

ROYAL TELEVISION SOCIETY

ANNUAL REPORT 2025



Alan Carr: winner of *The Celebrity Traitors*

Board of Trustees report to members

Forewords from RTS Chair and CEO 4

I Achievements and performance 8

1 Education and skills 9
2 Engaging with the public 20
3 Thought leadership 29
4 Recognising excellence 33
5 The nations and regions 38
6 Membership and volunteers 42
7 Financial support 45
8 Our people 50
9 Summary of national events 54
10 Centre reports 56

II Governance and finance 66

1 Structure, governance and management 67
2 Objectives and activities 69
3 Financial review 69
4 Plans for future periods 70
5 Administrative details 71

Independent auditor's report 73

Financial statements 76

Notes to the financial statements 80



Car SOS: Tim Shaw and Fuzz Townshend

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Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance



Foreword from the Chair

British television in 2025 once again demonstrated its extraordinary quality, range, and global impact. Across all genres – drama, documentary, entertainment, comedy – UK producers delivered outstanding programmes that not only captivated audiences at home but set the benchmark internationally for creativity and originality.

From powerful factual storytelling to innovative formats and landmark dramas, this was a year that showcased the full creative range of our industry. Among the standout titles were Sky's deeply moving documentary *Bibaa & Nicole: Murder in the Park*, the breakout entertainment success of *The Celebrity Traitors* on BBC One and *Last One Laughing*, a comedy hit for Prime Video – each reflecting the diversity and strength of British production.

Within this remarkable landscape, Netflix drama *Adolescence* was an extraordinary example of what British television does best. Created by Jack Thorne and Stephen Graham, the series made a huge impact, sparking conversation and political debate in the UK and globally.

Our industry remains broad, dynamic and rich in talent at every level, and the Society is proud to sit at its heart. Over the past year, we brought the industry together at a thought-provoking RTS Cambridge Convention in September, chaired by Tim Davie. The Convention title was "Where do we grow from here?" and it featured leading voices from across the global media landscape, including FX Chairman John Landgraf, who delivered a masterful international keynote.

The Society celebrated outstanding industry contributions at this year's Patrons' Dinner, announcing new RTS Fellows Matt Brittin, BBC Director General; Emma Gormley, Managing Director of ITV Studios Daytime; Keith Scholey, Silverback Films' co-founder; Richard Cowles, Managing Director of Lifted Entertainment; Krishnan Guru-Murthy, presenter of Channel 4 News; and playwright and screenwriter James Graham. They were joined by 2024 Fellows Rosie Jones and Stephen Merchant, who attended to receive their awards.

Our regional centres have had a hugely productive year celebrating the creativity and achievements of programme makers from all around the UK and Ireland. I would like to thank the Chairs and their committees and all the hundreds of volunteers whose hard work and dedication makes these events possible. This year alone, more than 100 events were held outside London, featuring leading talent including Robson Green in Cambridge, Joe Lycett and Guz Khan in the Midlands, and Jimmy Mulville in Northern Ireland.

The Government has identified the creative industries as a key part of its Industrial Strategy, and our sector plays a central role. We must continue to invest in skills and develop and nurture new and existing talent. The RTS is committed to supporting the industry, backing talent through educational initiatives such as our RTS Mini MBA in Television and Streaming Media alongside our long-established Bursary Scheme. Meanwhile, RTS Futures continues to go from strength to strength, with initiatives such as the Careers Fair helping to ensure the next generation of talent can enter and thrive in our industry.

I would like to extend my sincere thanks to Theresa Wise who is retiring after 13 years of outstanding service to the Society. As Chief Executive, Theresa's leadership of the RTS has been transformational and we are truly grateful for all that she has done. Her vision for a dynamic, inclusive and forward-looking Society – one that champions talent, innovation and education – has helped place the RTS in a strong position as it approaches its centenary.

The Trustees and I are delighted to announce the appointment of our new Chief Executive, Sophie Jones, who starts after the summer. Sophie brings highly relevant and valuable experience in television and the broader creative sector and a deep knowledge of the RTS.

A huge thank you to the RTS team, and to my fellow Trustees for their hard work, guidance and support throughout the year. I would also like to thank Sarah Rose, Kate Phillips and Sinéad Rocks as they step down from the Board, and warmly welcome Caroline Cooper, Kully Khaila, Alison Kirkham, Anna Mallett and Rhuanedd Richards as new Trustees.

Thanks to its members, patrons, staff and volunteers, the Society continues to champion our industry. With such strength across the sector, I am confident that British television will continue to innovate, inspire and thrive in the years ahead.

Jane Turton OBE,
Chair of the Board of Trustees

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance



Foreword from the Chief Executive

In 2025, the RTS calendar was packed with many standout moments from the very first event in January. Our annual TV predictions panel drew another sell-out audience and featured some of our industry's brightest and boldest executives.

In the summer, ahead of the BBC's Charter renewal, we hosted a thoughtful debate on the future of BBC funding with a stellar panel that included former Director-General Tony Hall. We also explored the practical uses of AI in the media – a rapidly evolving technology that our industry has to work out how to use effectively and ethically.

We heard from many of the people behind the year's TV highlights, including *Mitchell and Webb Are Not Helping*, *Love Island*, *Adolescence* and *Celebrity Race Across the World*. A huge part of what we do is celebrating our industry's successes and hearing from the people who make great television happen.

I would like to thank the BBC, which helped us deliver an outstanding RTS Cambridge Convention in September. We heard from three US titans of media investment – Jeff Zucker, Kevin Mayer and Joe Ravitch – were inspired by YouTube and social media entrepreneurs, and enjoyed listening to *Strictly Come Dancing* winner Chris McCausland as he related his adventures in AI and Charlotte Moore talk television with David Tennant. Not forgetting, of course, our interview with England women's football manager Sarina Wiegman, fresh from her nail-biting Euros triumph with the Lionesses.

The RTS Bursary Scheme continues to grow, with another 40 new scholars joining the scheme this year. Since launching in 2013, we have supported more than 410 young people. A hugely impressive 82% of graduates are now working in the industry, and among our alumni are BBC Radio 1 presenters, Aardman prop-makers, *Gogglebox* editors and Sky News camera operators.

As an educational charity, we are committed not just to opening doors into the industry, but to helping people thrive throughout their careers. This is why we launched the RTS Mini MBA in Television and Streaming Media in September last year.

Ours is an industry that evolves constantly in response to new technologies and market forces. Companies are having to strengthen their teams and sharpen their skills to keep their edge. But for a long time, TV has relied too much on people "learning on the job". Many master one area brilliantly but find it harder to broaden their skills beyond their immediate roles.

With a busy day job, skilling up and staying ahead of all these rapid changes and mastering other areas is hard. It is rare that you get the chance to step back and learn new things from first principles to a high standard. The RTS Mini MBA can help to bridge those gaps. It covers how the TV and streaming

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

business works, and how all its parts connect, harnessing the knowledge of more than 100 industry leaders and practitioners who share real-world insights.

We are really proud of the RTS Mini MBA, which has seen a strong uptake. We have had more than 200 learners from a wide range of organisations, many of whom are RTS scholars who recieve free access. In October, we held the inaugural Mini MBA graduation ceremony in central London to celebrate the achievements of our first graduates, many of whom had to balance demanding careers and personal commitments while completing the course.

Our national and centre awards ceremonies continued to showcase talent and excellence across the industry. Journalist and novelist Tom Bradby hosted the Journalism Awards at the London Hilton, which were supported by Dataminr in early March. Later that month, Tom Allen again fronted our Programme Awards at the JW Marriott Grosvenor House Hotel, in partnership with Cast & Crew. The Craft & Design Awards at the London Hilton, Park Lane in December were hosted by Christine Lampard. Our independent juries reflect our country's diversity and are well respected for their integrity.

The Society is fully committed to reducing waste and using recyclable materials across all its activities, and has a sustainability policy in place that we review annually. As well as offsetting CO2 at our London HQ and RTS conventions, the RTS worked in partnership with GreenTheUK last year to support the Solent Oyster Restoration Project led by Blue Marine Foundation.

All our events are reported in our monthly magazine, *Television*, and supported by our digital and social media activities, which are seeing rapid growth. During the year, the number of RTS TikTok followers nearly doubled, while our Instagram followers jumped by 63%. LinkedIn also saw a 32% increase in numbers.

It has been an immensely satisfying 12 months, during which we put on 121 events across our 14 regional centres, and a further 22 national events. Furthermore, our Bursary Scheme and Mini MBA continue to grow.

After almost 13 unforgettable years as CEO of the Society, I have made the decision to retire from full-time work.

The RTS is a unique and vital part of the UK's world-leading television and streaming media landscape and I'm immensely proud of what we have achieved over the past few years.

None of this could have been achieved without the help and hard work put in by our fantastic Chair Jane Turton, RTS staff, Trustees, Patrons and volunteers. Thank you!

Theresa Wise MBE,
Chief Executive

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Strategic objectives

The RTS is an educational charity. We strive to advance public education in the art and science of television and related media.



Netflix drama *The Queen's Gambit*

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



Lucy Bronze holding the Women's Euro trophy

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

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 2025, which are also prepared to meet the requirements for a directors' report and accounts for Companies House purposes.

The Trustees' report highlights the ways in which the Society's activities have provided genuine benefit to the public at large. The Society is fortunate to have an income stream generated by IBC which has enabled its activities to grow over the years.

The RTS Mini MBA in Television and Streaming Media completed its development, and sales to individuals and companies began in March. This is part of the new RTS strategic plan and is projected to generate a surplus in due course, contributing to the Society's future financial sustainability.



The RTS scholars 2025



Education and skills

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

1 IMPROVING SOCIAL MOBILITY IN TV: RTS UNDERGRADUATE BURSARIES

We were delighted to welcome 40 new scholars in 2025, bringing the total number of students supported by the RTS Bursary Scheme to 413. The goal of the scheme is to help level the playing field in television by ensuring that talent, not background, determines opportunity. As well as funding (from £1,500 per academic year), RTS scholars are equipped with the tools, connections and knowledge needed to advance in the screen industries. Through multifaceted support, including free RTS membership, special events, networking opportunities and one-to-one mentorship, the scheme doesn't just offer access to the industry, it also gives our scholars the confidence and belief that they belong there.

In 2025, 26 mentors were allocated to scholars, supporting access to internships

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

at companies including Basement Films, Rogan Productions and Big Talk Productions, as well as work experience on BBC regional news programme *East Midlands Today*, Apple TV+ comedy *Trying*, and STV Studios drama *Blue Lights* and *Scotland Tonight*. While these relationships can lead to important practical opportunities and strengthen CVs, they are equally vital in offering reassurance, perspective and encouragement at a formative stage in scholars' careers.

Event highlights in 2025 included an RTS breakfast and the annual summer networking event at Fremantle, which offered scholars the chance to build meaningful connections with mentors and industry supporters in an informal setting. Scholars also attended September's RTS Cambridge Convention, where they took part in networking sessions, posed questions to panellists and enjoyed a private audience with then BBC Director-General Tim Davie and *When It Hits the Fan* podcasters Simon Lewis and David Yelland. Lewis and Yelland shared their five golden rules of broadcasting, as well as insights into the world of PR and crisis communications.

In November, scholars were invited to the RTS Patrons' Dinner, where they dined with RTS Fellows including Krishnan Guru-Murthy, Rosie Jones, Emma Gormley and Stephen Merchant. The following day, they attended the RTS Masterclasses, gaining insight into the inner workings of the television industry across development, journalism, documentary and drama. One scholar reflected: "The bursary events are incredible opportunities. Myself and other scholars often refer to these events as 'pinch me moments' because getting the chance to network with our idols and influential people within the industry just doesn't feel real."

First year Digital Innovation Scholars embarked on a two-week RTS "summer tour", visiting 10 companies: Apple TV+, Little Dot Studios, Everyone TV, Paramount, Channel 4, Industrial Light & Magic, Sky, BBC, ITV and Arqiva. The tour offered a rare opportunity to explore the intersection of technology and entertainment from the inside, helping scholars to understand how the industry operates and where their skills and interests might fit after graduation. One scholar noted: "The RTS summer tour was the absolute highlight. Being able to walk into those major broadcast and production companies, see how they work, and speak to the people there makes a career in the industry feel real and achievable."

Scholars are based across the UK, so the RTS programmed a series of virtual events to support them in forging viable and sustainable careers within the sector. These sessions helped bridge the gap





RTS Cambridge Convention speakers: David Yelland and Simon Lewis. Below: the latest RTS Fellows



between study and employment, and included meetings with the Channel 4 talent acquisition team, a talk from the executives behind immersive media creative agency and studio Metavision, and masterclasses with BBC Assistant Commissioner Rhianna Adams-Christie and editor Bella Roberts.

A key new benefit introduced last year was complimentary access to the RTS Mini MBA in the Business of TV & Streaming Media, which is designed to demystify how the television and streaming industries operate at a senior decision-making level. The course equips participants with a deeper understanding of the commercial, strategic and creative considerations that shape the industry. We are delighted that 57 scholars have taken up places so far, with several having already completed the course. Early feedback indicates that the Mini MBA is making a tangible and lasting difference to scholars' confidence and career ambitions. As one graduate commented: "The Mini MBA is superb, I feel like I'm being given a glimpse into the world of decision-making for every different department within the TV and film industries, and I'm learning things that are amazing me. I may not be working in the industry yet, but I feel more confident by the day that there is a place for me in there."

One of the greatest rewards of the RTS Bursary Scheme is witnessing the strength of the community that scholars build around one another. From crewing up and supporting each other's creative projects to sharing advice and encouragement, these peer-to-peer networks play a vital role in helping scholars feel confident and connected as they take their first steps into the screen industries. We are especially proud to see graduates returning to the scheme as mentors, offering guidance to new starters and reinforcing a cycle of support that extends well beyond the duration of the bursary.

As ever, the RTS is immensely grateful for the continued commitment of its returning partners All3Media, the Steve Hewlett Fund, Hartswood Films, STV and Apple TV+, whose support goes far beyond funding. We are also delighted to welcome two new partners in 2025: Paramount and the Andy Taylor Foundation. Their involvement plays a crucial role in supporting scholars' professional development and personal growth, helping to ensure that new voices are not only welcomed into the industry, but supported to succeed within it.

For many of our students, the RTS Bursary Scheme does more than open doors – it fosters a sense of belonging and belief in their potential. As one

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

scholar reflected: "Thanks to ongoing support from the RTS, I now feel part of a wider, encouraging community that truly understands the challenges students like me can face. Having people who believe in me and want to see me succeed has made a real difference, both personally and professionally. This bursary has not only opened doors, but it's also helped me realise that I belong in this industry, and that I have something valuable to contribute."

2 RTS MINI MBA

2025 marked a year of milestones and momentum for the RTS Mini MBA. The industry-led course was designed to deliver a comprehensive understanding of the business of television and streaming media, and was launched by the RTS in September 2024.

The course opened for enrolment the following March, offering the next generation of industry leaders access to unparallelled insider expertise, enabling them to accelerate their careers and feel more inspired, confident and capable in their current roles.

As an educational charity with a wealth of industry connections, the RTS is uniquely positioned to design and deliver this qualification as the first of its kind within the sector, fulfilling the Society's core charitable objectives whilst also delivering tangible benefits to the industry as a whole. Developed in collaboration with more than 100 industry luminaries, the content was shaped by extensive market research and informed by the DCMS "Creative industries sector vision" report, which identified a significant gap in professional training about the business of television and streaming media.



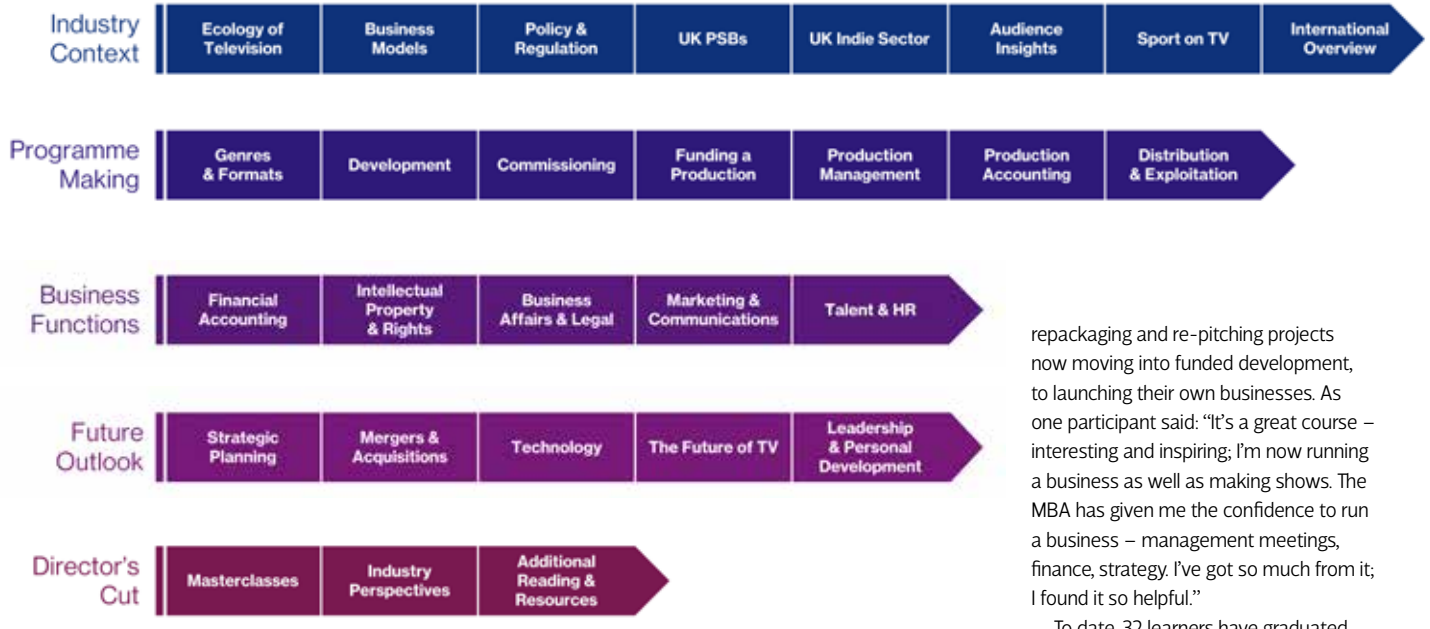
The inaugural RTS Mini MBA graduation ceremony

The television industry is exciting and dynamic, but also complex and multi-layered. Its learn-on-the-job culture can make it challenging for people working in specialist areas to understand how the wider business operates. The Mini MBA addresses this challenge directly, combining strategic insight with practical, real world analysis. As one learner reflected: "Learning from people at the top of the game is fantastic. The insights you get would require several years of working across different parts of the industry to obtain."

