



ROYAL
TELEVISION
SOCIETY

ANNUAL REPORT 2021

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Board of Trustees report to members

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RTS Cambridge: Prof Mary Beard interviewing
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CLARENCE HOUSE

29th January, 2022

Dear Theresa

Having been shown your enormously heartening letter of 10th January about the success of the Bursary schemes, I did just want to say how greatly encouraged I was to hear such reassuring news.

Promoting vocational training in so many fields has been a lifelong campaign, so you can perhaps imagine how much pleasure it gives me to hear that we have made some difference in the television industry and its related crafts.

It is particularly good to hear that this has been of such help to people from disadvantaged backgrounds. It really is the most enormous tribute to the hard work of everyone at the Royal Television Society that you have been able to secure such a marvellous outcome, and I do congratulate you on what you have achieved. I cannot tell you how proud I am to be your Patron.

I will look forward to hearing of further progress, and I send you every possible good wish for the continued success of this vitally important work.

Yours most sincerely
Heather

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Foreword from the Chair

2021 continued to present challenges. Our bursary scholars and many of our younger workers experienced another year of isolation and uncertainty, while the ongoing cost of Covid-safe production and a rising demand for talented staff have created substantial industry inflation. In the face of this, students, broadcasters and producers alike have shown remarkable resilience. The RTS has played its part through its unstinting support for our students and by providing a valued forum for discussion, celebration and thought leadership in our industry.

The bursary scheme has supported more than 240 current and past scholars, with the RTS having invested more than £1m in the programme. In addition to financial assistance, students have access to mentors from across the industry, RTS events and to online masterclasses tailored especially for them. This has been appreciated and has gone some way to alleviating the sense of loneliness experienced by many.

Digital and, more recently, “in-person”

events, such as the well-attended 2021 Cambridge Convention, have provided an important sense of community and collaboration for us all. The RTS national and regional centres continued to deliver high-quality events across the country during the year. The Society has also concentrated on diversity, equity and inclusion and has sought to represent modern Britain in terms of race, class, gender, disability and geography. Whether that be in the RTS’s events, awards ceremonies, bursary schemes or the make-up of our staff, diversity is a key focus.

The Trustees met regularly during the year and have worked closely with Theresa Wise and her team to help her chart the best course through the financial and practical issues raised by the pandemic.

We are also committed to reducing our environmental impact and improving the sustainability of our activities, which has resulted in the Trustees developing a Sustainability Policy and Statement, which we are implementing. In 2021, we started gathering data on annual

emissions and, through Carbon Footprint, we offset the estimated emissions from the Cambridge Convention. We are looking into further initiatives for the coming years.

I would like to welcome our newest Trustee, Sinéad Rocks, who joined the Board of Trustees in June 2021, and to thank Jane Millichip, who stepped down in July 2022.

I would also like to thank our patrons for their continued support, which is hugely important and appreciated, and I extend a warm welcome to our new patrons Kinetic Content, Apple TV+, GB News and Korn Ferry.

I am optimistic about the future. The recovery is well under way and our industry will continue to respond to the challenges it faces with creativity and determination. In these demanding times, the role of the RTS is more important than ever.

Jane Turton, Chair of the Board of Trustees



Foreword from the Chief Executive

The past year has seen some respite from the hardships and tragedies of 2020, but the pandemic has continued to present the Society with multiple challenges. There were high and low points, with September's Cambridge Convention marking one of the summits. But, set against this, have been the blows suffered by our bursary scholars to their educational experience and job prospects.

It has been a tough couple of years and, inevitably, we have experienced serious pressure on the Society's finances. In particular, the cancellation, for a second year running, of IBC's autumn trade fair in Amsterdam significantly dented our income. Due to the continued support and commitment of our stakeholders and the health of our financial reserves, we remain optimistic about the future but we will need to maintain our efforts to mitigate the shortfall.

The RTS's digital team generated exceptionally strong digital engagement, with all metrics for 2021 up on 2020. Website usage, social media followers and the number of RTS videos viewed all showed impressive increases. The team also helped to deliver the Cambridge

Convention app, live streamed RTS events and awards ceremonies, and promoted *Television* magazine and published it online.

