u>2,343,495</u>

## 17 Stock

	Group		Society	
	2022 £	2021 £	2022 £	2021 £
Stock	<u>28,394</u>	<u>12,311</u>	<u>963</u>	<u>1,018</u>

## 18 Debtors

	Group		Society	
	2022 £	2021 £	2022 £	2021 £
Amounts falling due within one year:				
Trade debtors	401,171	278,961	139,434	70,861
Amount owed by group undertakings	–	–	1,088,782	272,175
Prepayments	149,079	125,672	90,640	87,147
Accrued income	671,682	1,196	5,603	446
Other debtors	9,258	–	308	–
	<u>1,231,190</u>	<u>405,829</u>	<u>1,324,767</u>	<u>430,629</u>

## 19 Creditors: amounts falling due within one year

	Group		Society	
	2022 £	2021 £	2022 £	2021 £
Bank loan	100,000	50,000	100,000	50,000
Trade creditors	139,741	206,585	134,604	194,264
Deferred income	288,335	293,635	133,815	102,495
Accruals	254,007	63,815	233,016	55,168
Accruals grants payable	120,000	114,000	120,000	114,000
Taxation and social security	87,257	39,409	87,229	39,492
Other creditors	10,325	4,941	10,246	1,269
	<u>999,665</u>	<u>772,385</u>	<u>818,910</u>	<u>556,688</u>

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

	Group		Society	
	2022 £	2021 £	2022 £	2021 £
Deferred income at 1 January	293,635	253,199	102,495	102,859
Amounts released to income	(293,635)	(253,199)	(102,495)	(102,859)
Amounts deferred	288,335	293,635	133,815	102,495
Deferred income at 31 December	<u>288,335</u>	<u>293,635</u>	<u>133,815</u>	<u>102,495</u>

**20 Creditors: amounts falling due after one year**

	Group		Society	
	2022 £	2021 £	2022 £	2021 £
Bank loan (between two and five years)	350,000	400,000	350,000	400,000
Bank loan (over five years)	–	50,000	–	50,000
	<u>350,000</u>	<u>450,000</u>	<u>350,000</u>	<u>450,000</u>

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

**21 Retirement benefit schemes**

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

The charge to expenditure in respect of defined contribution schemes was £85,571 (2021: £65,233).

## 22 Restricted funds: Group and Society

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

	Movement in funds			
	Balance at 1 January 2022	Income	Expenditure	Revaluations, gains and (losses)
	£	£	£	£
Steve Hewlett Memorial Fund	71,791	7,911	(6,936)	(7,586)
London Awards Fund	4,291	94	–	(456)
Shiers Memorial Fund	57,979	1,573	(3,000)	(7,586)
Beresford-Cooke Fund	33,312	786	–	(3,793)
	<u>167,373</u>	<u>10,364</u>	<u>(9,936)</u>	<u>(19,421)</u>
				<u>148,380</u>

The Steve Hewlett Memorial Fund scholarship is an initiative by the Society and the Media Society and will be presented each year to recipients from a lower-income family studying an undergraduate broadcast journalism course in the UK. In 2022, two new awards were made (2021: one new award).

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

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

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

The cumulative revaluation gains and losses at the year end amounted to £8,848 gain (2021: £28,671 gain).

## 22 Restricted funds: Group and Society (continued)

### Restricted funds: Group and Society – previous year

	Movement in funds			
	Balance at 1 January 2021	Income	Expenditure	Revaluations, gains and (losses)
	£	£	£	£
Steve Hewlett Memorial Fund	70,861	3,324	(6,465)	4,071
London Awards Fund	3,949	97	–	245
Shiers Memorial Fund	58,804	1,624	(6,500)	4,051
Beresford-Cooke Fund	30,465	812	–	2,035
	<u>164,079</u>	<u>5,857</u>	<u>(12,965)</u>	<u>10,402</u>
				<u>167,373</u>

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## 23 Unrestricted funds: Group and Society