The curriculum was developed over three years, guided by an advisory committee of industry experts and EdTech specialists. It delivers around 100 hours of on-demand, online learning across four core streams: Industry Context, Programme Making, Business Functions and Future Outlook. Across 25 modules and 16 in-depth case studies, learners gain a clear understanding of how the industry works, from creative strategy and commissioning, through production and business operations, to the forces shaping its future, including mergers and acquisitions, AI and emerging technologies. One participant noted: "I'm impressed by how up-to-date the course is. The industry insider sessions are brilliant – it's a genuine privilege to be privy to their conversations and learn from them firsthand."

The Mini MBA has welcomed more than 200 learners in 2025 (and early 2026) from organisations including All3Media, ITV, Accenture, Virgin Media O2, YouTube, Banijay, Warner Bros, CMS Law and Elevate Talent. We were also delighted to partner with ScreenSkills and

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance



the Adobe Foundation to provide bursaries for 10 senior professionals working in the UK unscripted sector. Accessibility remains central to the course, with RTS scholars able to enrol for free upon graduation and RTS members receiving a 10% discount.

Learner feedback has been exceptional, with an average rating of 4.7 out of 5 stars and 100% of graduates stating they would recommend the course to a colleague. The course is accredited by the CPD Standards Office for 100 CPD points, and participants consistently report increased confidence and practical impact in their day-to-day roles. Learners have already applied their learning in meaningful ways, from successfully repackaging and re-pitching projects now moving into funded development, to launching their own businesses. As one participant said: "It's a great course – interesting and inspiring; I'm now running a business as well as making shows. The MBA has given me the confidence to run a business – management meetings, finance, strategy. I've got so much from it; I found it so helpful."

To date, 32 learners have graduated. A highlight of the year was the inaugural Mini MBA graduation ceremony in central London in October, attended by 120 guests, including the industry contributors who helped bring the course to life. We were proud to celebrate the achievements of our graduates, many of whom completed the qualification while balancing demanding careers and personal commitments. Several have also started the optional Independent Research Dissertation, assessed by National Film and Television School markers, for the opportunity to gain a distinction and an additional 40 CPD points.

At its core, the RTS exists to foster connection and elevate industry conversation, and the Mini MBA was always intended to be more than an academic qualification. From the outset, the course has sought to foster peer networks and create a supportive forum for shared insight and dialogue. A dedicated Learner and Alumni LinkedIn Network has been launched, with further opportunities for connection planned in 2026, including webinars, panels and in-person gatherings with course contributors.

The Mini MBA is designed for anyone seeking a deeper understanding of the business of television, whether individuals looking to develop their careers or companies investing in their teams and the future talent of TV. It is relevant for professionals at all levels and from all backgrounds, working within the TV industry or for companies servicing it. As one learner concluded: "No matter what you do in TV, or what stage you're at, this is a brilliant deep dive into the industry – past, present and future. If you can do it, please do. You'll be glad you did."

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

3 GETTING STARTED IN TV: RTS FUTURES

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

The TV Careers Fair

In 2025, the RTS Futures Careers Fair was held at the Business Design Centre in Islington, London on 4 February, with more than 1,100 tickets sold. There were also 164 on-demand views. It was sponsored by IMG Studios and the National Film and Television School (NFTS). In 2024, 1,600 tickets were sold and there were 687 on-demand views. In 2023, 1,300 attended the fair in person and there were a further 113 on-demand views.

The sessions covered the length and breadth of television, but all were aimed at new entrants to the industry or those in the early stages of their careers. The highlight of the day was a behind-the-scenes look at the Disney+ adaptation of Jilly Cooper's riotous bonkbuster *Rivals*, as writer and executive producer Dominic Treadwell-Collins lifted the lid on the hit series.

A session on BBC soap *EastEnders* offered a fascinating insight into the highly-tuned machine that produces more than 100 hours of TV a year. The other two sessions were put on by the fair sponsors: "Kickstart your unscripted TV career" with NFTS Head of Television Entertainment Simon Broadley; and "The future of sports TV: innovation and sustainability in broadcast production" with IMG Studios.

The fair also featured an all-day CV clinic and career advice area where attendees could get their CVs tweaked by industry professionals and receive more general advice. Some 40 leading



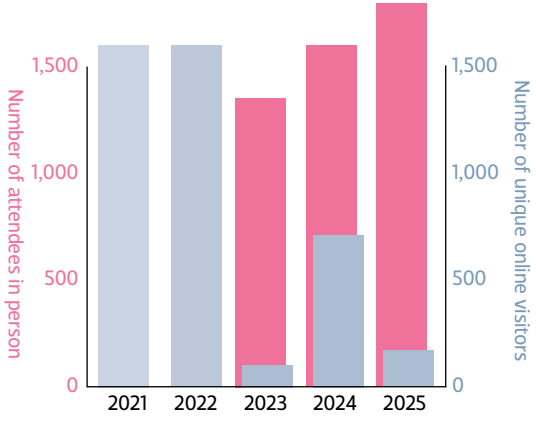




Top: *Rivals* was featured at the RTS Futures Careers Fair. Bottom: the fair in Islington, London

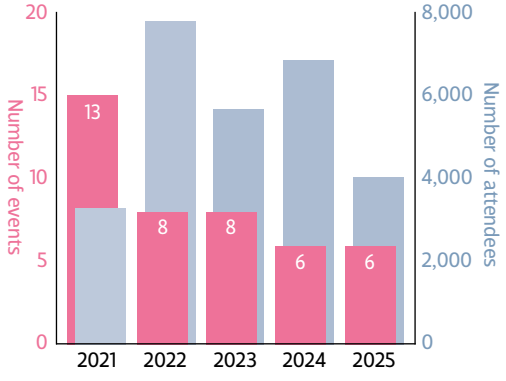
Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

RTS FUTURES CAREERS FAIRS



In 2024, 1,600 tickets were sold and there were a further 687 on-demand views. In 2023, the RTS Futures Careers Fair attracted 1,300 visitors, with 113 on-demand views. In 2022, the RTS Futures Virtual Careers Fair attracted more than 1,600 people – the same number as attended the 2021 virtual fair.

RTS FUTURES EVENTS



The attendance figures from 2021 onwards are a mix of in-person and online viewing.

broadcasters, indies and TV organisations exhibited, many attracting long queues of young people keen to get the inside track on a career in the industry.

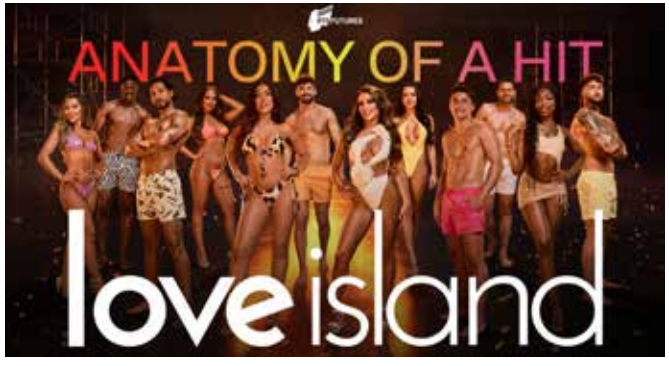
RTS Futures events

These educational events are aimed at younger people interested in a career in television or just beginning to work in the industry. The number who have signed up for RTS Futures communications rose by 104 in 2025, making a total of 8,420 by the end of the year (there were 8,343 in 2024, 8,300 in 2023, 6,200 in 2022 and 6,075 in 2021). Excluding the Careers Fair discussed above, six events were held this year, one in person and five online. There were six events in 2024, eight in 2022 and 2023, and 13 in 2021. There was no charge for attending online events.

The year's programme began in May when, ahead of the summer's 12th series, the team who shape *Love Island* for Lifted Entertainment revealed how they keep the ITV reality juggernaut on the road. The following month, RTS Futures took a deep dive into how to write for soaps.

In July, RTS Futures looked at real-life career journeys in TV and film production – from the very first runner jobs





Top: Industry Connect event at ITV White City



Drama Masterclass: *One Day* adaptor Nicole Taylor

to exciting roles in casting, producing, production management, and beyond. The following month, the sold-out Industry Connect offered an inspiring evening of learning and networking at ITV White City.

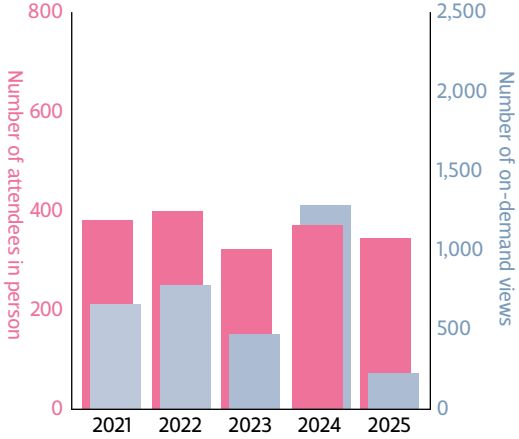
In October, comedy producer Gareth Edwards discussed making Channel 4's *Mitchell and Webb Are Not Helping*, the duo's first TV sketch show for 15 years. Finally, in November, "top of the props" turned the spotlight on prop masters and production designers, who revealed the tricks of their trades.

RTS Masterclasses

The RTS Masterclasses for students and young entrants to the industry drew a crowd of 344 (with a further 227 on-demand views) to the IET in London in November to hear four of the industry's leading practitioners talk about their careers and offer first-hand advice on how to make a start in television.

The drama masterclass was given by Nicole Taylor who adapted David Nicholls' *One Day* for Netflix, a TV version of the novel that has won near-universal acclaim. Kim Duke, whose BBC Two film *Traders: Millions by the Minute* gave an insight into the frantic world of financial traders in the US, London and Amsterdam, discussed documentary film-making. BBC News' Jeremy Bowen discussed a career that over more than

RTS MASTERCLASSES



In 2024 at Kings Place, London the four masterclasses drew a crowd of 383. In 2023 the masterclasses at the IET attracted an audience of 328. The 2022 masterclasses were postponed following the announcement of a national rail strike and held in January 2023 at the BFI in London, drawing an audience of 400. In 2021, the four sessions took place at the IET in front of an audience of 380. There were also 610 subsequent views of the filmed masterclasses. Four Craft Skills Masterclasses were held online and viewed by 310 people.

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

four decades has taken him to many of the world's most dangerous conflict zones. Fabian Bohan-Taghian (the entertainment and reality genres) and Musanna Ahmed (scripted) revealed how to bring programmes to the screen in the development masterclass.

4 RECOGNISING EXCELLENCE

RTS Student Television Awards

The live awards ceremony was held at the Institution of Engineering and Technology (IET) in central London on 13 June and attended by 300 students, lecturers, and industry professionals. It was hosted for the second year running by rapper, author and broadcaster Guvna B, while Simon Bucks presented the awards. 4Skills was the sponsor. This year, 659 entries were received from 114 universities, colleges and educational institutions around the UK.



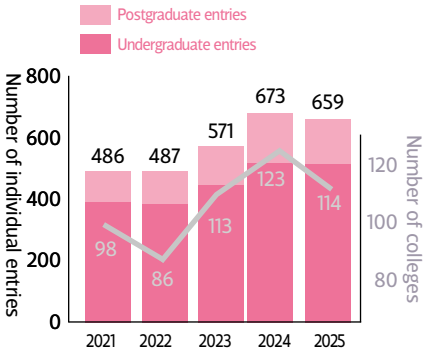




Winning postgraduate students, *Latcho Drom (Good Road)* and *Milk* (bottom picture)

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

RTS STUDENT TELEVISION AWARDS ENTRIES



In 2024, the awards ceremony was held at the IET and attended by 300 students, lecturers, and industry professionals. In 2023 it was hosted at the BFI, Southbank and drew an audience of 350 students. In 2022, the ceremony was held at UAL, London College of Communication and attended by 125 people; a further 150 people watched the live stream on-demand. In 2021, the virtual awards ceremony was watched live by 480 people and subsequently by an additional 260 on-demand.



Anomaly, Undergraduate Craft Skills – Production Design; Writing; Undergraduate Animation





Right: *On the Red List*, Undergraduate Saving the Planet. Far right: *Happy Death*, Undergraduate Factual Longform and Craft Skills Editing



The RTS Student Television Awards 2025 rewarded outstanding work produced during the 2023/24 academic year. Undergraduate entries were first judged at a regional level by their local RTS centre in early 2025. The winning films from each RTS centre, along with all postgraduate entries, were then judged nationally in April 2025. The Craft Skills awards were made at the discretion of the judges.

RTS Young Technologist of the Year Award

Tia Shenton, who worked for Channel 4 as an engineer apprentice while studying for a broadcast engineering degree at Ravensbourne University London, was named RTS Young Technologist of the Year. Among other projects for the broadcaster, she created a simulcast stream of the 2024 general election, which reached more than 750,000 viewers.

She has since taken a position as a broadcast engineer at live broadcast specialists Techex.

The runner-up and recipient of the Coffey Award for Excellence in Technology was Sean Jones, a broadcast engineer apprentice at Channel 4.

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.



Left: Tia Shenton; right: Guvna B

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance



Engaging with the public

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

To encourage the broader public's enjoyment and understanding of television, highlighting the importance of the medium to society

5 The RTS: digital impact

The RTS digital team delivered impressive engagement and growth across a number of social media platforms during the year. RTS TikTok remains one of the most active and fastest growing platforms, with followers nearly doubling in 2025 to 20,500 (10,300 followers in 2024). The channel generated over 17 million video views and 1.4 million video likes (up 38% on 2024), bringing the total likes to 5 million. Video Reels continued to be a major driver of engagement across Instagram, helping to increase our audience by 63% to reach 33,400, with 16 million video views in 2025. LinkedIn has seen a 32% increase in followers and continues to be a leading platform for professional engagement and showcasing RTS activity and initiatives, including the Bursary Scheme, RTS Mini MBA and the Cambridge Convention.

The RTS digital production team of

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

four full-timers created and promoted daily content for the RTS website and social media channels, as well as covering the Society's events and initiatives. Content ranged from features to daily updates on television news (such as new commissions, weekly TV round-ups and casting announcements). It also featured educational content relevant to the industry, news of Society activities and interviews with key industry figures.

To coincide with the Drupal 10 upgrade, the digital team undertook a comprehensive redesign of the RTS website, with a strong focus on enhancing the user experience. This included introducing a streamlined, user-friendly navigation bar and restructuring the homepage to highlight RTS initiatives including membership, the RTS Mini MBA and bursaries.

The team interviewed TV talent and award nominees, including Erin Doherty, Ash Atalla, Faye Marsay, Martin Compston, Jing Lusi, Nathanial Martello-White, Brian Welsh, Jodie Simone-Howe, Julia Ford, Joanna Eatwell and Nirage Mirage.

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

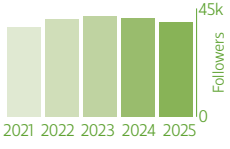
The website was accessed by more than 1,092,300 users (a rise of 10% from 993,800 users in 2024), who accounted for 2,052,700 page views (a rise of 6% from 1,942,400 in 2024). The most popular content on the RTS website related to TV news, cast announcements, interviews and RTS events, awards and initiatives. The site supports online payment for events booking and hosts a wide variety of educational material and an archive of RTS publications.