Supporting our bursary scholars and graduates through the pandemic remains a top priority. The bursary scheme offers financial support, mentoring and pastoral support for students from low-income backgrounds studying television production, digital journalism, engineering and computer science. This year, we added 10 new bursaries, funded by STV, for students studying in Scotland. We also doubled the total funds pledged to the scheme and expanded eligible courses so that many more students can apply.

A total of 29 production and 10 technology awards were made in 2021 – with nearly half the students either disabled or coming from a BAME background. Many thanks are due to All3Media, STV, Disney, Freeview, YouView and the Steve Hewlett Memorial Fund for their generous sponsorship of the scheme and to Apple TV+, which has agreed to donate 20 MacBooks to our students.

It was a bruising time for all students: many of our 2020 and 2021 graduates

found it hard to get work. But, as the economy opened up, the number of job opportunities began to increase and 22 of those graduates found work in the industry. The RTS's education and skills activities are clearly more important than ever. In February, RTS Futures held its careers fair for the first time in a virtual format and attracted 2,400 registrations and a record 84 exhibitors. In November, we held four well-attended masterclasses for students and young entrants at the Institution of Engineering and Technology, which were followed, later in the month, by four online craft skills sessions.

September's Cambridge Convention, entitled "Broadcasting Britain", was a triumph. Ably chaired by YouTube's Ben McOwen Wilson, the speakers included Hilary and Chelsea Clinton, Gareth Southgate, Kevin Mayer, Robert Kyncl, Richard Sharp, Tim Davie, Dana Strong, Carolyn McCall and Alex Mahon. We had a stand-out event on the inclusion of disabled people in our industry. We are grateful to our headline sponsor, YouTube, and to all the other sponsors, speakers and producers who helped to make the event such a success. ➤

Development across the whole spread of nationally organised events continued apace. We added objectives for sustainability as well as inclusivity and diversity across the entire range of our activities, and these ambitions are apparent in all our events and publications. We aim to field speakers from all backgrounds and have tackled issues such as how to produce sustainable TV.

Lunchtime events included “The rise and rise of virtual television” and “Why we love crime on television”. Early-evening events were as varied as an evening with Al Murray and friends and “Are we living through a golden age of arts on TV?”. We had preview screenings of *King Gary*, with Romesh Ranganathan and others, and *I am Victoria*, with Suranne Jones and the production team. RTS Futures events included one on TV casting with the team behind *Love Island* and a masterclass on Channel 4’s *Its a Sin* featuring its creator, Russell T Davies.

Our commitment to recognising excellence in our industry did not take a back seat during the pandemic. In February, the RTS Television Journalism Awards were live streamed and



presented by Mishal Husain and Simon Bucks, receiving 2,400 views; the RTS Programme Awards, hosted by Jonathan Ross, were live streamed from the Grosvenor House Hotel in March, and attracted 4,600 views. November’s RTS Craft & Design Awards were presented by Charlene White at the London Hilton, with close to 400 guests attending.

The RTS centres delivered an impressive number of high-quality virtual events and

awards ceremonies. In the latter part of the year some were able to return to physical attendance. Highlights included RTS Devon and Cornwall hosting a virtual Break into Media festival over four days and RTS London delivering a fantastic tally of 18 events, such as “*Deutschland 89, behind the wall*”. RTS North West hosted an in-person awards ceremony, at the Old Trafford Arena, as did RTS West of England in November.

The membership team has been proactive in engaging members with relevant communications. In London, a new partnership deal has been reached with the Union Club in Soho for all RTS members. There was a decline in membership during the year but I believe that this will be reversed once we are able to return fully to in-person events.

Our regional and national centres have had to adapt to life under Covid restrictions and, in doing so, have scored some notable achievements. Thanks to the unstinting work of our wonderful staff, our volunteers and our patrons, the Society has stepped up and delivered. It has been an incredible learning experience and many of the lessons learned will become part of our best practice going forward.

Theresa Wise, Chief Executive



Ted Lasso, Apple TV+

Strategic objectives

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

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

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

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

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

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

Part One

Achievements and performance

The Board of Trustees (who are also the directors of the Royal Television Society for the purposes of company law) present their annual directors' report and consolidated accounts for the year ended 31 December 2021, which are also prepared to meet the requirements for a directors' report and accounts for Companies House purposes.