	Movement in funds – Group				
	Revaluation	General	Bursary	IT	Total
	Fund	Fund	Fund	Fund	2022
	£	£	£	£	£
At 1 January 2022	1,379,654	5,788,497	190,000	75,000	7,433,151
Income	–	4,199,346	32,000	–	4,231,346
Expenditure	–	(3,532,847)	(114,000)	–	(3,646,847)
Movements on investment	(700,793)	–	–	–	(700,793)
Transfer of funds	–	(76,000)	76,000	–	–
At 31 December 2022	<u>678,861</u>	<u>6,378,996</u>	<u>184,000</u>	<u>75,000</u>	<u>7,316,857</u>

The Bursary Fund, which was set up in 2018, represents the amount committed by the Society in connection with the Student Bursary Schemes. The commitments to the Steve Hewlett Scholarships are included in the Steve Hewlett Memorial Fund (note 22). A number of bursaries have been provided by Patrons and others who have committed to their future funding. These commitments totalled £40,000 at the year end (2021: £35,000) and are not part of the Bursary Fund.

The IT fund relates to a forthcoming management system upgrade.

	Movement in funds – Society				
	Revaluation	General	Bursary	IT	Total
	Fund	Fund	Fund	Fund	2022
	£	£	£	£	£
At 1 January 2022	1,379,654	5,793,129	190,000	75,000	7,437,783
Income	–	3,442,289	32,000	–	3,474,289
Expenditure	–	(2,762,351)	(114,000)	–	(2,876,351)
Movements on investment	(700,793)	–	–	–	(700,793)
Transfer of funds	–	(76,000)	76,000	–	–
At 31 December 2022	<u>678,861</u>	<u>6,397,067</u>	<u>184,000</u>	<u>75,000</u>	<u>7,334,928</u>

## 23 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	2021
	£	£	£	£	£
At 1 January 2021	1,003,840	6,372,259	159,000	–	7,535,099
Income	–	2,238,690	52,000	–	2,290,690
Expenditure	–	(2,659,452)	(109,000)	–	(2,768,452)
Movements on investment	375,814	–	–	–	375,814
Transfer of funds	–	(163,000)	88,000	75,000	–
At 31 December 2021	<u>1,379,654</u>	<u>5,788,497</u>	<u>190,000</u>	<u>75,000</u>	<u>7,433,151</u>

	Movement in funds – Society				
	Revaluation	General	Bursary	IT	Total
	Fund	Fund	Fund	Fund	2021
	£	£	£	£	£
At 1 January 2021	1,003,840	6,372,259	159,000	–	7,535,099
Income	–	2,237,940	52,000	–	2,289,940
Expenditure	–	(2,654,070)	(109,000)	–	(2,763,070)
Movements on investment	375,814	–	–	–	375,814
Transfer of funds	–	(163,000)	88,000	75,000	–
At 31 December 2021	<u>1,379,654</u>	<u>5,793,129</u>	<u>190,000</u>	<u>75,000</u>	<u>7,437,783</u>

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**24 Analysis of net assets between funds**

	Unrestricted funds £	Restricted funds £	Total 2022 £
Fund balances at 31 December 2022 are presented by:			
Intangible fixed assets	10,182	–	10,182
Tangible fixed assets	23,868	–	23,868
Investments	4,995,889	137,250	5,133,139
Current assets	2,636,918	11,130	2,648,048
Creditors due after more than one year	(350,000)	–	(350,000)
Total net assets	<u>7,316,857</u>	<u>148,380</u>	<u>7,465,237</u>

**Analysis of net assets between funds – previous year**

	Unrestricted funds £	Restricted funds £	Total 2021 £
Fund balances at 31 December 2021 are presented by:			
Intangible fixed assets	23,662	–	23,662
Tangible fixed assets	17,740	–	17,740
Investments	5,692,705	156,671	5,849,376
Current assets	2,149,044	10,702	2,159,746
Creditors due after more than one year	(450,000)	–	(450,000)
Total net assets	<u>7,433,151</u>	<u>167,373</u>	<u>7,600,524</u>

**25 Liability of Members**

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

**26 Operating lease commitments**

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

	2022 £	2021 £
Within one year	187,525	187,778
Between two and five years	737,726	742,227
In over five years	751,156	934,182
	<u>1,676,407</u>	<u>1,864,187</u>

27 Related party transactions

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

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

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

The total amount charged by M True Consulting Ltd to the Society in the financial year was £35,840 (2021: £30,035) with £2,598 (2021: £2,105) remaining unpaid and included in creditors at the balance sheet date.