Helen Lewis and James Graham at the Fleet Street Festival of Words

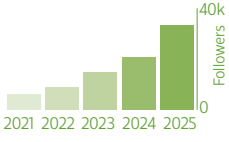
RTS X

39,200 followers



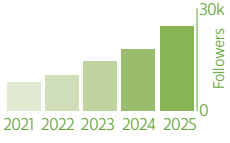
RTS Instagram

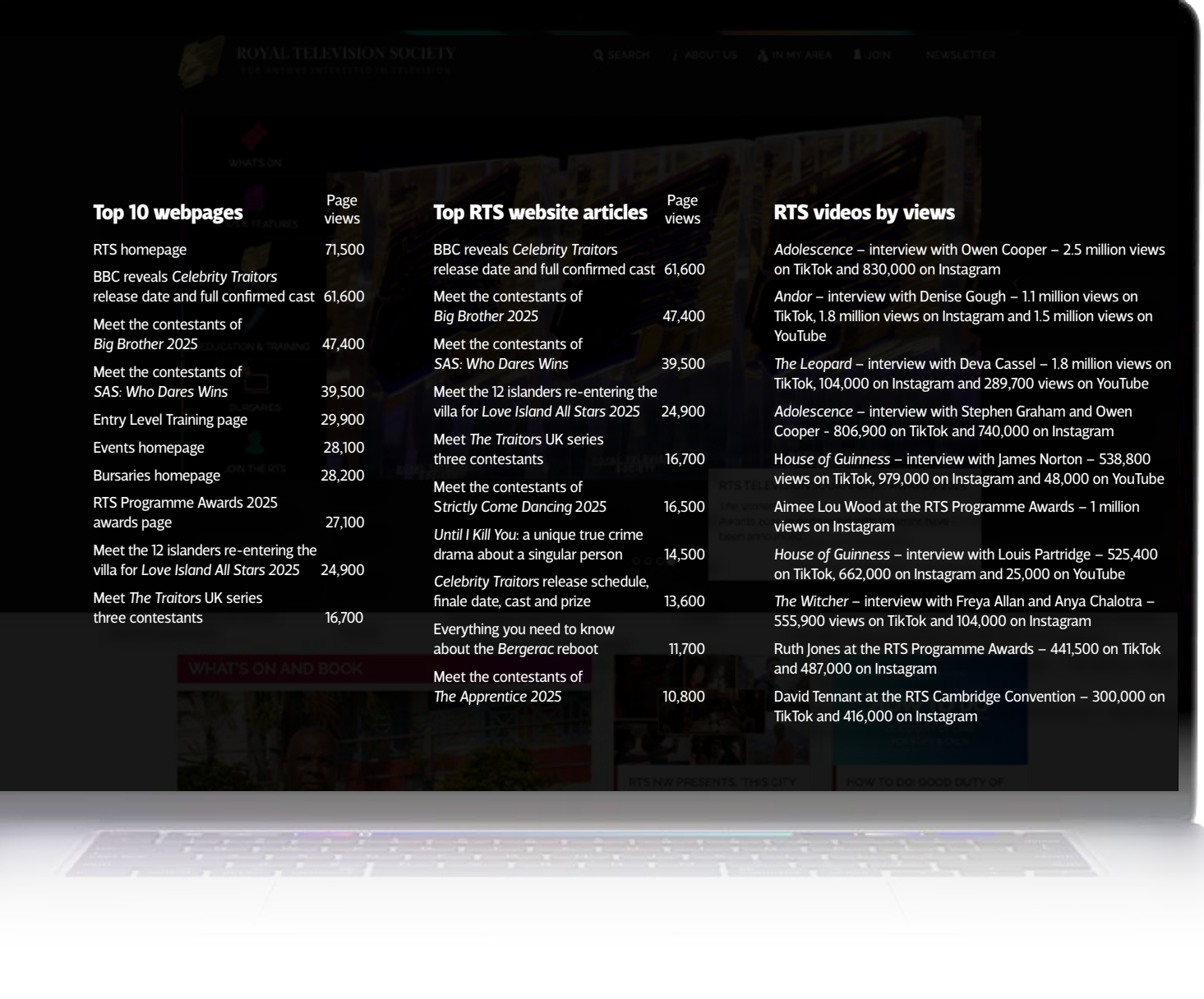
33,400 followers



RTS LinkedIn

24,700 followers





Top 10 webpages	Page views
RTS homepage	71,500
BBC reveals *Celebrity Traitors* release date and full confirmed cast	61,600
Meet the contestants of *Big Brother 2025*	47,400
Meet the contestants of *SAS: Who Dares Wins*	39,500
Entry Level Training page	29,900
Events homepage	28,100
Bursaries homepage	28,200
RTS Programme Awards 2025 awards page	27,100
Meet the 12 islanders re-entering the villa for *Love Island All Stars 2025*	24,900
Meet *The Traitors* UK series three contestants	16,700

Top RTS website articles	Page views
BBC reveals *Celebrity Traitors* release date and full confirmed cast	61,600
Meet the contestants of *Big Brother 2025*	47,400
Meet the contestants of *SAS: Who Dares Wins*	39,500
Meet the 12 islanders re-entering the villa for *Love Island All Stars 2025*	24,900
Meet *The Traitors* UK series three contestants	16,700
Meet the contestants of *Strictly Come Dancing 2025*	16,500
Until I Kill You: a unique true crime drama about a singular person	14,500
Celebrity Traitors release schedule, finale date, cast and prize	13,600
Everything you need to know about the *Bergerac* reboot	11,700
Meet the contestants of *The Apprentice 2025*	10,800

RTS videos by views

Adolescence – interview with Owen Cooper – 2.5 million views on TikTok and 830,000 on Instagram

Andor – interview with Denise Gough – 1.1 million views on TikTok, 1.8 million views on Instagram and 1.5 million views on YouTube

The Leopard – interview with Deva Cassel – 1.8 million views on TikTok, 104,000 on Instagram and 289,700 views on YouTube

Adolescence – interview with Stephen Graham and Owen Cooper - 806,900 on TikTok and 740,000 on Instagram

House of Guinness – interview with James Norton – 538,800 views on TikTok, 979,000 on Instagram and 48,000 on YouTube

Aimee Lou Wood at the RTS Programme Awards – 1 million views on Instagram

House of Guinness – interview with Louis Partridge – 525,400 on TikTok, 662,000 on Instagram and 25,000 on YouTube

The Witcher – interview with Freya Allan and Anya Chalotra – 555,900 views on TikTok and 104,000 on Instagram

Ruth Jones at the RTS Programme Awards – 441,500 on TikTok and 487,000 on Instagram

David Tennant at the RTS Cambridge Convention – 300,000 on TikTok and 416,000 on Instagram

Social media

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

The team created multimedia content to share on social media, with a focus on short form video output covering RTS awards, events, the Cambridge Convention, educational content and interviews with industry figures for the RTS YouTube channel and social media platforms. The digital team spoke to high-profile on-screen talent for short-form videos, including Stephen Graham, Owen Cooper, Gillian Anderson, Danny Dyer, Keeley Hawes, Matt Smith, Deva Cassel, Matthew Goode, Denise Gough, Monica Dolan, James Norton, Steven Knight, Tom Hollander, Niamh Algar, Emma Corrin, Paul Bettany, Charlie Brooker, Rosie Jones, Will Sharpe, Megan Stalter and Jordan Gray. Interviews with the cast of *Adolescence* amassed over 3.8 million views and 357,500 likes on TikTok, with 2.6 million views and 101,600 likes on Instagram.

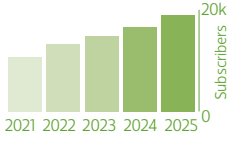
Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance



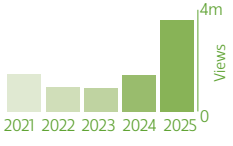
RTS YouTube

19,000
subscribers



RTS YouTube

3,600,000
views



The key statistics were:

- The RTS Instagram account had 33,400 followers (a rise of 63% from 20,500 followers in 2024)
- RTS LinkedIn had 24,700 followers (a rise of 32% from 18,700 in 2024)
- The RTS TikTok account had 20,500 followers (a rise of 99% from 10,300 in 2024)
- The RTS YouTube channel had 19,000 subscribers (a rise of 14% from 16,700 in 2024)
- RTS X accounts had 39,200 followers (roughly steady with 2024)

RTS online video

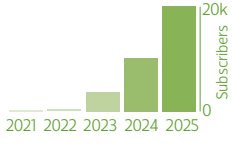
YouTube continues to be a core platform for RTS video content, with Shorts accounting for 84% of all YouTube views in 2025, driven by high-performing videos like Denise Gough's interview for *Andor* (1.5 million views) and Deva Cassel's interview for *The Leopard* (289,700 views), above left.

The total number of video streams increased by 157% to 3.6 million views (up from 1.4 million in 2024), driven by the increased engagement with short-form content. While the total watch time decreased from 63,800 hours in 2024 to 52,000 hours, this reflects a shift in viewing behaviour towards short-form video, with significantly higher overall reach. Other popular videos included clips from interviews with the casts of *Adolescence* (196,100 views) – left, Stephen Graham and Owen Cooper – and *House of Guinness* (42,700 views), and speeches and interviews with winners from the RTS Programme Awards, including Oliver Savell (27,200 views) and *Billy & Molly: An Otter Love Story* (20,500 views).



RTS TikTok

20,500
followers



The RTS has an effective and diverse RTS video library, which has a total audience watch time of over 1.3 million since inception. The awards winners' interviews and highlights were shared on the website and socials, and the RTS Programme Awards nominations were also streamed on the RTS YouTube channel. The team partnered with RTS Bursary Scheme Ambassador AJ Odudu on targeted cross-promotional campaigns to boost awareness and drive applications for the scheme and collaborated with RTS scholars in campaigns such as vlogs, Q&As, vox pops and guest posts, showcasing their skills and fostering peer-to-peer engagement with young audiences.



6 Spreading the word: publications

The Society's monthly magazine, *Television* – the world's oldest TV magazine – 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 includes reports on RTS events and awards ceremonies from around the UK and Ireland.

Television cast its net wide in 2025, offering features on many of year's biggest and best programmes, including: *The White Lotus*, *The Last Musician of Auschwitz*, *The Leopard* and *The Last of Us*.

The magazine continued to address issues facing the television industry: young people's viewing habits; TV's job crisis; sports rights; YouTube and the creator economy; and the growth of artificial intelligence. It also interviewed or profiled key industry figures and talent, including: writers Jack Thorne, James Graham and Peter Straughan; actor/writer Mark Gatiss, actor Sheridan Smith; indie boss Simon Heath; and BBC Director-General Tim Davie.

"Working Lives" looked at a wide range of TV jobs and the talented people who do them, including that of prosthetics designer, production manager, wildlife filmmaker, showrunner, production designer and screenwriter. "Comfort Classic" turned the spotlight on some of the nation's most treasured TV shows – comedies such as *Outnumbered*, *Benidorm* and *Kath & Kim*; 60s classics like *The Monkees* and *Thunderbirds*; and dramas including *24* and *This Life*.

Another regular feature, "Ear Candy",

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

brought readers up to date with the latest podcasts. These included: *Strangers on a Bench*, *The New Yorker: Critics at Large*, *The Big Pitch with Jimmy Carr* and *We Have Notes*.

Television's "Our Friend" column is devoted to the world of TV outside London. During the year, guest columnists included: Kate Squire (North East), Edward Russell (Wales), Rachel Drummond-Hay (Bristol) and Dan Twist (Scotland). The TV diarists featured in Television included: ITV News's Robert Moore; Marcus Ryder, CEO of the Film and TV Charity; Quay Street Productions Head of Development Davina Earl; Wayne Garvie, President, International Production, Sony Pictures Television; and Declan Lawn, the co-creator of hit BBC cop show *Blue Lights*.

7 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 two national and many local activities with partners. Details of the local events can be found on pages 56 to 65.

Fleet Street Festival of Words

In May, James Graham, the writer of Dear England and Sherwood, was in conversation with Helen Lewis at an event held by the inaugural Fleet Street Quarter's Festival of Words in partnership with the RTS.

The Steve Hewlett Memorial Lecture

The lecture, in memory of the late broadcaster and journalist, is jointly organised with The Media Society. This year, it was delivered at the University of Westminster in October by *Channel 4 News* Europe Editor and presenter Matt Frei.



Matt Frei giving the Steve Hewlett Memorial Lecture

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

8 RTS national events

In 2025, 14 events were produced, 11 of which were in-person. The online events were pre-recorded. The year before, 14 events were produced, eight of which were in-person. Of the online events, one was live and five pre-recorded. In 2023, 16 events were produced (one of which was held jointly with RTS Futures), and nine of which were in-person. Of the online events, four were live and three pre-recorded. In 2022, there were 29 events, nine of which were in-person. Of the online events, eight were live and 12 pre-recorded. In 2021, three in-person and 33 online events were held during the year

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

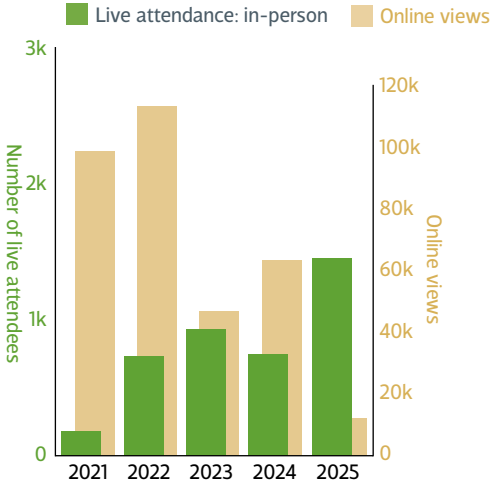
During the year, *The Last Musician of Auschwitz, Malpractice, Adolescence, The Gold, Outrageous, Disaster at Sea: The Piper Alpha Story* and *Celebrity Race Across the World* were previewed or discussed. The panellists included creators, producers, directors and star actors.

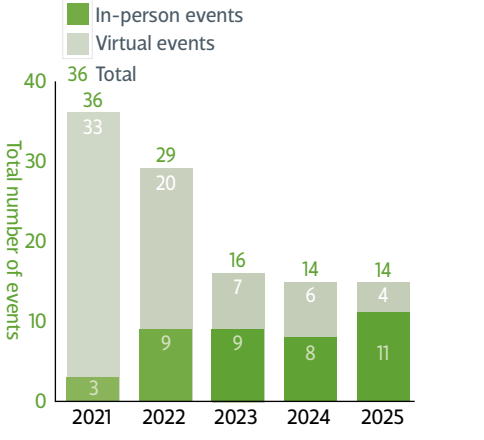


ITV drama *Malpractice*



RTS NATIONAL EVENTS





Some RTS National Events turned the spotlight on television's biggest talking points. The year began in January with "TV Predictions 2025", at which a stellar panel looked forward to the year ahead in television.

It was followed at the end of the month by "Gen Z: trends, truth and trust" at which then Channel 4 CEO Alex Mahon addressed an eclectic audience of public service broadcasters, content makers, opinion formers, AI specialists and RTS scholars.

In March, "How to do: Good duty of care" highlighted the best practices productions should be establishing to ensure the welfare of cast and crew. In June, the future of BBC funding was put under the spotlight by a high-powered panel.

"AI in Action: Applications in TV" in September suggested that while artificial intelligence is still in its infancy in TV production, the technology is moving from hype to habit. In December, the Society looked back at the year in television at a special event, "Festive fireside review of 2025 with Tim Hincks and Krishnan Guru-Murthy".

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

9 Press coverage

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

Across 2025, there were 9,800 mentions (there were more than 6,000 in 2024) of the Society, and 2,420 placed pieces of coverage, which included March's RTS Programme Awards and September's RTS Cambridge Convention.

Stories mentioning the RTS appeared, nationally, in among other publications: the *Daily Mail*, *Mirror*, *Sunday Telegraph*, *Independent* and *Guardian*.

James Corden was widely quoted, including in the *Standard*, after receiving the Judges' Award with *Gavin & Stacey* co-star Ruth Jones at the RTS Programme Awards.

Sessions at the RTS Cambridge Convention were covered extensively across and in depth by the national press.

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

Many stories found a home in the regional press, including the *Glasgow Times*, *Scotsman*, *Lancashire Telegraph*, *Leicester Mercury* and *Shetland News*. The Society also reached the consumer press, with mentions in *Hello!*, *OK!* and the *Radio Times*.

RTS press cuttings during the year.



BBC Director-General Tim Davie chaired the RTS Cambridge Convention

Thought leadership

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

10 RTS CAMBRIDGE CONVENTION 2025

The biennial RTS Cambridge Convention, this year entitled "Where do we grow fom here", was held on 17 and 18 September at King's College, Cambridge. The convention brought together the TV industry for two days of stimulating debate on how to deliver growth.

The attendance across the two days was 405 and on-demand views of the full event videos reached 7,600 by the end of the year. The total number of short-form video views on social media from the convention was 1.4 million across Instagram, TikTok and YouTube Shorts. A clip of David Tennant speaking reached more than 416,000 views and received 19,300 likes on Instagram, while a clip of Chris McCausland's AI demonstration had over 111,000 views and 4,800 likes on TikTok.

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

The Principal Sponsor was the BBC, with BBC Director-General Tim Davie chairing the convention. Of the 47 speakers at the convention, 51% were female and 21% were black, Asian or ethnic minority (42% and 22% in 2023, respectively).

In a post-Cambridge satisfaction survey, delegates praised the quality of the convention: 93% of attendees rated it as excellent, very good or good (95% in 2023). Some 96% judged the quality of the speakers as excellent, very good or good (100% in 2023), while 88% thought the breadth of subjects excellent, very good or good (97% in 2023).

1 Where do we grow from here?

BBC Director-General Tim Davie took to the stage with infectious confidence, calling for the entire industry to come together at speed in a mission to deliver growth.

2 Investing in the future

Three influential US figures laid their bets on where the smart money should go in a transformed television landscape.

3 Adventures in AI with Chris McCausland

Strictly Come Dancing's 2024 winner showed how artificial intelligence has transformed his life as a blind person.

4 How to become a creative entrepreneur

A trio of young entrepreneurs from the creator economy had a message for broadcasters: yes, we'll collaborate – but please respect our vision.

5 Playing the market

Companies like Banijay and All3Media have seen a revolution in their business since 2015. The leaders of both super-indies revealed how they play the market.

6 Nick Clegg in conversation

Drawing on his experience of Westminster and Silicon Valley, Nick Clegg came with a powerful plea: invest in the UK's Big Tech potential

7 Secretary of State keynote

Culture Secretary Lisa Nandy warned that the duty on broadcasters to build trust and inclusivity is greater than ever.