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

Pre-Covid, the RTS had grown considerably in its activities and revenues. The basis for this had been the delivery of improvements in line with a strong

modernisation growth strategy originally set in 2012 and refreshed in 2019. The pandemic highlighted a structural challenge that has existed for many years in the Society's finances – its over-dependence on revenue generated by its shareholding in IBC (this accounted for 55% of the RTS's income in 2019).

The pandemic prevented IBC going ahead in 2020 and 2021. Therefore, in 2021, the Trustees and the executive team have been developing a future strategy that focuses on new growth options, with the aim of increasing income and diversifying revenues away from IBC. This process will be completed in 2022.



We Are Lady Parts, Channel 4

RTS Journalism Masterclass
speaker: Marianna Spring,
the BBC's first specialist
disinformation and social
media reporter

Education and skills

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

1 IMPROVING SOCIAL MOBILITY IN TV: RTS UNDERGRADUATE BURSARIES

This has been another very hard 12 months for our bursary scholars. Looking back to the start of the year, we were all hoping that, having said a not-very-fond goodbye to 2020, 2021 would be so much better. Like so many people, our scholars found the experience of taking a step forward

between the most serious episodes of the virus, only to once again be sent home with the arrival of new variants, increased their feelings of anxiety and frustration. Their resilience has been well and truly tested.

Many of our scholars who opt to study television do so, in part, because they want a practical, hands-on course. Instead, for many students, teaching since March 2020 has been entirely online, and written essays have replaced practical assignments. Some universities have found ways to enable some practical film-making to take place; others

“I was home alone for a couple of months. It was tough. But if I can get through this, I can get through anything.”

RTS bursary scholar

have remained online throughout.

Each year we ask our students to provide us with an end-of-year report and a short video to tell us about their experience. Unsurprisingly, over the past two years, these reports have tended to emphasise the difficulties faced by many.

Reading accounts of scholars trying to cope with loneliness or talking to students who found themselves virtually alone in university accommodation or private rooms far away from home prompted us to do our best to support them during this ordeal. With more than 100 scholars currently studying this has been a challenge, but many have told us how much they have appreciated our support.

We have been particularly aware of the challenges faced by care-experienced or estranged students. One commented: “My experience with the bursary this year has been honestly amazing and I am unsure if I would be in the same

position without [your] support.... As an estranged student, I was offered so much support from the RTS.... It has really helped in easing my anxiety knowing I had a person [at the RTS] who knew me by name and I could email if I had any worries about university, work or just my experience as a student. I never expected such amazing, genuine support.”

On a more positive note, we have found that, for a significant number of our scholars, the time spent alone and with few of the normal outlets for their creativity has prompted a period of reflection and creative exploration.

Some of our scholars have changed direction in terms of their career aspirations. Those who were fortunate to have the equipment to make a short film particularly enjoyed the 48-hour film challenge run by RTS Futures, and a period of reflection appears to have prompted an increased interest in scriptwriting and



England manager Gareth Southgate talking to RTS bursary scholars at Cambridge



RTS bursary scholar
Donald Matheson

photography, as well as in creating podcasts, websites and contacting people in the industry who unexpectedly found themselves with time to spare.

At the start of the year, the RTS bursary team continued to source mentors for our scholars and to facilitate webinars with the industry. We ran a further six webinars with the support of STV, All3Media, Duncan Howell (on set design), BBC Bristol and the BBC Training Academy. The mentors we recruited from throughout the industry have continued to play a valuable role in keeping our scholars motivated and supported.

One of our scholars who graduated in 2021 commented: "I would just like to reiterate how positive my experience

has been, both with the RTS and the mentoring. It has been a lifeline throughout very difficult university experiences and has made working in the industry a possibility."

As spring turned to summer, in-person events started to take place once more, and we were able to offer 30 of our bursary students the opportunity to attend the RTS Cambridge Convention. The icing on the cake was a request from the speaker closing the conference, England football manager Gareth Southgate, to meet our scholars. His encouragement, his warm and relaxed welcome to the scholars and wise words about leadership were greatly appreciated.

Our recruitment of a new cohort of

“The opportunities that I’ve been able to be part of have been excellent: the Cambridge Convention, the Patrons Dinner and Student Masterclasses were incredible. They were major highlights for me.

The people I’ve met through this have been so lovely, and I’ve made firm friends with a good few of the other scholars. I genuinely don’t think I’ve ever felt as comfortable in a group as I have with them!

The industry professionals have been excellent, too, with great networking opportunities and advice.”