28 Analysis of changes in net funds

	1 January 2022 £	Cashflows £	Loan movement £	31 December 2022 £
Cash at bank and in hand	2,513,991	(125,862)	–	2,388,129
Loan due within one year	(50,000)	50,000	(100,000)	(100,000)
Loan due between two and five years	(400,000)	–	50,000	(350,000)
Loan due after five years	(50,000)	–	50,000	–
Net funds	2,013,991	(75,862)	–	1,938,129

29 Cash generated from operations

	2022 £	2021 £
(Deficit) for the year:	(135,287)	(98,654)
Adjustments for:		
Investment income recognised in statement of financial activities	(154,168)	(154,300)
Net losses/(gains) on investments	720,214	(386,216)
Amortisation and impairment of intangible assets	13,480	29,017
Depreciation and impairment of tangible fixed assets	11,185	20,381
Loan interest	5,539	–
Movements in working capital:		
(Increase) in stock	(16,083)	(9,171)
(Increase) in trade debtors	(825,361)	(114,018)
Increase in trade creditors within one year	177,280	194,162
Cash used in operating activities	(203,201)	(518,799)

### 30 Prior year consolidated statement of financial activities

	Notes	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
Income from:				
Donations and legacies	3	710,470	245	710,715
Charitable activities	4	468,222	1,455	469,677
Other trading activities	5	961,855	–	961,855
Investments	6	150,143	4,157	154,300
Total income		<u>2,290,690</u>	<u>5,857</u>	<u>2,296,547</u>
Expenditure on:				
Raising funds	8	1,161,661	–	1,161,661
Charitable activities	9	1,606,791	12,965	1,619,756
Total expenditure		<u>2,768,452</u>	<u>12,965</u>	<u>2,781,417</u>
Net expenditure		(477,762)	(7,108)	(484,870)
Net gains on investments	22, 23	<u>375,814</u>	<u>10,402</u>	<u>386,216</u>
Net movement in funds		<u>(101,948)</u>	<u>3,294</u>	<u>(98,654)</u>
Reconciliation of funds				
Fund balances at 1 January 2021		7,535,099	164,079	7,699,178
Fund balances at 31 December 2021		<u>7,433,151</u>	<u>167,373</u>	<u>7,600,524</u>

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## Picture credits

01	123 Free Vectors	24	Apple TV+	51	IBC
02	Getty Images	25	RTS	52	iStock/Getty Images
03	BT Sport	26-27	Paul Hampartsoumian	53	Sky Arts
04	All3Media	28	Sky News; Sky	54	Richard Kendal; All3Media; STV; Simon Bucks; ITV; Jon Craig; Channel 4; BBC; Netflix; Channel 4; ViacomCBS NI; STV
05-06	Richard Kendal	29	Amazon/Sony; Disney+	55, 57	BBC
07	BBC	30	ITV	58	Media24 Photography
08	ITV	31-36	Richard Kendal	59	BBC
09	Paul Hampartsoumian	37	Channel 4	60	Falmouth University
10	Richard Kendal	38	Sky News; Richard Kendal	61	Sky
11	Paul Hampartsoumian	39	BBC; ITV	62	BBC
12	Channel 4	40	Channel 4	63	Vivienne Bailey
13	Paul Hampartsoumian	41	Richard Kendal	64	ITV
14-15	UKTV	42	BBC	65-66	BBC
16	Paul Hampartsoumian	43	ER Event Photography	67	Gordon Cooper
17	RTE; Paul Hampartsoumian	44	BBC	68	Shinfield Studios
18	Richard Kendal	45	Channel 5	69	Jon Craig
19	National Film and Television School	46	Apple TV+	70	Channel 4
20	Richard Kendal; Sky	47	Wedding Photography; Union Club Soho	71	Shutterstock
21	BBC	48	Channel 5	102	123 Free Vectors
22	Netflix	49	Sky		
23	Channel 4; ITV; Disney+	50	Amazon Prime		



## ROYAL TELEVISION SOCIETY

3 Dorset Rise,  
London EC4Y 8EN  
020 7822 2810  
[info@rts.org.uk](mailto:info@rts.org.uk)  
[www.rts.org.uk](http://www.rts.org.uk)

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