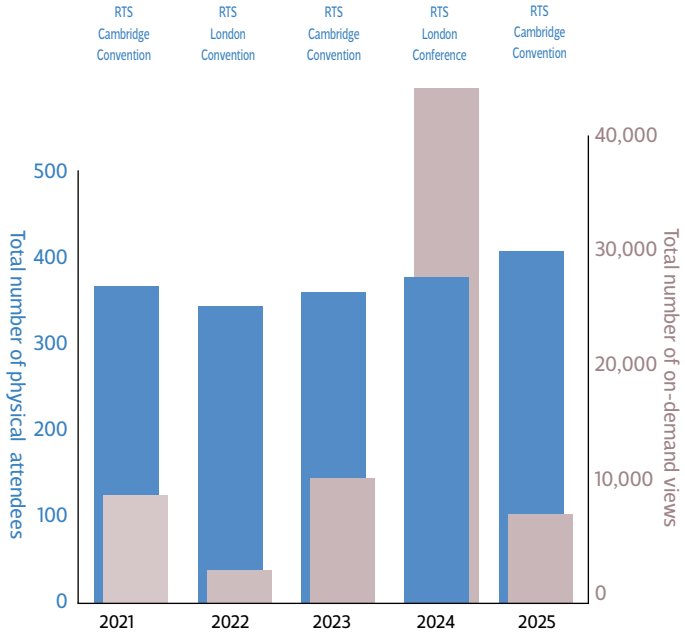
8 David Tennant in conversation with Charlotte Moore

David Tennant spoke about TV's precious talent pipeline, his fears about AI and the viewing habits of his children.



Chris McCausland in conversation with Angellica Bell

ATTENDANCE AT RTS ANNUAL CONVENTIONS



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



David Tennant in conversation with Charlotte Moore

9 International keynote

FX Chairman John Landgraf is behind some of the richest storytelling on TV. Now the story of the industry itself has changed radically.

10 Is trusted independent news dying?

In a fractured world where a tweet may be believed more than a newsreader, can TV restore confidence? Three titans of news made their case.

11 UK keynote – Baroness Shriti Vadera

The Co-Chair of the Creative Industries Council urged the creative industry to come together in a concerted drive to show the Government its worth.

12 The future of public service broadcasting

The leaders of the BBC, ITV, Channel 4 and 5 treated Cambridge to a robust debate on how British TV can remain the envy of the world.

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

13 Anthony Wood in conversation with Katie Prescott

US brand Roku is aiming to transform the way we watch TV in Britain. Its founder and CEO revealed what we can expect.

14 AI – embracing the opportunities

AI can be incredibly smart or laughably stupid. But any business that ignores it will face a slow death.

15 Disruptors or destroyers?

The giant US streamers are often termed 'disruptors'. Was public service broadcasting at risk? Three senior figures from the sector mounted a sturdy defence.

16 Sarina Wiegman in conversation with Alison Lomax

The England manager took the RTS behind the scenes of the Lionesses' Euros victory and discussed the wider impact on society.

17 When it hits the fan

Podcast duo David Yelland and Simon Lewis offered some Fleet Street wisdom that was equal parts amusing and alarming.



John Landgraf in conversation with Jane Featherstone



Claudia Winkleman holding her Outstanding Achievement Award

Recognising excellence

To celebrate the achievement of high standards of creativity and technology in television and its related fields

11 RTS awards

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

RTS Television Journalism Awards 2025

The awards were held on 5 March at the London Hilton on Park Lane, in front of an audience of 556, in partnership with Dataminr. The host was journalist and novelist Tom Bradby.

Sky's Sophy Ridge was named Network Presenter of the Year and for the eighth year running, Sky News was named News Channel of the Year.

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

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



ITV News' Paul Brand was named Political Journalist of the Year, while the Network Television Journalist of the Year award went to Cathy Newman from Channel 4 News. Michael Jermey, the former ITV Director of News and Current Affairs, received the Outstanding Contribution Award.

In total, there were 20 categories, plus one Outstanding Contribution Award. Of the 285 awards jurors, 15% described their background as black, Asian or ethnic minority, and 42% were female. See the chart on page 36 for a comparison with previous years.

RTS Programme Awards 2025

Hosted by Tom Allen, the awards were presented on 25 March at the JW Marriott Grosvenor House, London, in partnership with Cast & Crew, in front of an audience of 854.

Gavin & Stacey creators James Corden and Ruth Jones received the Judges Award, while Claudia Winkleman took home the Outstanding Achievement Award. The RTS Special Award for News



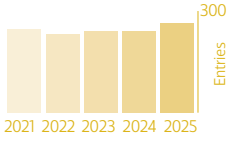


Top: Sky, News Channel of the Year; left: Digital Journalism, *Disciples: The Cult of TB Joshua*; right: Network Television Journalist of the Year, Cathy Newman, *Channel 4 News*

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

RTS Television Journalism Awards

263 entries



60 nominees
285 jurors

In 2024, the RTS Television Journalism Awards were held at the London Hilton on Park Lane, and attracted an audience of 545. In 2023, at the same venue, 613 people attended. In 2022,the awards were held in the Ballroom of the Grosvenor House Hotel, Park Lane in front of 478 people. In 2021, the awards were presented online and attracted 1,600 live views, plus a further 2,400 on-demand views.



Sophie Willan won three awards on the night

and Journalism was also presented to Journalists in Gaza.

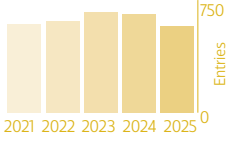
Alma's Not Normal won three awards on the night: Comedy Drama, and Comedy Performance – Female and writer for the BBC show's creator, Sophie Willan. The Entertainment award went to new hit BBC show *The Traitors*.

BBC/HBO banking drama *Industry* was named Best Drama Series, while the acting awards went to Lennie James for the BBC's *Mr Loverman* and Anna Maxwell Martin for ITV factual crime drama *Until I Kill You*.

Twenty-nine awards, plus the Outstanding Achievement, Judges' and Special awards were presented at the ceremony, making 32 in total. Of the

RTS Programme Awards

573 entries



87 nominees
263 jurors

In 2024, the RTS Programme Awards were presented at JW Marriott Grosvenor House, London, in front of an audience of 905. In 2023, the awards were held at the Grosvenor House Hotel and attracted 896 people. In 2022, the awards were also held at the Grosvenor House Hotel in front of an audience of 824. In 2021, 2,700 people watched the virtual ceremony live, with a further 4,600 on-demand views.

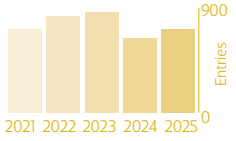




Top: Drama series, *Industry*;
bottom: Best Actor, Anna Maxwell Martin

RTS Craft & Design Awards

716 entries



81 nominees
142 jurors

In 2024, the RTS Craft & Design Awards were held at the London Hilton, Park Lane, in front of an audience of 445. In 2023, 2022 and 2021, the awards drew an audience of 463, 474 and 379, respectively. All were held at the London Hilton, Park Lane.

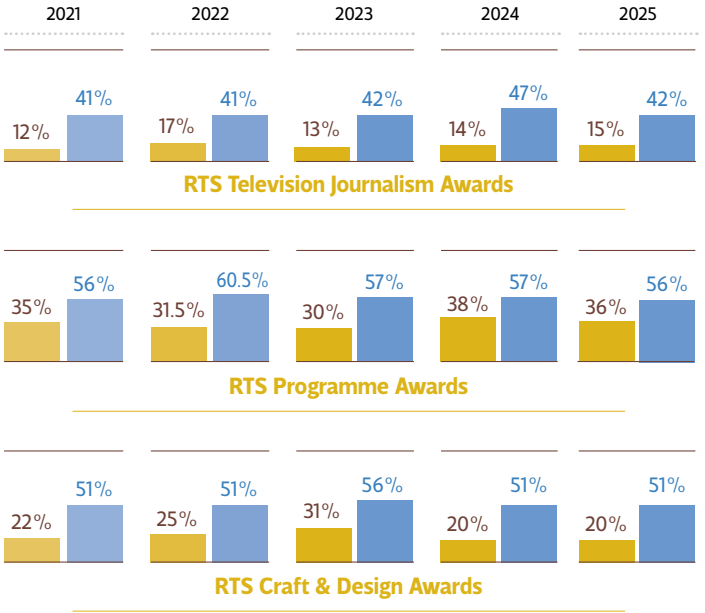


Best Actor: Lennie James in *Mr Loverman*

MAKE-UP OF RTS AWARDS JURIES

% of jurors of black, Asian or minority ethnic background

% of jurors who were female



Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

248 awards jurors, 36% described their background as black, Asian or ethnic minority, and 56% were female.

RTS Student Television Awards 2025

Full details of these awards, which were held in June, are in the education and skills section on pages 17 to 19.

RTS Craft & Design Awards 2025

The awards were hosted by Christine Lampard and held at the London Hilton, Park Lane on 8 December in front of an audience of 440.

The RTS Special Award was made to the craft team behind Netflix series *Adolescence*. The drama also won the Casting, Production Design – Scripted, Sound – Scripted and Production Management awards.

The National Geographic and Disney+ documentary film *Billy & Molly: An Otter Love Story* was also a multiple award-winner on the night, taking home the Director – Non-scripted, Photography – Non-scripted and Sound – Non-scripted prizes.

The Outstanding Contribution Award went to BBC vision mixer Hilary Briegel.

Twenty-seven awards, one RTS Special Award and one Outstanding Contribution Award were presented at the ceremony, making 30 in total. Of the 142 awards jurors, 20% described their background as black, Asian or minority ethnic, and 51% were female.

RTS Fellowships

RTS Fellowships recognise industry luminaries who have had a remarkable, meaningful and enduring impact on UK television.

The Society announced six new RTS Fellowships in 2025: ex-Google EMEA President Matt Brittin; Channel 4 news anchor Krishnan Guru-Murthy; screenwriter James Graham; ITV Studios Daytime MD Emma Gormley; Keith Scholey, Silverback Films co-founder and a veteran of the BBC's Natural History Unit; and Richard Cowles, Lifted Entertainment MD. The Fellowships were awarded in November at the RTS Patrons' Dinner.

Comedian, writer and actor Rosie Jones and comedian, actor, writer, and director Stephen Merchant received their Fellowships (awarded the year before) at the same dinner.



Multiple award winner: *Adolescence*

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance



Grantchester: made in and around Cambridge

Nations and regions

To support the Society in the nations and regions as it engages with the industry, its members and the public

12 RTS CENTRES

The Society is proud of the work done by its network of volunteers across the UK and the Republic of Ireland. Its infrastructure of 14 centres offered an impressive variety of events and awards ceremonies during 2025.

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

Some 121 of the 143 events held by the Society in 2025 (103 of 125 in 2024, 100 of 125 in 2023, 94 of 149 in 2022 and 80 of 138 in 2021) were hosted by the regional centres, whose activities are described on pages 56 to 65 of this report.

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

RTS CENTRES

Cymru/Wales
Chair: Allison Dowzell

Devon and Cornwall
Chair: Matt Geraghty

East
Chair: Dinah Lord

London
Chair: Phil Barnes

Midlands
Chair: Kully Khaila

North East and the Border
Chair: Joanna Makepeace-Woods

Northern Ireland
Chair: Maeve McLoughlin

North West
Chair: Cameron Roach

Republic of Ireland
Chair: Agnes Cogan

RTS Technology Centre
Chair: Kim Rowell

Scotland
Chair: Dan Twist

Southern
Chair: Stuart Ray

West of England
Chair: Rachel Drummond-Hay

Yorkshire
Chair: Holly Pywell

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



The centres' Programme Awards are the largest and most prestigious events of the year; three of the biggest in 2025 were the Midlands Awards at The Vox in Birmingham, the North West Awards at the Kimpton Clocktower and the West of England Awards at the Bristol Old Vic.

The centres' Student Television Awards are held in the early months of the year, before the national awards in London in June (see pages 17 to 19). Some centres – RTS Cymru/Wales, North East and the Borders and Southern – combined their Programme and Student Television Awards.

Centres hosted many events aimed at students and young people during

Red Flag: made in Bristol





Ludmilla Makowski and Sir David Suchet in *The Au Pair*

2025. RTS Devon and Cornwall held a "Breaking into media" event, while RTS Southern hosted "Meet the professionals"; both the Midlands and North West centres held masterclasses and networking sessions for students before their awards ceremonies. RTS West of England Centre's Futures Festival offered a series of talks and networking opportunities, while RTS Midlands held a Careers Fair.

Many centre events showcased the talent in front of the camera, often at Q&A sessions following the premiere of a new series. RTS East featured *Grantchester* actors Robson Green, Rishi Nair and Al Weaver to a screening of the long-running ITV series, while Joe Lycett and Guz Khan spoke at RTS Midlands events.

Sir David Suchet, Sally Bretton and Kenny Doughty were part of a stellar London panel following the screening of 5's new thriller, *The Au Pair, left*. Chris Tarrant appeared at two RTS events during the year, discussing his career in television for the Midlands and Southern centres.

Talent from behind the camera was also present and correct: Cymru Wales's screenings of BBC dramas *Dope Girls* and *The War Between the Land and the Sea* were followed by Q&As with key creatives, as was Devon and Cornwall's premiere of new ITV show *Josie's Taste*

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Josie's Taste of the Westcountry





Angela Griffin

of the West Country. RTS North West hosted an event with actor-turned-director Angela Griffin.

The TV industry's movers and shakers featured at centre events throughout 2025: producer and co-founder of Hat Trick Productions Jimmy Mulville delivered Northern Ireland's Dan Gilbert Memorial Lecture. An East event brought together Banijay UK CEO Patrick Holland and Dorothy Byrne, former head of News and Current Affairs at Channel 4, in wide-ranging conversation.

The Technology Centre hosts events that reflect the Society's long-standing focus on broadcast engineering. During 2025, among many subjects, it looked at remote sports production (at a joint event with RTS Cymru/Wales) and the barriers women face in building careers in the STEM industries. It also presented "Breaking bad news: how to tell difficult stories to children".

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: Jennie Marwick-Evans (RTS Technology), Stephen O'Donnell (RTS Scotland), and Edward Russell (Cymru Wales).



Membership & volunteers

Hollyoaks

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

13 RTS MEMBERSHIP

In 2025, the RTS enhanced its portfolio of member benefits with the launch of *RTS Encore* – a platform where members can save money on hundreds of well-known brands. This is in addition to an already attractive benefit offer for RTS members, which includes:

- Free entry to most RTS events
- Membership of the Square Club in Bristol, providing access to its reciprocal London and worldwide clubs
- Discounts for *Broadcast* and *C21* subscriptions
- A 10% discount on the RTS Mini MBA
- A subscription to *Television* magazine.

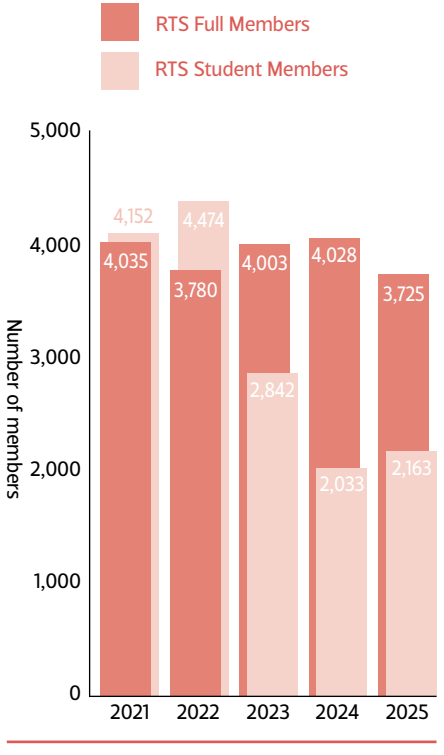
RTS members were invited to a number of exclusive screenings, including *Slow Horses* (Apple TV+), *Wednesday* (Netflix), *I, Jack Wright* (UKTV) and Agatha Christie adaptation: *Towards Zero* (BBC).

At the close of 2025, RTS membership stood at 3,725 members, down from 2024's 4,028. (4,003 in 2023; 3,780 in 2022; 4,035 in 2021).



Paul Giamatti in *Eulogy* (*Black Mirror*)

RTS MEMBERSHIP



This reduction in membership includes a one-off adjustment of 251 members, following a data hygiene project to lapse individuals where payment had not been received within three months of their renewal date. Excluding this adjustment, there was a net reduction of 52 members for the year with 611 individuals discontinuing their membership (down from 635 in 2024) and 559 new members (660 in 2024; 621 in 2023; 584 in 2022; 332 in 2021). The churn rate for 2025 was 15.17%, improving on 15.9% in 2024.

Student membership grew to 2,163, up from 2,033 in 2024, with 169 new individuals joining.

14 RTS RECOGNITION

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

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

15 RTS VOLUNTEERS

The success of the Society's activities is dependent on the expertise and dedication of its many volunteers who plan, organise 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 23,850 hours to Society activities in 2025. In 2024, the figure was 23,200 hours, 24,600 hours in 2023 and 23,000 hours in 2022.

Breakdown of volunteer hours in 2025 Society activities





Patrick Gibson in *Dexter: Original Sin*



Eddie Redmayne in *The Day of the Jackal*

Financial support

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

16 PATRONS AND SPONSORS

The Society was thrilled to have had positive patron and sponsor engagement throughout the year. It welcomed Sony Pictures Television as an International Patron, as well as Carnival Films and HCLTech as Patrons. HP with Intel decided to discontinue its support.

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

The National Film and Television School and IMG Studios sponsored the RTS Futures Careers Fair, while the BBC was the principal sponsor of the RTS Cambridge Convention, with the support of Accenture, BFBS, Everyone TV, HCLTech, Universal International Studios, Virgin Media O2 and YouTube.

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

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

17 FUNDRAISING ACTIVITIES

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

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

IBC generated a dividend of £1.825m in 2025, compared to £1.758m in 2024, a 3.9% increase. This strong performance is attributable to price increases and the careful monitoring of costs.

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.



Rhea Seehorn in *Pluribus*

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 were received during the year. However, if a complaint were to be received, we would undertake to resolve it promptly and would refer it to the regulator if necessary.