RTS bursary scholar



bursary scholars takes place over the summer and usually closes in July. This year, we took the view that it was likely that plans might change for students, given the difficulties surrounding A-levels and changes in the way courses were delivered, so we remained open for applications until 30 September. We

were delighted to receive more applications than in previous years and are confident that our latest cohort will bring more incredible scholars determined to broaden their experience and enhance the industry with their diversity.

We are especially pleased to have recruited seven new scholars who are

RTS bursary scholars attending the Patrons Dinner in November 2021

care-experienced or estranged as we believe the support we can provide – together with our inspirational ambassador and BBC journalist Ashley John-Baptiste, a great role model and inspiration to our scholars – will be of great value.

Once again, we invited all our students to the RTS Patrons Dinner and Student Masterclasses, which, this year, were a mixture of in-person and online events. As one of the first opportunities for our students to meet together in the past two years, we were really impressed by the brilliant way our scholars and industry representatives enjoyed socialising and networking together. This event has resulted in numerous work experience placements, internships, job opportunities and new mentors recruited. Our scholars continue to cite this event as a much-appreciated opportunity to meet with those established in the industry.

We are reviewing our bursary programme as we are about to recruit



RTS bursary scholars, with Bursary Consultant Anne Dawson in the centre at the front

“Even after four years on the bursary [scheme, the RTS] still does a fantastic job of keeping everyone together as a... community.... It’s brilliant to be a part of.”

RTS bursary scholar

cohort number nine and we are having a fresh look at how we can best ensure we remain relevant to the needs of the industry and our scholars.

There are now more than 240 current and past scholars. To date, the RTS has invested over £1m in this programme, which we are convinced has been well worth the money. We are grateful to STV, All3Media, YouView and Apple, which provide financial support for the bursaries, and to the countless companies and people who support us by providing mentors, placements, work experience, webinars and general encouragement.

The last word goes to one of our scholars: “The RTS provided more than I could have ever imagined.”

2 GETTING STARTED IN TV: RTS FUTURES

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

The TV Careers Fair

The RTS Futures Virtual Careers Fair 2021 was held over two days on 2 and 3 February. Almost 1,600 people logged on and there were 23,195 unique visits. IMG Studios and the National Film and Television School sponsored the fair. Tickets were priced at £5, but free to full members of the RTS.

In 2020, 1,300 people attended the careers fair at the Business Design Centre

in London (there were also 1,300 attendees in 2019).

The first day's sessions were: "Get ready for your TV job", run by TheUnitList.com MD Jude Winstanley; "Q&A with David G Croft", TV director and head of the NFTS Directing and Producing TV Entertainment MA; "Making the local news"; and "How we got into TV: An introduction to access schemes". On day two, the sessions were: "What is TV production development?"; "Silent Witness masterclass"; and "Working in broadcast media technology", which was hosted by Women in Broadcast. Total session attendees numbered 2,700.

More than 80 broadcasters, production companies and industry bodies took part, offering advice to those wanting to get into TV or currently working at its entry or lower levels. In total, there were 5,883 chats. The fair also offered a CV clinic and a total of 1,401 CVs were submitted.



Writer Furquan Akhtar presented the RTS drama masterclass

RTS Futures events

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

Excluding the careers fair discussed above, 13 events were held online (there were 19 in 2020 and nine in 2019). There was no charge for these online events.

The year began in February with “All about TV casting”, at which the team behind ITV2 hit *Love Island* discussed their work as reality-show casting professionals. In March, RTS Futures hosted an “Interview techniques workshop”.

The following month, “How to become a presenter” saw the presenter of new BBC Two craft series *Saved and Remade*,



Sabrina Grant, look back at her early life and TV breakthrough.

In May, a masterclass on Aids drama *It's a Sin* featured writer Russell T Davies, executive producer Nicola Shindler and Channel 4 commissioner Lee Mason. Later the same month, RTS Futures

Channel 4's *It's a Sin*, the subject of an RTS Futures masterclass

offered a fascinating look at the making of the powerful and well-received BBC Three documentary *Leigh-Anne: Race, Pop & Power*.

In June, Pamella Bisson, CEO of Boss Your Life Today, gave an advice session covering: emotional intelligence; dealing with challenging people; and building career opportunities.

In August, RTS Futures again hosted the Futures 48 Film Challenge, which set aspiring film-makers the task of making a three-minute short in just two days.