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

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

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.

18 IBC

The international broadcasting technology exhibition and conference was held in Amsterdam from 12 to 15 September. There were 43,858 attendees present this year from 170 countries and some 1,300 exhibitors.

In 2024, there were 45,085 attendees and more than 1,350 exhibitors In 2023, there were 43,070 attendees and more than 1,250 exhibitions; in 2022, there were 37,070 attendees and more than 1,000 exhibitors.

A new feature at IBC was Future Tech, a hub for emerging technologies and collaborative projects. Attendees saw live demonstrations of AI, immersive and interactive media, cloud-native workflows, private 5G networks and sustainable innovation.



Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

19 SUSTAINABILITY

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

At its physical events, the RTS works with event venues, suppliers and contractors to reduce waste and use recyclable materials. It also minimises the use of paper and, as a minimum, ensures all paper is FSC or PEFC chain-of-custody certified.

RTS events also address sustainability in the TV industry. In 2025, its Technology centre hosted an event with the Society of Television Lighting & Design, "Lighting for TV and events: Greener, smarter, sustainable".

As part of it's sustainability commitment at the RTS Cambridge Convention, the RTS worked in partnership with GreenTheUK to support the Solent Oyster Restoration Project led by Blue Marine Foundation. The RTS's contribution helped restore 83 square metres of native oysters in the UK.

In 2024 at its RTS London Convention, the Society offset 60 tonnes of CO2e, and in 2023 it offset 67.5 tonnes of CO2e at the RTS Cambridge Convention. Its head office carbon emissions for 2024 amounted to 11.12 tonnes of CO2e (8.77 tonnes in 2023). From October 2024, 3 Dorset Rise, where the RTS is based, switched to 100% green electricity.

The Society's asset managers Sarasin & Partners operates a policy of "engaged stewardship", which integrates environmental, social and governance (ESG) considerations into its investing approach.

20 DIVERSITY AND INCLUSION

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

The RTS Bursary Scheme seeks to widen participation in the TV industry. All bursary scholars, who numbered 413 past and present by the end of the year, and who are recruited from across the country, are from lower-income backgrounds.

For the 2025 cohort, 50% are from an underrepresented ethnic background and 32.5% 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, and these features frequently cover diversity and inclusion in the industry.

The RTS events team endeavours to make sure panels are as representative as possible. Some 21% of speakers at September's Cambridge Convention were from non-white ethnic minority backgrounds and 51% were women. In Cambridge, *Strictly Come Dancing* champion Chris McCausland, who is blind, discussed how artificial intelligence has revolutionised his life.

RTS events also throw a spotlight on diversity. The Technology centre hosted an event that highlighted the barriers women face in building careers in the STEM industries. RTS Cymru Wales screened a new ITV Cymru Wales documentary, *Proud*, which tells the story of the first Pride March in Wales.

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

RTS awards, which are decided by juries, are representative of a diverse country. For the RTS Programme Awards 2025, for example, 36% of the jurors described their background as non-white ethnic minority and 56% were women.



ITV Cymru Wales documentary *Proud*



The two Dons, Gilet and Warrington in *Death in Paradise*

Our people

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

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance



ROYAL PATRON

His Majesty King Charles III

BOARD OF TRUSTEES

Trustees' biographies continue on page 52 ▶



CHIEF EXECUTIVE

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



CHAIR OF RTS TRUSTEES

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



VICE-CHAIR OF TRUSTEES

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



RTS HONORARY SECRETARY

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



RTS HONORARY TREASURER

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



RTS TRUSTEE

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

BOARD OF TRUSTEES

▶ Trustees' biographies continued from page 51



RTS TRUSTEE

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



RTS TRUSTEE

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



RTS TRUSTEE

Caroline Cooper has been COO of Sky Entertainment Group since 2022. She previously worked at Sky Studios and ITV Studios.



RTS TRUSTEE

Kully Khaila, Executive Producer, BBC is also the current Chair of RTS Midlands. He has worked across television, film, radio and live events.



RTS TRUSTEE

Alison Kirkham has been head of Commissioning – Unscripted at Apple TV since 2020. Before that, she was Controller, Factual Commissioning at the BBC.



RTS TRUSTEE

Anna Mallett has been Vice President, Production – EMEA/UK, Netflix since 2021. Previously, she was Chief Executive Officer of ITN.



RTS TRUSTEE

Rhuanedd Richards has been Nations Director (Interim) at the BBC since 2025. Previously, she was Director, BBC Cymru Wales.

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Who's who at the RTS

Royal Patron

His Majesty King Charles III

Vice-Presidents

David Abraham
Dawn Airey
Sir David Attenborough OM CH CVO CBE FRS
Baroness Floella Benjamin OBE
Mike Darcey
Gary Davey
Greg Dyke
Lord Hall of Birkenhead
Lorraine Heggessey
Armando Iannucci OBE
Ian Jones
Baroness Lawrence of Clarendon OBE
David Lynn
Ken MacQuarrie
Sir Trevor McDonald OBE
Gavin Patterson
Trevor Phillips OBE
Stewart Purvis CBE
Brandon Riegg
Sir Howard Stringer

Officers

Jane Turton OBE, Chair of RTS Trustees
Simon Pitts, Vice-Chair of RTS Trustees
Simon Bucks, Honorary Secretary
Mike Green, Honorary Treasurer

Board of Trustees

Jane Turton OBE (Chair)
Lynn Barlow
Julian Bellamy
Simon Bucks
Caroline Cooper
Mike Green
Tim Hincks
Kully Khaila
Alison Kirkham
Anna Mallett
Simon Pitts
Rhuanedd Richards

Centre Chairs

Phil Barnes, Chair, London
Agnes Cogan, Chair, Republic of Ireland
Allison Dowzell, Chair, Cymru Wales
Rachel Drummond-Hay, Chair, West of England
Matt Geraghty, Chair, Devon and Cornwall
Kully Khaila, Chair, Midlands
Dinah Lord, Chair, East
Joanna Makepeace-Woods, Chair, North East and the Border
Maeve McLoughlin, Chair, Northern Ireland
Holly Pywell, Chair, Yorkshire
Stuart Ray, Chair, Southern
Cameron Roach, Chair, North West
Kim Rowell, Chair, RTS Technology
Dan Twist, Chair, Scotland

Committee Chairs

Awards Policy and Fellowship
Simon Bucks

Craft & Design Awards
Emma Gormley

National Events
Sarah Booth

Education
Graeme Thompson

RTS Programme Awards
Graham Stuart

RTS Futures
Kat Hebden

RTS Digital Innovation Bursary
James Tatam

RTS Student Television Awards
Rhuanedd Richards

RTS Television Journalism Awards
Adrian Wells

RTS Young Technologist Award
Terry Marsh

Head Office

Chief Executive Theresa Wise MBE (To 30 April 2026)
PA to the CEO Emma Sherborne
Finance Director Andrea Elsworth
Head of Corporate Development Kasia Moleda
Head of Education and Bursaries Emma Nicholson
Head of Business Development, RTS Academy Harriet Williams
Centres Manager Gemma Maramis

Events

Head of Events Jo Sampson

Membership

Head of Membership
Ken Savage-Brookes

Publications

Editor, *Television* Matthew Bell
News Editor, *Television* Halina Watts
Production and Design, *Television*
Vernon Adams and James Bennett

Digital Team

Head of Digital Kate Holman
Content and Communications Editor Harrison Bennett

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance



National events

The RTS organised 22 national public events in 2025 and a further 121 through its local centres

January

15 January *The Last Musician of Auschwitz*
22 January TV Predictions 2025
30 January Gen Z: trends, truth and trust

February

4 February RTS Futures Careers Fair:
- *Rivals*: Sex, lies and independent television
- Kickstart your unscripted TV career
- *EastEnders*: The soap that shapes talent
- The future of sports TV

March

18 March How to do: Good duty of care

April

29 April *Malpractice* series 2

May

12 May In conversation with the team behind *Adolescence*
14 May In conversation with James Graham and Helen Lewis
21 May *The Gold* series 2
24 May RTS Futures: Anatomy of a hit: *Love Island*

The Last Musician of Auschwitz

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Celebrity Race Around the World



June

16 June RTS Futures: Deep dive: Writing for soap
24 June The future of BBC funding

July

31 July RTS Futures: Career journeys: Runner and beyond

August

5 August *Outrageous*: Behind the scenes of the Mitford sisters drama
28 August: RTS Futures: The Industry Connect

September

30 September AI in Action: Applications in TV

October

9 October Handling Trauma Onscreen: Behind the Scenes of *Disaster at Sea: The Piper Alpha Story*
15 October RTS Futures: *Mitchell and Webb Are Not Helping*
22 October Steve Hewlett Memorial Lecture, given by Matt Frei
28 October *Celebrity Race Across the World*

November

12 November RTS Futures: Top of the props

December

1**2 December** Festive Fireside Review of 2025 with Tim Hincks and Krishnan Guru-Murthy



Centres reports

The RTS in the nations and regions

CYMRU WALES

In 2025 the centre held 10 events, compared with 11 in 2024, eight in 2023, seven and one visit in 2022 and four in 2021.

The year began in January with a screening of The Impossible Show Tsunami Relief Concert, the backstage story of the 2005 concert to raise £1 million for victims of the Boxing Day Tsunami.

In February the centre teamed up with Bad Wolf to launch its new BBC drama *Dope Girls*. The first episode was shown, followed by a panel that included Bad Wolf CEO Jane Tranter and the show's lead director Shannon Murphy.

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance



Made in Cardiff: The War Between the Land and the Sea

The following month, Cymru Wales, celebrated 25 years of *Bargain Hunt* at an event featuring presenters past and present.

Cymru Wales's fifth annual Industry and Student Awards took place at the Royal Welsh College of Music and Drama in April. At a sold-out evening, a special award was made to former Director of BBC Cymru Wales, Menna Richards. Russell T Davies relived Menna's involvement with the launch of *Doctor Who* in Wales 20 years ago.

In May, Cymru Wales and RTS Technology teamed up to host a joint event on the technical expertise of remote sports specialists Whisper. The following month, the centre screened a new ITV Cymru Wales documentary, *Proud,* which tells the story of the first Pride March in Wales 40 years ago.

In July, Allison Dowzell, Managing Director of Screen Alliance Wales, was elected Chair, succeeding Edward Russell, who stepped down after five successful years at the helm.

In August, the centre partnered with ITV Wales, with additional support from Screen

Alliance Wales, to deliver a special event at the National Eisteddfod in Wrexham, marking 70 years of independent television in the UK.

In November, Cymru Wales hosted a special screening of Bad Wolf's new *Doctor Who* spin-off, *The War Between the Land and the Sea.*

The centre's year concluded in December with the return of the ever-popular RTS Cymru Wales Christmas Quiz.

Allison Dowzell

DEVON AND CORNWALL

The centre held three events in 2025, compared to six in 2024, three in 2023 and 2022, and six in 2021.

In March, the centre's Student Awards, hosted by BBC Spotlight's Victoria Graham, were a sell-out success at Plymouth's Barbican Theatre.

Devon and Cornwall's "Breaking into media" event returned to Plymouth Argyle Football Club in May, with significant industry representation including Rock Oyster Media and BBC South West. A standout session was the Q&A on CVs and interview techniques, led by Vicky Lea, Head of HR at TwoFour Productions and Laura Davis, Managing Director of The Crewing Company.

October brought the premiere of ITV's *Josie's Taste of the West Country*, produced by Plymouth-based, Rock Oyster

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Media, followed by a Q&A with executive producers David Nottage and Charlotte Davis, and Rodda's Commercial Director Tom Bell.
Matt Geraghty

EAST

In 2025, the centre held nine events, compared to five in 2024 and nine in 2023, one of which was in partnership with another RTS centre. In 2022 there were five events and two in 2021.

The year began in February with a Norfolk Film People event at Ember Studios in Norwich for the RTS East and Norfolk Screen panel session, "Unlocking the potential in production". This was followed in March by a Cambridge Film People event, "Local lens: Industry tips for success", in collaboration with Vine FX.

In the same month, the centre's Student Awards were held at St John's College. That morning, the centre also held a bursary event in collaboration with the Watersprite Film Festival, at which previous RTS East bursary students were invited to a panel discussion about working in the TV and film industry.

The RTS East Programme Awards took place in June at Gonville and Caius College in Cambridge which attracted a record sell-out audience of 120 people





Multiple RTS East winners, *The Jury: Murder* Trial (top): *Amuse-Bouche* (bottom)

In August, the centre hosted the premiere of Eye Film's feature documentary *The Castle: Rebuilding History* at Norwich's Cinema City. The film followed the restoration of Norwich Castle to its former glory. More than 130 attended the screening, which was introduced by The Castle's narrator, Stephen Fry.

In October, Ed Kellie and Alf Lawrie discussed Channel 4 series The Jury: Murder Trial, with Michael Mansfield KC.

In early November, Banijay UK CEO Patrick Holland was in conversation with former head of News and Current Affairs at Channel 4, Dorothy Byrne at St John's College. Later that month there was a sold-out audience to meet the cast and talent behind *Grantchester*: actors Robson Green, Rishi Nair and Al Weaver, who also directs on the long-running series, and writer Daisy Coulam and executive producer Emma Kingsman-Lloyd.
Dinah Lord

LONDON

London held nine events in 2025, compared to 10 in 2024 and 2023, two of the latter were in partnership with another RTS centre. In 2022 it held 11, two of which were also in partnership with other centres. In 2021, there were 18 events, three with other RTS centres.

The year began with an exclusive screening of 5's new thriller *The Au Pair*, followed by a Q&A session with the cast and creatives, including Sir David Suchet, Sally Bretton and Kenny Doughty, at Picturehouse Central.

In April, magician Chris Dodd hosted the centre's Student Awards at The Magic Circle, the home of the world's most famous magic society. In June London screened ITV sitcom Transaction.

In June, RTS London screened the first two episodes of new ITVX comedy *Transaction*, created by and starring Jordan Gray. "Rethinking TV: New production models" in July was a thought-provoking panel with leaders from RD Studios, Nest Productions and Residence Pictures which shared how they are adapting to industry challenges with innovation and strategic thinking. Later that month, "Formula E: The inside track" gave 30 RTS members the opportunity to walk the circuit and see behind the scenes at the final Formula E races of the season.

The centre's look at the annual Amsterdam media fair, "IBC review 2025: Shaping the future", co-hosted with the IET, took place in October. Later that month, the sold-out event "Inside production design" looked at the craft of the production designer with leading practitioners sharing their experience of

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance



New BBC One sitcom: *Can You Keep a Secret?*

working on shows such as *Gentleman Jack*, *Trigger Point*, and *Killing Eve*.

In November, "Uncloaking the future: The next era of visualised podcasting" took the audience behind the scenes of The Traitors: Uncloaked, the record-breaking companion podcast that redefined the landscape of podcasts on TV.

In December, the centre screened Dawn French's new BBC sitcom *Can You Keep a Secret?*, followed by a Q&A with cast members and creator/writer Simon Mayhew-Archer.

Phil Barnes

MIDLANDS

In 2025, RTS Midlands held 21 events, compared to 12 in 2024, 11 in 2023, nine in 2022 and two in 2021.

The centre began its year in March with a premiere for *Car SOS* with presenters Fuzz Townshend and Tim Shaw. Later that month, *Death in Paradise* executive producer Tim Key and the longest running cast member, Don Warrington, revealed the secrets of the cosy crime show's success. "It's not all cocktails and sunsets," said Key.

In a busy March, Midlands also hosted the red carpet premiere of footballer-turned-presenter Ashley Cain's BBC Three series, *Ashley Cain into the Danger Zone*. The Midlands Student Awards were held with a dozen educational institutions and 120 young people representing the remarkable talent showcased. Before the awards, the centre offered sessions connecting young film-makers to industry experts at ScreenSkills, Create Central and Filming England.

In April, Joe Lycett was interviewed following the premiere of his new Sky Max series, *Joe Lycett's United States of Birmingham*. At the end of the month, the entire cast and many of the crew of *Man Like Mobeen* said a final goodbye to the BBC comedy, as episodes 5 and 6 were screened.

In July, Midlands partnered with the inaugural Forward Film and TV Festival to connect members and audiences to BBC Commissioners, Rhiana Adams-Christie (scripted) and Mark Harrison (unscripted).

In September, Richie Anderson of *The One Show* fame, who has joined the presenting team of BBC daytime show *Escape to the Country*, spoke to *BBC Midlands Today*'s Rebecca Wood about his love for the show. The same month, the centre hosted a sold-out event celebrating the career of TV legend Chris Tarrant, who regaled the audience with stories from *Tiswas* and *Who Wants to be a Millionaire?*

The RTS Midlands Careers Fair returned to the Midlands Art Centre in October, with more than 400 students attending.

In a busy October, the centre also

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

brought together the principal cast and director of 5 drama *Murder Before Evensong*, including Revd Richard Coles who had to join online after what he described as a "biblical flood on the train journey" to Birmingham.

Midlands also partnered with Digbeth Loc and Create Central to deliver an afternoon and evening of celebrations to mark the official opening of the studios with founder Steven Knight and special guests. On Halloween, the centre hosted "Masterclass: The science behind making horror".

In November, writer and creator Adjani Salmon, alongside Coventry-based producer Dhanny Joshi, spoke to BBC Radio 1Xtra's Kaylee Golding at the premiere of series 2 of *Dreaming Whilst Black*, a YouTube sensation turned BBC hit. The same month, Midlands partnered with the West Midlands Combined Authority and Create Central to mark the launch the new regional film office, Production Central.

The Midlands Television Awards closed the year in December, with a glittering ceremony at The Vox in Birmingham.

During the year, the centre joined Create Central and Filming in England to present four "Production pass roadshows" to inform and inspire young people across the region who are beginning their careers in the industry.

Kully Khaila



Guz Khan and Joe Lycett at the RTS Midlands Television Awards

NORTH EAST AND THE BORDER

During the year, the centre organised five events, compared to two in 2024, three in 2023, five in 2022 and four in 2021.

In February, the centre hosted its joint Programme and Student Awards, attracting close to 500 guests to the Gateshead Hilton, and honouring the two women behind ITV's long-running detective drama *Vera*. Brenda Blethyn, who played Vera Stanhope for 14 years and Ann Cleeves who created the character, were presented with Outstanding Contribution awards at the ceremony. Other winners on the night included Fulwell 73's Netflix documentary series *Sunderland Til I Die* and BBC comedy *Smoggie Queens*.

In May, in partnership with Sunderland Shorts Film Festival, the centre hosted a celebratory screening of all six winning entries to its 2025 Student Awards at the David Puttnam Media Centre Cinema.

In July, the award-winning cinematographer and producer David Baillie discussed his new documentary, Arming the Arctic, which tells the story of how climate change is affecting the geopolitics of the Arctic, and increasing the risk of war. The film was screened to a full house at the Tyneside Cinema.

The centre's "Review of the year Christmas quiz" took place in December at the Tyneside Cinema.

Joanna Makepeace-Woods

NORTH WEST

The centre held seven events in 2025, compared to five in 2024, nine in 2023, seven in 2022 and two award ceremonies in 2021.

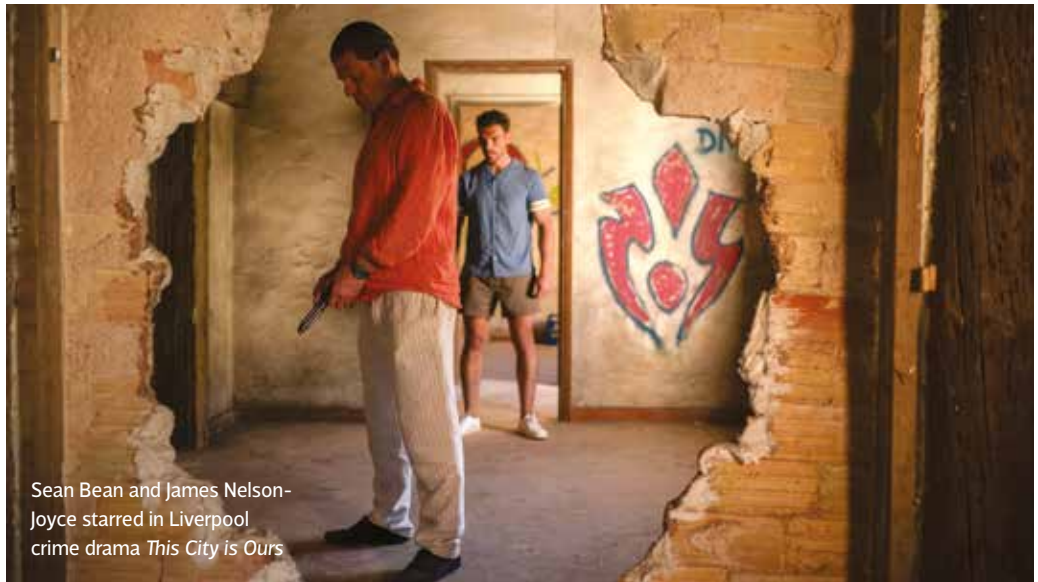
The centre's "Student & industry networking day 2025" in March offered panel sessions and masterclasses, with an inspiring introduction from former ITV Granada journalist Lucy Meacock. The same day, North West held its Student Awards

The annual TV quiz returned in early March. Later that month, the centre screened the first episode of the critically acclaimed BBC One drama *This City Is*

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance



Ann Cleeves and Brenda Blethyn at the RTS North East and the BorderAwards


Sean Bean and James Nelson-Joyce starred in Liverpool crime drama *This City is Ours*

Ours with creator Stephen Butchard and members of the cast attending and participating in a Q&A session.

In November, an audience of 610 colleagues filled the Kimpton Clockhouse Hotel in Manchester for the centre's Programme Awards. Lifetime achievement awards were given to John Whiston and Melvyn Bragg.

In partnership with the Directors Take podcast, the centre screened the all-location episode of *Waterloo Road* directed by Angela Griffin. After the screening, the actor was interviewed by Oz Arshad.

In December, the centre investigated the art of virtual production via CBeebies show *The Great Ice Cream Hunt*.

Cameron Roach

NORTHERN IRELAND

The centre held six events during the year, compared to six in 2024, four in 2023, six in 2022 and seven in 2021.

In April the RTS Northern Ireland Student Awards took place in the Black Box, Belfast, attracting 110 guests, double the 2024 number. The following month, the RTS Futures NI event "Children's TV drama in Northern Ireland"was held at Ulster Universities Belfast Campus.

In September, the centre hosted "How to get an agent", featuring Sara Putt and Kate Watson from Sara Putt Associates

In November, Northern Ireland teamed up with DDA Global for a special screening of racing biopic F1 for RTS NI members in Belfast's The Avenue Cinema.

The same month, the centre celebrated Northern Ireland's vibrant television industry at its 10th Awards at the Titanic Belfast. Christine Lampard was the host of a ceremony at which the coveted Brian Waddell Award for Outstanding Contribution to Industry was awarded to Louise Gallagher, founder of Gallagher Films.

The Dan Gilbert Memorial Lecture as delivered by producer Jimmy Mulville, one of the founders of Hat Trick Productions, at the Belfast Media Festival.

Sarah McCaffrey

REPUBLIC OF IRELAND

The centre held three events this year, compared to four in 2024, six in 2023,

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

three in 2022 and five in 2021.

The centre's Student Awards were presented in March at Studio 4 RTÉ, in front of a full and enthusiastic audience of students.

Outgoing TG4 Director General (Ard-Stiúrthóir) Alan Esslemont was presented with the Outstanding Contribution award at the RTS Republic of Ireland Gradaim/ Awards at the Guinness Storehouse Dublin in March.

The annual Gay Byrne Memorial Lecture was held in November at The Lighthouse Cinema complex, Dublin, and featured writer, broadcaster and entrepreneur Mark Little addressing "AI: myth, magic or monster?" The moderator was Dr Patricia Scanlon, Chair of the Government Advisory Board on AI, and Ireland's first AI ambassador.

Agnes Cogan

SCOTLAND

In 2025, the centre held 10 events during the year, compared to 12 in 2024, nine in 2023, 12 in 2022 and seven in 2021.

Stephen O'Donnell stepped down as Chair after a successful term early in the year, with Dan Twist taking over.

The centre began the year in January with the sold-out Scottish premiere of BBC Alba's high-end crime drama *An t-Eilean* (*The Island*) in Glasgow, followed by a Q&A with talent from cast and crew.



An t-Eilean (The Island)


Chris Tarrant in *Tiswas*

In March, it celebrated Scotland's emerging talent at its Student Awards at a packed St Luke's in Glasgow.

The following month saw the return of "Break into scriptwriting" at STV Pacific Quay, which was a sell-out for the second year running. It was chaired by journalist and broadcaster Paul English and featured a stellar panel of writers.

June's "Student connection" at BBC Pacific Quay included a speed networking session, where students met representatives from leading production companies, BBC Scotland and STV. In the same month, Scotland held its Programme Awards at Glasgow's historic Old Fruitmarket. Among the evening's standout successes was the gripping drama series *Rebus*, which won three awards, including the coveted Best Drama category.

In September, RTS Scotland partnered with BBC Academy's "Production unlocked" in Glasgow to deliver a panel featuring BBC Scotland's Commissioning Editors Gavin Smith and Toni Nellany.

October was the centre's busiest month of the year, opening with a screening and discussion of BBC Scotland's *The Ridge*, shot in Scotland and New Zealand. A week later, "The big connection: Open doors scripted TV special", developed with ScreenSkills and hosted at BBC Scotland, focused on writing, development and career progression. At the end of the month, the centre held "MAVE: Audio and video expo", a full-day session showcasing innovation in virtual production.

The centre ended the year in December with the RTS Scotland Christmas Party

Dan Twist

SOUTHERN

The centre held five events in 2025, compared to four in 2024, three in 2023, five in 2022 and three in 2021.

Southern's year began in February with its annual "Meet the professionals" event at Bournemouth University, featuring 14 TV and media professionals from across the south meeting and networking with more than130 under- and postgraduate media, TV and film students from the region attending.

In March, the centre hosted "In conversation with Chris Tarrant' at Southampton Solent University, hosted by ITV Meridian Tonight presenter Sangheeta Bhabra.

One week later came the Annual Professional and Student Awards ceremony, held for the second year running at

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

the Hilton Rose Bowl near Southampton, and hosted by Bhabra and David Allard from BBC South. Big winners included *The Jury: Murder Trial* and *In My Own Words: Alison Lapper*. BBC South Today presenter Sally Taylor received a Special Award for services to broadcasting. The University of Creative Arts won two of the student awards, with the others shared between University of Surrey, Arts University Bournemouth and Bournemouth University.

In September, Woodcut Media's new series for Prime Video, *Krays: London's Gangsters*, was the subject of a panel discussion at Southampton Solent University. Contributors included editor Andrew Moodie, producer/director Andre Holzinger and TV legend Fred Dinenage, author of two books about the Krays.

Stuart Ray

RTS TECHNOLOGY CENTRE

In 2025, the centre held 10 events, compared to seven in 2024. There were also seven events in 2023, one of which was in partnership with another RTS centre, in 2023, six in 2022, and seven (when it was still called RTS Thames Valley) in 2021.

The centre's year begin in January with an event at IMG's studios. "Televising the greatest sporting spectacles on Earth", which saw Head of Sport and Factual at Box to Box Films, Warren Smith interviewed by former England netball captain Pamela Cookey. The discussion looked at the rise in popularity of observational documentaries such as Drive to Survive.



Technology, SMPTE UK and IABM event at Ravensbourne University

The centre celebrated International Women's Day in March by exploring the barriers to women in media entering a career in STEM industries with the virtual event: "Beyond the numbers: women in STEM shaping the media landscape". Later that month, the centre joined forces with SMPTE UK and the IABM for a "mid-career" event focusing on technology advances in the cloud and security.

In April, the centre held its 'NAB Review', hosted and produced by outgoing Chair Jennie Marwick-Evans. ITN's Kim Rowell stepped into her shoes.

In May, in collaboration with RTS Cymru/Wales, it held a joint event: 'Whisper Cymru: unveiling the future of remote sports production".

The following month, Technology hosted 'Elevate your media skills: an interactive workshop" at New Buckinghamshire University, which explored the future of broadcast media in the shift toward IP and software-based production.

In July, "Breaking bad news: how to tell difficult stories to children" addressed how creators, journalists, and educators can responsibly present difficult news topics to children without instilling fear or confusion. Later that month, "Lighting for TV and events: greener, smarter, sustainable" was held in partnership with the Society of Television Lighting & Design.

In October, "100 years of television: John Logie Baird lecture 2025", marking the centenary of the first television transmission, was co-hosted by the centre and the IET at Savoy Place. In the same month, "Sports streaming in the cloud: Is it all fluffy or real?" was put on by SMPTE UK and RTS Technology.

The following month, "In conversation: RTS Young Technologist of the Year and ITN CTO", featured RTS Young Technologist of the Year Tia Shenton and ITN's Jon Roberts.

Kim Rowell

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

WEST OF ENGLAND

The centre put on 16 events in 2025, compared to 14 in 2024, 12 in 2023, nine in 2022 and five in 2021.

In January, in collaboration with Bottle Yard Studios and Bristol Film Office, the centre hosted a sold-out TV preview screening and Q&A of the second series of *Boarders* series. The centre also delivered a livestream in Bristol of the RTS National event, "TV Predictions 2025" at the end of the month.

The following month, it teamed up with BBC Academy for the annual "Production unlocked" event, which featured a programme of masterclasses, panel discussions and practical skills sessions focusing on production, including the RTS Futures-branded session, "Developing a portfolio career as a freelancer".

West of England's Student Awards were held at Bristol's Watershed in March.

In association with Wildscreen, the centre hosted a preview and Q&A of *Secrets of the Penguins* in April. Following the screening of the first episode, filmmaker and presenter Libby Penman chatted to Bertie Gregory and Martin Williams about making the series.

The West of England Awards took place in the same month at Bristol Old Vic in front of a record audience of more than 430 people. Mark Rylance won the Best On-Screen Performance award for his portrayal of Thomas Cromwell in *Wolf Hall: The Mirror and the Light*.



Mark Rylance at the West of England Awards


Underdogs

In the same month, the centre screened survival feature *Last Breath* at the Bristol Everyman, followed by a Q&A with Bristol-based writer/director Alex Parkinson who discussed turning his 2019 Netflix documentary into a feature film starring Woody Harrelson.

The Square Club hosted an RTS members networking event in May. The following month, the centre put on a screening of *Underdogs*, a wildlife/comedy series narrated by Ryan Reynolds. Also in June, it held "Masterclass: inclusive storytelling and production" at BBC Studios Bristol.

In July, the centre hosted a "Support and networking event for freelancers" with the Film and TV Charity.

In September, the Sir Ambrose Fleming Memorial Award was presented to news journalist and presenter Sabet Choudhury.

The following month, BBC Studios Bristol hosted "Meet the commissioners: UKTV", which featured Helen Nightingale and Kirsty Hanson discussing the broadcaster's unscripted commissioning strategy. Also in October, the centre put on a screening of 5's new period drama T*he Forsytes*, followed by a Q&A featuring,

among others, writer Debbie Horsfield and actor Tuppence Middleton.

The RTS West of England session at the annual Bath and Bristol Screen Summit in November, "AI in the workplace", explored how AI can transform productions. In the same month, Bristol's M Shed hosted the centre's ninth annual "Futures festival", which attracted just under 200 people. The same month, it held the annual invitation-only CEO/Creative Directors supper, with ScreenSkills Chair Laura Mansfield speaking.

Rachel Drummond-Hay

YORKSHIRE

The centre held eight events in 2025, compared to seven in 2024, six in 2023, six plus one in partnership with RTS London in 2022 and five in 2021.

The centre's Student Awards in March were held at a new venue, York; St John's University.

In May, just over a year after the transmission of BBC One documentary *The Bradford Aunties*, the centre was joined by the Aunties, Tahera, Rubina and Ghazala, along with some of the cast and crew from Clockwork Films. Later that month, Yorkshire was joined by cast and crew from BBC drama *Reunion*. This bilingual series filmed in and around Sheffield features both British Sign Language (BSL) and spoken English. RTS Yorkshire also met the team behind *Dreamers*, a new Channel 4 drama, made by Leeds-based Duck Soup, about the Chapeltown Collective, an eclectic troupe of dancers.

In July, the centre turned the spotlight on *BBC Eid Live*, the first time an Eid service of worship had been televised live on a UK terrestrial channel.

In October, Sally Wainwright, hot off the transmission of her latest hit *Riot Women*, talked about her working life. The same month, the centre held its RTS Yorkshire Awards in front of more than 300 of the region's professionals at Headingley Carnegie Stadium.

To end the year, the centre was joined by Wise Owl Films in November for a Q&A about its *When X Came to Britain* format, which has produced docs about ABBA, Blondie and Bruce Springsteen's to name just a few.

Michael Donnelly





Left: Sally Wainwright; right: *The Bradford Aunties*

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Part Two

Governance and finance

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

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.

Under charity law, an educational charity should promote, sustain and increase knowledge – both individual and collective – of specific areas of study, skills and expertise. The RTS's awards, events, masterclasses, bursaries and publications are designed to achieve these aims.

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".

Organisational structure

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

The Society has three trading subsidiaries. RTS Enterprises Limited and RTS (IBC) Limited, whose principal activities are the organising and staging of courses, exhibitions and other events related to television and broadcasting, and RTS Academy Limited, whose principal activity during the year was to complete the development of the RTS Mini MBA in Television and Streaming Media. Sales of the Mini MBA to individuals and companies began in March 2025.

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

- The Chair of the Board of Trustees
- The Vice-Chair of the Board of Trustees
- The Honorary Secretary
- The Honorary Treasurer
- One Person elected by the Principal Patrons Group
- One person elected by those members of the Centres' Council who represent centres in Scotland, Wales, NI and the 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.

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.

Trustees: 2025

The Board of Trustees met four times in the year. The Trustees have complied with their obligation to have regard to the Charity Commission's guidance on public benefit. Attendance at Trustee meetings during 2025 was as follows: Jane Turton (Chair), 4/4; Lynn Barlow, 4 /4; Julian Bellamy, 2/4; Simon Bucks 4 /4; Mike Green, 4 /4; Tim Hincks 3/4; Kate Phillips, 0/3; Simon Pitts 4 /4; Sinéad Rocks, 4/4; and Sarah Rose 4/4. The Trustees receive no remuneration for their work on behalf of the Society. The Society is very grateful for the work of Sarah Rose, Kate Phillips and Sinéad Rocks , who have stood down from the board.

Royal Patron and Vice-Presidents

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

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

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

Key management

The Board of Directors, who are the Society's Trustees, are responsible for the running and operation of the Society and have delegated the day to day administration of the Society to the Chief Executive, Theresa Wise (to 30 April 2026).

All Trustees give their time freely and no Trustee received any remuneration during the year. One Trustee was paid for separate services, relating to writing articles for the magazine, and received £1,820 in 2025 (£2,856 in 2024). 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 2025 was £200,122 (2024 – £192,425) and the performance-related element was a maximum of £50,030 (2024 - £48,106).

The bonus objectives are reviewed annually to provide stretching targets that contribute to the achievement of the Society's strategic objectives. In 2025, the financial and non-financial targets were achieved and the bonus award as a percentage of salary in 2025 was 18.7%, £37,523 (2024 – 23.7%, £45,701).