“From social media to TV screens” in September saw a panel of social media breakout stars – including Big Narstie, host of his own Channel 4 show – discuss their careers and the lure of TV. Later that month, an RTS Futures event looked at the rise of the “Slashie”, the people who forge a TV career via multiple avenues.



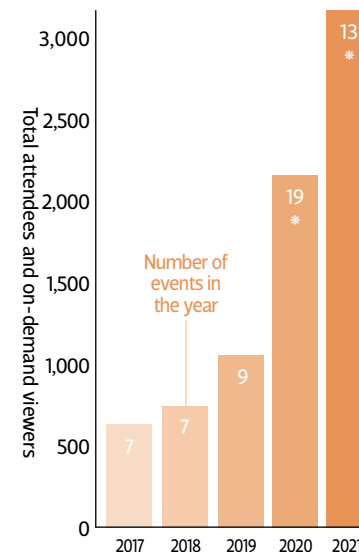
RTS Futures discussed the making of E4's *Married at First Sight*

In October, RTS Futures heard how *Married at First Sight* evolved to become E4's most successful show of the year.

A busy November contained four RTS Futures events. "4Stories/On the Edge: Championing new writing and directing talent" offered a fascinating insight into a new-talent initiative that gives new writers and directors the opportunity to work in drama.

Three experienced industry execs offered invaluable advice on networking – something many TV newcomers dread – at an RTS Futures event in mid-November. Empowerment coach Pamella Bisson gave another masterclass on how to build a career in the media later that month. The final event of the year, "Everything you need to know about documentary-making", looked at how ideas are generated and stories told.

RTS FUTURES EVENTS



*The 2020 and 2021 participation figures include both physical attendance and on-demand views

RTS Masterclasses

Two days of RTS Masterclasses for students and young entrants to the industry, featuring eight sessions, were held in November. The four Student Programme Masterclass sessions took place at the Institution of Engineering and Technology in central London on 4 November and attracted an audience of 379. There were also 611 subsequent views of the filmed masterclasses. The four Craft Skills Masterclasses were held online on 24 November and viewed by 312 people.

In 2020, both sets of masterclasses were delivered online: the four Student Programme sessions were joined by 1,070 people, while the Craft Skills audience totalled 1,170. The 2019 masterclasses at the Institution of Engineering

and Technology attracted an audience of 350 on the first day, which was devoted to programme genres, and 350 on the second for the craft skill sessions.

RTS Student Programme Masterclasses

Four programme-makers and executives from different genres offered their insights. Kenton Allen, one of the biggest names in British comedy, offered the masterclass in scripted entertainment. The CEO of Big Talk is the producer of countless award-winning shows, including *The Royle Family* and *Friday Night Dinner*. Comedy, he advised, should “punch up, if you’re going to use comedy as a device to shine a light on hypocrisy or whatever you think is wrong with the



RTS scripted entertainment
masterclass audience



Mark Davey, who filmed ITN's award-winning coverage of the Capitol riot (inset), presented the RTS news camera masterclass

world.... Do not punch down on people who don't need to have any more shit sent their way."

Marianna Spring, the BBC's first specialist disinformation and social media reporter, offered the journalism masterclass. She covered disinformation during

the UK 2019 and US 2020 elections and said: "Social media has been a part of [my] life growing up.... Investigating and understanding it is intuitive."

Furquan Akhtar has moved rapidly from storylining *Coronation Street* to penning children's dramas, to writing

episodes of ITV crime series *The Bay*. During his drama masterclass, he advised students: "Soap is a brilliant training ground but it's also a place to tell prime-time stories in the most powerful way."

Sanjay Singhal, who gave the documentary masterclass, makes high-profile documentaries. Recent programmes include *The British Tribe* *Next Door* and *Ant & Dec's DNA Journey*. Singhal said: "I'm obsessed with making programmes that are mainstream, that reach as many people as possible. There's got to be room for auteurs... [with] subject matter that's off-piste... but 95% of television isn't like that."

The sessions were chaired by Helen Scott (entertainment), Steve Anderson (journalism), Boyd Hilton (drama) and Fozia Khan (documentary).