Risk management

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

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

Key risks, controls and mitigations are summarised to the right.

Audit Committee

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

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

Risk	Control and mitigation
Loss of income from Patrons	■ Account management of Patron relationships ■ Patrons represented on Board ■ Chief Executive has a remit to address stakeholder expectations ■ Addition of new Patrons ■ Alternative events and methods of communication to engage Patrons during conditions such as those during the pandemic
Loss of income from conferences and events	■ Strong methodology for programme development and marketing ■ Sponsor and Society responsibilities clearly defined ■ Society retains editorial control ■ Ensure maximum coverage for sponsor when events are adapted online
Loss of income from IBC	■ Representation on IBC Board ■ Regular updates on progress towards a 2026 event ■ Focus on core business ■ IBC management present annually to Trustees
Economic impact on media industry revenues	■ Reserves position ■ Coronavirus Business Interruption Loan drawn down in 2021 ■ Society now represents a broader section of the industry ■ Strategic review took place in 2021 and action is in progress
Data protection and cyber security	■ No customer financial details are held on RTS databases ■ IT security audits ■ GDPR controls and training
Awards quality control	■ Use of mature third-party software ■ Well-managed and high-calibre jury system ■ Data entry and voting double checked ■ Jury guidelines regularly reviewed
Academy Development	■ Industry research ■ Advisory group in place ■ Measured approach to production to mitigate costs ■ Regular updates to Trustees ■ Income managed with the marketing plan and pipeline

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

2 Objectives and activities

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

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

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

Activities 2025

There was a vibrant programme of in-person and virtual events produced to fulfil the Society's strategic and charitable objects. Some of the most significant events are detailed in other parts of this report. The Society is fortunate to be able to call on leading specialists from the television community and allied fields to work together on planning and delivering its programme.

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

The IBC exhibition was held in September 2025.

RTS Academy Ltd completed development of the Mini MBA in Television and Streaming Media in the year. The course opened for enrolment in the year with sales to individuals and companies beginning in March 2025.

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

3 Financial review

Reserves policy

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

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

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

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

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

The Board of Trustees consider that an appropriate minimum level of free reserves to provide short term financial resilience is 12 months average expenditure of the Society excluding subsidiaries – equivalent to £3.3m (2024 – £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 to 31 December 2025, the Society's reserves policy would stipulate a maximum amount of free reserves of no more than £13.2m (2024: £12.1m).

The level of free reserves as of 31 December 2025 was £8.6m (2024 £8.5m) and it is the Board of Trustees' anticipation that free reserves may increase in the coming years as RTS Academy sales increase.

In 2018, in recognition of the Society's commitments to its current cohorts of bursary recipients, a new fund which now stands at £117.5k (2024 – £117k) was designated from general reserves to provide for amounts promised under the

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

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 designated fund, called the IT fund, was created to fund a management system upgrade. The upgrade was completed in September 2025 and the costs capitalised. Amortisation costs will be drawn down from the fund in each year. This fund currently stands at £93k (2024: £140k).

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

The level of restricted funds as of 31 December 2025 was £151k (2024: £160k).

Funding sources

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

The charity's wholly owned subsidiaries, RTS Enterprises Ltd and RTS (IBC) Ltd, gifted profits of £304,874 (2024: £193,611) and £1,808,017 (2024: £1,739,660)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 their business activities following the review of their three-year business plans.

RTS Academy Ltd is a wholly owned subsidiary of the Society. Its principal activity throughout the period was to complete development of its online education courses in television related subjects and these development costs amounted to £375,950 (2024: £495,431). Sales of the Mini MBA to individuals and companies began in March 2025. Future profits, where cash is available, will also be gifted to the charity.

Voluntary income remains an invaluable source of income for the charity. During the year, income from Patrons was £686,950 (2024: £655,500).

During 2020, the Society agreed a loan, under the Coronavirus Business Interruption Loan Scheme, with its bankers, which was drawn down in the second half of 2021, and the balance of £150,000 was outstanding at the year-end (2024: £250,000). The Trustees have approved the early repayment of the loan in February 2026. The Society has provided security against this loan in the form of a fixed and floating charge over all of its assets.

The Society has recognised a provision of £2,000,472 in the year (2024: £Nil) in relation to a loan of £1,100,000 and £900,472 of outstanding intercompany charges to RTS Academy Ltd. This provision is reflecting a reduced expectation of full recovery due to challenging trading conditions in that entity.

Investment powers, policy and performance

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

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

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

The Trustees have not invested further funds with the investment manager in 2025 (2024: £nil). Investment income of £195,060 was earned in the year (2024: £205,655). The fair value of the fund at 31 December 2025 was £5,986,747 (2024: £5,838,072), which is a surplus over cost of £1,564,882 (2024: £1,383,746).

As at the year-end, the group had cash balances of £2,674,242 (2024: £2,909,948) of which £2,581,943 (2024: £2,826,376) was held on deposit, generating interest income of £39,920 (2024: £46,961) over the course of the year.

In the consolidated statement of financial position an investment of £54,000 (2024: £54,000) is shown representing an 18% interest in the International Broadcasting Convention. This investment generated a surplus of £1,825,540 (2024: £1,757,500) during the year, which is included in funding sources above, and the Board of Trustees anticipates the return on this investment to continue to generate a reasonable return.

4 Plans for future periods

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

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

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

5 Administrative details

Royal Patron
His Majesty King Charles III

Vice-Presidents
David Abraham
Dawn Airey
Sir David Attenborough OM CH CVG CBE FRS
Baroness Floella Benjamin OBE
Mike Darcey
Gary Davey
Greg Dyke
Lord Hall of Birkenhead
Lorraine Heggessey
Armando Iannucci OBE
Ian Jones
Baroness Lawrence of Clarendon OBE
David Lynn
Ken MacQuarrie
Sir Trevor McDonald OBE
Gavin Patterson
Trevor Phillips OBE
Stewart Purvis OBE
Brandon Riegg
Sir Howard Stringer

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

Chair of the Board of Trustees
Jane Turton OBE

Vice-Chair of the Board of Trustees
Simon Pitts

Honorary Secretary
Simon Bucks

Honorary Treasurer
Mike Green

Board of Trustees
Lynn Barlow
Julian Bellamy
Simon Bucks
Caroline Cooper (app'd 1 January 2026)
Mike Green
Timothy Hinks
Kully Khaila (appointed 1 January 2026)
Alison Kirkham (app'd 1 January 2026)
Anna Mallett (appointed 1 January 2026)
Katherine Phillips (resigned 26 June 2025)
Simon Pitts
Rhuanedd Richards (appointed 1 January 2026)
Sinead Rocks (resigned 7 May 2026)
Sarah Rose (resigned 8 December 2025)
Jane Turton OBE

Chief Executive
Theresa Wise MBE (to 30 April 2026)

Standing committees of the Board of Trustees

Audit Committee
Lynn Barlow (Chair)
Simon Bucks
Caroline Cooper (appointed 16 March 2026)
Mike Green

Nominations Committee
Simon Pitts (Chair)
Simon Bucks
Kully Khaila (appointed 16 March 2026)
Rhuanedd Richards (appointed 16 March 2026)

Remuneration Committee
Anna Mallett (Chair) (app'd 16 March 2026)
Simon Bucks
Mike Green
Alison Kirkham (appointed 16 March 2026)
Simon Pitts (resigned 16 March 2026)
Sarah Rose (resigned 8 December 2025)

Awards Committee (formed 23 June 2025)
Simon Pitts (Co-Chair)
Jane Turton OBE (Co-Chair)
Lynn Barlow
Julian Bellamy
Simon Bucks
Timothy Hinks
Sinead Rocks (resigned 7 May 2026)

Charity number 313728

Company number 00249462

Registered office 3 Dorset Rise, London EC4Y 8EN

Bankers

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

Auditor

HaysMac LLP
10 Queen Street Place, London, EC4R 1AG

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Statement of Trustees' responsibilities for the year ended 31 December 2025

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

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

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

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

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

Disclosure of information to auditor

In so far as the Trustees are aware:

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

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

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



VJ Turton, Trustee

Dated 25/06/2026

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

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 2025 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 2025 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

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

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

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

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

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

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

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

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

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

Use of our report

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



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

10 Queen Street Place
London EC4R 1AG

Dated 02/07/2026

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Consolidated statement of financial activities for the year ended 31 December 2025

Incorporating an income and expenditure account

	Notes	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Total 2024 £
Income from:					
Donations and legacies	3	848,494	197	848,691	833,038
Charitable activities	4	984,625	1,745	986,370	955,183
Other trading activities	5	3,692,431	-	3,692,431	3,136,732
Investments	6	190,913	4,168	195,081	205,665
Total income		5,716,463	6,110	5,722,573	5,130,618
Expenditure on:					
Raising funds	8	2,512,891	-	2,512,891	2,251,159
Charitable activities	9	3,235,265	19,396	3,254,661	2,771,492
Total expenditure		5,748,156	19,396	5,767,552	5,022,651
Net (expenditure)/income		(31,693)	(13,286)	(44,979)	107,967
Net gains on investments	23, 24	150,583	4,159	154,742	463,066
Net movement in funds		118,890	(9,127)	109,763	571,033
Reconciliation of funds:					
Fund balances at 1 January 2024		8,726,774	160,460	8,887,234	8,316,201
Fund balances at 31 December 2025	25	8,845,664	151,333	8,996,997	8,887,234

Notes

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

All income and expenditure derive from continuing activities.

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

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

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Consolidated statement of financial position as at 31 December 2025

	Notes	2025 £	2025 £	2024 £	2024 £
Fixed assets					
Intangible assets	13		110,578		26,284
Tangible assets	14		166,134		39,535
Investments	15		6,040,827		5,892,152
			6,317,539		5,957,971
Current assets					
Stock	17	27,642		13,216	
Debtors	18	1,462,893		1,388,648	
Cash at bank and in hand	16	2,674,242		2,909,948	
		4,164,777		4,311,812	
Creditors: amounts falling due within one year	20	1,485,319		1,232,549	
Net current assets			2,679,458		3,079,263
Creditors: amounts falling due more than one year	21		-		150,000
Total assets less current liabilities			8,996,997		8,887,234
Income funds					
Restricted funds	23		151,333		160,460
Unrestricted funds					
General unrestricted funds	24	7,074,180		7,059,366	
Revaluation fund	24	1,560,991		1,410,408	
Designated funds					
Bursary fund	24	117,500		117,000	
IT fund	24	92,993		140,000	
			8,845,664		8,726,774
Total funds	25		8,996,997		8,887,234

Notes

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

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

The financial statements were approved by the Board of Trustees on 25/06/2026 and signed on its behalf by:

VJ Turton, Trustee

Company Registration No 00249462



Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Society statement of financial position as at 31 December 2025

	Notes	2025 £	2025 £	2024 £	2024 £
Fixed assets					
Intangible assets	13		92,460		2
Tangible assets	14		161,051		33,397
Investments	15		5,986,752		5,838,077
			6,240,263		5,871,476
Current assets					
Stock	17	495		495	
Debtors	18	1,613,301		2,605,794	
Cash at bank and in hand	16	2,252,374		2,637,610	
		3,866,170		5,243,899	
Creditors: amounts falling due within one year	20	1,185,805		918,278	
Net current assets			2,680,365		4,325,621
Creditors: amounts falling due more than one year	21		-		150,000
Total assets less current liabilities			8,920,628		10,047,097
Restricted funds	23		151,333		160,460
Unrestricted funds					
General unrestricted funds	24	6,997,811		8,219,229	
Revaluation fund	24	1,560,991		1,410,408	
Designated funds					
Bursary fund	24	117,500		117,000	
IT fund	24	92,993		140,000	
			8,769,295		9,886,637
Total funds			8,920,628		10,047,097

Notes

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

The Society had net movements in funds of (£1,126,469) (2024 - £1,440,905 pos-itive movement) for the year ended 31 December 2025.

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

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

VJ Turton, Trustee

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Consolidated statement of cash flows for the year ended 31 December 2025

	Notes	2025 £	2025 £	2024 £	2024 £
Cash flows from operating activities					
Cash (used) in operation activities	30		(67,884)		(91,310)
Investing activities					
Purchase of intangible assets		(106,279)		(14,593)	
Purchase of tangible fixed assets		(158,200)		(32,681)	
Sale of tangible fixed assets		127		-	
Investment management fees charge/(rebate)		6,075		(4,100)	
Investment income and interest received		195,081		205,665	
Net cash from investing activities			(63,916)		154,291
Financing activities					
Interest paid		(4,626)		(6,895)	
Loan repaid		(100,000)		(108,333)	
Net cash from financing activities			(104,626)		(115,228)
Change in cash and cash equivalents in the reporting period			(235,706)		(52,247)
Cash and cash equivalents at beginning of year			2,909,948		2,962,195
Cash and cash equivalents at end of year			2,674,242		2,909,948

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

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Notes to the financial statements for the year ended 31 December 2025

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 next three years, 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 the RTS Academy Mini MBA is recognised evenly across the access period of the course, which is normally one year from the date of joining.

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.

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

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

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

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

1.6 Intangible fixed assets other than goodwill

Intangible fixed assets, which represent the costs of branding and software, are stated at cost less accumulated amortisation. Amortisation is calculated using the straight line method to allocate the depreciable amount of the assets to their residual value, over their estimated useful life, which is three years and commences when the asset is brought into use.

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

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

1.7 Tangible fixed assets

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

- Leasehold improvements – Straight line over the life of the lease;
- Fixtures and fittings – Three or 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 Impairment of inter-company loan

At each reporting end date, the Group reviews the carrying amounts of its inter-company loans to determine whether there is any indication that these 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).

1.11 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.

1.12 Cash and cash equivalents

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

1.13 Financial instruments

The Group 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

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

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 Group's contractual obligations expire or are discharged or cancelled.

1.14 Group financial statements

These financial statements consolidate the results of the Society, (including its centres) and its wholly owned trading subsidiaries, RTS Enterprises Limited, RTS (IBC) Limited and RTS Academy Limited 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 2025 was £5,060,559 (2024: £4,580,853).

The total net expenditure for the charity for the year ended 31 December 2025 was £6,341,770 (2024: £3,603,014).

1.15 Operating leases

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

1.16 Employee benefits

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

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

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

1.17 Deferred tax

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

2 Critical accounting estimates and judgements

In the application of the Group'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.

Support costs
The Society makes a judgement when allocating support costs. When assessing the allocation of these costs, all costs being allocated by activity with the exception of employee costs, which is based on a time allocation.

3 Donations and legacies

	2025 £	2024 £
Unrestricted funds		
Patron donations	686,950	655,500
Bursary donations	147,861	148,592
Other donations	13,683	28,946
Unrestricted Funds – total donations	848,494	833,038
Restricted Funds – donations	197	-
	848,691	833,038

4 Charitable activities

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

	2025 £	2024 £
Unrestricted funds – events, conferences and awards	740,185	710,249
Restricted funds – events, conferences and awards	1,745	1,480
Royalties and other income	7,261	5,383
Income from members	237,179	238,071
	986,370	955,183

Membership income receivable in the year amounted to £216,419 (2024: £232,495) and the sum of £57,223 (2024: £77,983) has been deferred at the year-end in accordance with the Society's accounting policies.

5 Other trading activity

	2025 £	2024 £
Commercial trading operations	3,692,431	3,136,732

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

6 Investments

	2025 £	2024 £
Unrestricted Funds – investment income	190,913	201,385
Restricted Funds – investment income	4,168	4,280
	195,081	205,665

7 Net expenses for the year – Group

	2025 £	2024 £
Net expenses for the year is stated after charging:		
Operating lease expenditure	185,018	187,525
Amortisation of intangible assets	21,985	5,151
Depreciation of tangible assets	31,466	17,469
Auditors' remuneration		
– Audit	30,005	28,450
– Tax advisory services	13,389	13,010

8 Raising funds

	Direct costs 2025 £	Support costs 2025 £	Total 2025 £	Direct costs 2024 £	Support costs 2024 £	Total 2024 £
Fundraising and publicity						
Fundraising costs of generating voluntary income from subsidiaries	1,229,318	735,850	1,965,168	897,011	697,226	1,594,237
Other fundraising costs	–	169,273	169,273	–	157,179	157,179
Development costs from subsidiary	375,950	–	375,950	495,431	–	495,431
Taxation	2,500	–	2,500	4,312	–	4,312
Fundraising and publicity	1,607,768	905,123	2,512,891	1,396,754	854,405	2,251,159

During the year, RTS Academy Ltd completed the development of its online Mini MBA for education in television and related subjects. Sales of the course to individuals and companies began in March 2025.

9 Charitable activities

	Direct costs 2025 £	Support costs 2025 £	Total 2025 £	Direct costs 2024 £	Support costs 2024 £	Total 2024 £
Events, conferences and awards	1,059,129	1,325,463	2,384,592	962,703	1,058,555	2,021,258
Bursaries	213,685	234,955	448,640	215,518	164,096	379,614
Magazine publications	263,685	100,731	364,416	257,273	59,641	316,914
Governance costs	22,495	34,518	57,013	22,883	30,823	53,706
Total expenditure	1,558,994	1,695,667	3,254,661	1,458,377	1,313,115	2,771,492

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

10 Analysis of support costs

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

	Cost of generating funds £	Charitable activities £	Governance costs £	Total 2025 £
Management and other costs	31,578	148,167	11,174	190,919
Premises costs	132,764	227,859	–	360,623
Employee-related costs	582,168	975,148	–	1,557,316
Finance, legal and professional and IT costs	158,613	309,975	23,344	491,932
Total	905,123	1,661,149	34,518	2,600,790

Analysis of support costs – previous year

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

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.

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

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:

	Group and Society	
	2025 Number	2024 Number
Management and other	4	3
Membership	2	2
Events and conferences	3	3
Finance	4	4
Digital	4	4
Bursary and centres	4	4
Academy	3	2
	24	22

	Group and Society	
	2025 £	2024 £
Employment costs		
Wages and salaries	1,322,947	1,126,766
Social security costs	162,588	129,034
Pension costs	152,184	110,319
Other costs	20,500	17,061
	1,658,219	1,383,180

11 Employees (continued)

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

The key management personnel of the Society are the Chief Executive, whose employee benefits (including employers national insurance and employers pension contributions) total £300,245 (2024: £296,457) and the Trustees, who received no remuneration in the year (2024: £nil).

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

During 2025, one Trustee's was paid for separate services relating to writing articles for the magazine a total of £1,820 (2024: £2,856).

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 £673 (2024: £796).

The number of Trustees who had expenses reimbursed amounted to 3 (2024: 3).

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

	2025 Number	2024 Number
£230,001 - £240,000	1	1
£80,001 - £90,000	1	1
£70,001 - £80,000	1	–
£60,001 - £70,000	4	2
	7	4

The total contributions in the year to money purchase pension schemes for higher-paid employes were £88,383 (2024: £57,800). paid employees to whom retirement benefits are accruing under such schemes is 7 (2024: 4).

12 Taxation

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

In the accounts of RTS Enterprises Limited and RTS Academy Limited, there was no tax charge (2024: Nil), for RTS (IBC) Limited there was a tax charge of £2,500 (2024: £4,312).

13 Intangible fixed assets

	Group	Society
	Software and branding	Software
	£	£
Cost		
At 1 January 2025	372,468	345,075
Additions	106,279	106,279
At 31 December2025	478,747	451,354
Amortisation		
At 1 January 2025	346,184	345,073
Amortisation charged for the year	21,985	13,821
At 31 December 2025	368,169	358,894
Carrying amount		
At 31 December 2025	110,578	92,460
At 31 December 2024	26,284	2

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

14 Tangible fixed assets

	Group		
	Leasehold improvements £	Fixtures and fittings £	Total £
Cost			
At 1 January 2025	118,665	195,154	313,819
Additions	106,814	51,386	158,200
Disposals	–	(33,332)	(33,332)
At 31 December 2025	225,479	213,208	438,687
Depreciation			
At 1 January 2025	118,665	155,619	274,284
Depreciation charged for the year	7,926	23,540	31,466
Disposals	–	(33,197)	(33,197)
At 31 December 2025	126,591	145,962	272,553
Carrying amount			
At 31 December 2025	98,888	67,246	166,134
At 31 December 2024	–	39,535	39,535

14 Tangible fixed assets (continued)

	Society		
	Leasehold improvements £	Fixtures and fittings £	Total £
Cost			
At 1 January 2025	118,665	187,253	305,918
Additions	106,814	49,492	156,306
Disposals	–	(33,332)	(33,332)
At 31 December 2025	225,479	203,413	428,892
Depreciation			
At 1 January 2025	118,665	153,856	272,521
Depreciation charged for the year	7,926	20,591	28,517
Disposals	–	(33,197)	(33,197)
At 31 December 2025	126,591	141,250	267,841
Carrying amount			
At 31 December 2025	98,888	62,163	161,051
At 31 December 2024	–	33,397	33,397

15 Fixed asset investments

	Group		Society	
	2025 £	2024 £	2025 £	2024 £
Shares in subsidiary undertakings	–	–	5	5
Other unlisted investments (at cost)	54,080	54,080	–	–
Sarasins Class A inc Endowment (at fair value)	5,986,747	5,838,072	5,986,747	5,838,072
	6,040,827	5,892,152	5,986,752	5,838,077

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

Other unlisted investments relates to an investment in International Broadcasting Convention.

Detailed movement of the Group & Society's Sarasins Class A Inc Endowment:

	Balance at 1 Jan 2025 £	Purchases £	Sales £	Revaluations, gains £	Cash Movement £	Balance at 31 Dec 2025 £
Sarasins Class A Inc Endowment (at fair value)	5,838,072	2,729	(9,946)	154,743	1,149	5,986,747

Previous Year:

	Balance at 1 Jan 2024 £	Purchases £	Sales £	Revaluations, gains £	Cash Movement £	Balance at 31 Dec 2024 £
Sarasins Class A Inc Endowment (at fair value)	5,370,906	4,865	–	463,066	(765)	5,838,072

Included in cash movement is management fees, totalling £6,074 (2024 rebate of (£4,100)). Due to changes to the contract with Sarasin which came into effect from September 2025 a managment charge is now incurred, where as prior to this change a management fee rebate was received.

15 Fixed asset investments (continued)

At 31 December 2025, the Society owned all of the ordinary share capital of RTS Enterprises Ltd (company no. 01999837 and RTS (IBC) Limited (company no. 03631477), which organise and stage courses, exhibitions and other events related to the television industry. RTS Academy Ltd is also owned by the Society (company no. 14979393) during the year it completed the development of its on line mini MBA for education in television and related subjects. Sales of the course to individuals and companies began in March 2025. At 31 December 2025, the aggregate amount of these companies' assets, liabilities, share capital and reserves was:

	RTS Enterprises Limited		RTS (IBC) Limited		RTS Academy Limited	
	2025 £	2024 £	2025 £	2024 £	2025 £	2024 £
Total assets	836,614	627,589	853,969	856,366	155,274	89,948
Creditors: amounts falling due within one year	(836,612)	(627,587)	(853,967)	(856,364)	(2,079,375)	(1,249,809)
	2	2	2	2	(1,924,101)	(1,159,861)
Represented by:						
Share capital and reserves	2	2	2	2	(1,924,101)	(1,159,861)

Included within creditors above is income of £226,000 (2024: £207,700) which has been deferred in the accounts of RTS Enterprises Limited, with £207,700 (2024: £194,290) being released to the profit and loss account. Furthermore included above within creditors is income of £66,525 (2024: Nil) which has been deferred in the accounts of RTS Academy Limited, no funds are being released to the profit and loss account.

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

15 Fixed asset investments (continued)

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

	RTS Enterprises Limited £	RTS (IBC) Limited £	RTS Academy Limited £	Total 2025 £
Turnover	1,710,791	1,825,540	156,100	3,692,431
Cost of sales	(1,000,254)	–	(181,204)	(1,181,458)
Gross profit/(loss)	710,537	1,825,540	(25,104)	2,510,973
Development costs	–	–	(375,950)	(375,950)
Administration expenses	(413,938)	(14,753)	(289,041)	(717,732)
Operating profit/(loss)	296,599	1,810,787	(690,095)	1,417,291
Other interest receivable and similar income	8,741	3,663	1,352	13,756
Interest payable	(466)	(3,933)	(75,497)	(79,896)
Taxation	–	(2,500)	–	(2,500)
Profit/(loss) on ordinary activities after taxation	304,874	1,808,017	(764,240)	1,348,651
Payment under deed of covenant	(304,874)	(1,808,017)	–	(2,112,891)
Retained loss b/forward	–	–	(1,159,862)	(1,159,862)
Retained loss for the year	–	–	(1,924,102)	(1,924,102)

15 Fixed asset investments (continued)

Previous year

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

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

16 Cash and cash equivalents

Cash and cash equivalents consist of:

	Group		Society	
	2025 £	2024 £	2025 £	2024 £
Cash at bank and in hand	2,674,242	2,909,948	2,252,374	2,637,610

17 Stock

	Group		Society	
	2025 £	2024 £	2025 £	2024 £
Stock	27,642	13,216	495	495

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

18 Debtors

	Group		Society	
	2025 £	2024 £	2025 £	2024 £
Amounts falling due within one year:				
Trade debtors	293,816	299,990	100,681	76,414
Amount owed by group undertakings	–	–	3,386,298	2,327,648
Less: provision for impairment of intercompany balance	–	–	(2,000,472)	–
Prepayments	370,751	229,930	120,095	135,290
Accrued income	774,795	825,298	5,607	53,260
Other debtors	13,997	23,896	1,092	13,182
Deferred tax asset	9,534	9,534	–	–
	1,462,893	1,388,648	1,613,301	2,605,794

During the year the Society has recognised a provision of £2,000,472 (2024 Nil). £1,100,000 (2024 Nil) is in relation to loans to subsidiary RTS Academy Ltd, with the remaining £900,472 (2024 NIL) being the outstanding inter company charges at year end. The provision is reflecting a reduced expectation of full recovery due to challenging trading conditions in that entity.

	Society			
Movement on inter company balance with RTS Academy Ltd	Inter Company Charges £	Loan £	Total 2025 £	Total 2024 £
Balance at 1 January	367,008	800,000	1,167,008	–
Additions in the year	533,464	300,000	833,464	1,167,008
Impairment loss recognised in the year	(900,472)	(1,100,000)	(2,000,472)	–
Balance at 31 December	–	–	–	1,167,008

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

19 Deferred tax

	Short-term timing difference
	£
At 1 January 2025 (asset)	(9,534)
Movement	–
At 31 December 2025 (*asset*)	(9,534)

20 Creditors: amounts falling due within one year

	Group		Society	
	2025 £	2024 £	2025 £	2024 £
Bank loan	150,000	100,000	150,000	100,000
Trade creditors	138,859	88,075	66,636	50,449
Deferred income	430,903	343,491	138,378	135,791
Accruals	484,773	420,713	443,500	344,897
Accruals grants payable	161,500	157,300	161,500	157,300
Taxation and social security	114,516	111,136	221,023	124,627
Other creditors	4,768	11,834	4,768	5,214
	1,485,319	1,232,549	1,185,805	918,278

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

	Group		Society	
	2025 £	2024 £	2025 £	2024 £
Deferred income at 1 January	343,491	347,171	135,791	152,251
Amounts released to income	(343,491)	(347,171)	(135,791)	(152,251)
Amounts deferred	430,903	343,491	138,378	135,791
Deferred income at 31 December	430,903	343,491	138,378	135,791

21 Creditors: amounts falling due after one year

	Group		Society	
	2025 £	2024 £	2025 £	2024 £
Bank loan (between two and five years)	–	150,000	–	150,000
	–	150,000	–	150,000

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 Trustees have approved the early repayment of the loan in February 2026.

22 Retirement benefit schemes

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

The charge to expenditure in respect of defined contribution schemes was £152,184 (2024: £110,318).

23 Restricted funds: Group and Society

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

	Movement in funds				
	Balance at 1 January 2025 £	Income £	Expenditure £	Revaluations, gains £	Balance at 31 December 2025 £
Steve Hewlett Memorial Fund	70,608	3,568	(9,063)	1,625	66,738
London Awards Fund	4,599	98	–	97	4,794
Shiers Memorial Fund	49,766	1,631	(10,120)	1,624	42,901
Beresford-Cooke Fund	35,487	813	(213)	813	36,900
	160,460	6,110	(19,396)	4,159	151,333

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 2025, one new award was made (2024: 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 at the year end amounted to £33,254 gain (2024: £29,095 gain).

23 Restricted funds: Group and Society (continued)

Restricted funds: Group and Society – previous year

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

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

24 Unrestricted funds: Group and Society

	Movement in funds – Group				
	Revaluation Fund £	General Fund £	Bursary Fund £	IT Fund £	Total 2025 £
At 1 January 2025	1,410,408	7,059,366	117,000	140,000	8,726,774
Income	–	5,598,833	117,609	–	5,716,442
Expenditure	–	(5,582,566)	(151,748)	(13,821)	(5,748,135)
Movements on investment	150,583	–	–	–	150,583
Transfer of funds	–	(1,453)	34,639	(33,186)	–
At 31 December 2025	1,560,991	7,074,180	117,500	92,993	8,845,664

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

The Bursary fund, which was set up in 2018, represents the amount committed by the Society in connection with the Student Bursary schemes. The commitments to the Steve Hewlett Scholarships are included in the Steve Hewlett Memorial fund (note 23). A number of bursaries have been provided by Patrons and others who have committed to the future funding. These commitments totalled £19,000 at the year end (2024: £25,000) and are not part of the Bursary fund.

The IT fund relates to a management system upgrade which took place in August 2025. The transfer of funds in the year is due to the upgrade coming in under budget by £33,186. The project costs were capitalised and this fund will reduce over time as capital cost is amortised.

24 Unrestricted funds: Group and Society (continued)

	Movement in funds – Society				
	Revaluation Fund £	General Fund £	Bursary Fund £	IT Fund £	Total 2025 £
At 1 January 2025	1,410,408	8,219,229	117,000	140,000	9,886,637
Income	–	4,936,840	117,609	–	5,054,449
Expenditure	–	(4,156,333)	(151,748)	(13,821)	(4,321,902)
Movements on investment	150,583	–	–	–	150,583
Impairment of Inter Company Loan	–	(2,000,472)	–	–	(2,000,472)
Transfer of funds	–	(1,453)	34,639	(33,186)	–
At 31 December 2025	1,560,991	6,997,811	117,500	92,993	8,769,295

24 Unrestricted funds: Group and Society (continued)

Unrestricted funds: Group and Society – previous year

Movement in funds – Group

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

Unrestricted funds: Group and Society – previous year

Movement in funds – Society

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

25 Analysis of net assets between funds

	Unrestricted funds £	Restricted funds £	Total 2025 £
Fund balances at 31 December 2025 are presented by:			
Intangible fixed assets	110,578	–	110,578
Tangible fixed assets	166,134	–	166,134
Investments	5,879,461	161,366	6,040,827
Current assets/(liabilities)	2,689,491	(10,033)	2,679,458
Total net assets	8,845,664	151,333	8,996,997

Analysis of net assets between funds – previous year

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

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

26 Liability of Members

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

27 Operating lease commitments

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

	2025 £	2024 £
Within one year	185,085	184,150
Between two and five years	739,826	732,101
In over five years	202,080	385,106
	1,126,991	1,301,357

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

28 Related party transactions

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

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

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

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

The total amount charged by M True Consulting Ltd in the financial year was £73,087 (2024 : £86,821) with £2,829 (2024: £5,464) remaining unpaid and included in creditors at the balance sheet date.

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

29 Analysis of changes in net funds

	1 January 2025 £	Cashflows £	Loan movement £	31 December 2025 £
Cash at bank and in hand	2,909,948	(235,706)	–	2,674,242
Loan due within one year	(100,000)	100,000	(150,000)	(150,000)
Loan due between two and five years	(150,000)	–	150,000	–
Net funds	2,659,948	(135,706)	–	2,524,242

30 Cash generated from operations

	2025 £	2024 £
Profit for the year:	109,763	571,033
Adjustments for:		
Investment income recognised in statement of financial activities	(195,081)	(205,665)
Net (gains) on investments	(154,742)	(463,066)
Amortisation and impairment of intangible assets	21,985	5,151
Depreciation and impairment of tangible fixed assets	31,466	17,470
Loan interest	4,626	6,895
Movements in working capital:		
(Increase)/Decrease in stock	(14,426)	21,886
(Increase) in trade debtors	(74,245)	(30,617)
Increase/(Decrease) in trade creditors within one year	202,770	(14,396)
Cash (used) in operating activities	(67,884)	(91,310)

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

31 Prior year consolidated statement of financial activities

Notes	£	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024
Income from:				
Donations and legacies	3	833,038	–	833,038
Charitable activities	4	953,703	1,480	955,183
Other trading activities	5	3,136,732	–	3,136,732
Investments	6	201,385	4,280	205,665
Total income		5,124,858	5,760	5,130,618
Expenditure on:				
Raising funds	8	2,251,159	–	2,251,159
Charitable activities	9	2,758,905	12,587	2,771,492
Total expenditure		5,010,064	12,587	5,022,651
Net Income/(expenditure)		114,794	(6,827)	107,967
Net gains on investments	23, 24	450,597	12,469	463,066
Net movement in funds		565,391	5,642	571,033
Reconciliation of funds				
Fund balances at 1 January 2024		8,161,383	154,818	8,316,201
Fund balances at 31 December 2024		8,726,774	160,460	8,887,234

Picture credits

01	National Geographic
02	BBC
03	Channel 4
04	All3Media
05	Richard Kendal
07	Netflix
08	Alamy
09	Richard Kendal
10	Paul Hampartsoumian
11	Richard Kendal; Scott Roberts/Cutleaf Productions
12	Christopher Andreou
14	Sky; Paul Hampartsoumian
15	Natalie Rajska
16	Paul Hampartsoumian
17	Richard Kendal; National Film and Television School
18	Middlesex University; University of the West of Scotland; Richard Kendal
19	Richard Kendal
20-21	Paul Hampartsoumian
23	Netflix; RTS
25	Liubov Sliusareva
26-27	Paul Hampartsoumian
29-35	Richard Kendal
36	BBC
37	Richard Kendal
38	ITV
39	UKTV
40	5
41	Rock Oyster Media; ER Photography
42	Lime Pictures
43	Netflix
44	Paramount+
45	Sky
46	Apple TV+
47	IBC
48	Dr Luke Helmer
49	BBC
50	ITV
51	Richard Kendal; All3Media; STV; Simon Bucks; ITV; Jon Craig; Channel 4; Sky; Channel 4; Apple TV; Netflix; BBC
54-55	BBC
56	Matthew Harrison
57	BBC
58	Yana Skakun;University of Hertfordshire
59	BBC
60	Vivienne Bailey
61	North News; BBC
62	RTÉ; Alamy
63	Mark Couto
64	Jon Craig; National Geographic
65	Daria Vladimirova; ClockWork Films

Introduction and objectives
Education and skills
Public engagement
Thought leadership
Recognising excellence
Nations and regions
Membership and volunteers
Financial support
Our people
National events
Centre reports
Governance and finance

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