RTS Craft Skills Masterclasses

The four sessions demonstrated television's variety of creative roles. Mark Davey, an ITN camera operator, gave the news camera masterclass. Davey, ITN reporter Robert Moore and producer Sophie Alexander were the only news crew to film inside the US Capitol in January, when pro-Trump insurrectionists stormed the building. "We've been speculating ever since as to why we weren't beaten up and my camera wasn't broken," recalled Davey.

Cinematographer Diana Olifirova, who shot Channel 4 comedy *We Are Lady Parts*, told students: "For me, it's important to be selective and only do things that you love. You don't do jobs solely for the money. It's important to live and breathe the profession, and love it, because people can feel it in your work."

Nick Fry, head of audio at Soho facility The Farm, gave the sound masterclass. Sound, he said, “tells half the story” and is “often overlooked”, adding: “With the advent of Dolby Home Atmos and new audio formats, people are appreciating it a lot more and understanding that it really makes a big difference to the overall programme.”

Trace Taylor, who gave the editing

masterclass, has worked on many award-winning series, including *Marcus Rashford: Feeding Britain's Children*. Discussing this documentary, she said: “It was an honour and a privilege... to be involved in telling that story.”

Helen Scott (news camera), Ninder Billing (cinematography), Andrew Sheldon (sound) and Paul Bader (editing) chaired the sessions.

3 RECOGNISING EXCELLENCE

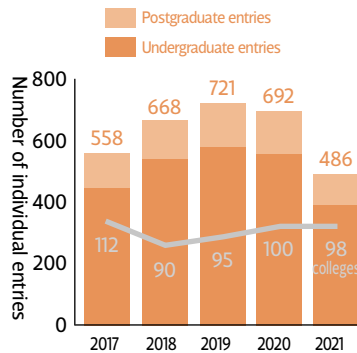
RTS Student Television Awards

The virtual awards ceremony on 25 June, hosted by Vick Hope and sponsored by Kinetic Content, was watched live by 481 people and subsequently by an additional 259 on Vimeo.

In 2020, the virtual ceremony was watched live by 652 people and, after the event, by 246 on YouTube. In 2019, 364 students, tutors and industry figures attended the ceremony at the BFI Southbank in London.

The Fire Next Time, Postgraduate
Animation nominee from the
National Film and Television School

RTS STUDENT TELEVISION AWARDS ENTRIES

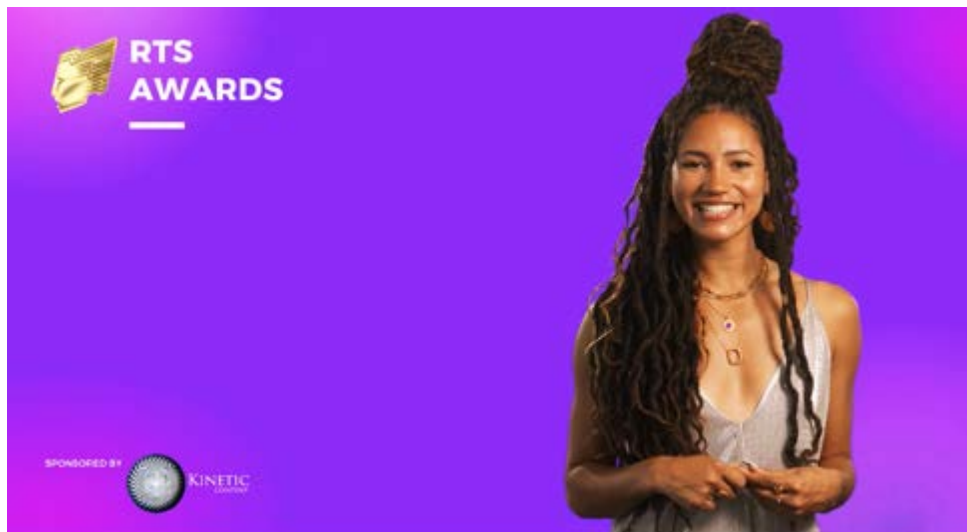


RTS Student Television Awards 2021

486 entries from
98 colleges in
12 RTS centres.
108 centre jurors chose
168 nominees and
62 national jurors chose
38 nominees.

Total number of entries to 12 centre and
one national awards contests





Unsurprisingly, the number of entries was down this year due to Covid: many students' final-year projects, especially those involving a lot of collaborative work, were severely disrupted or had to be cancelled. Even so, 486 entries were received from 98 universities, colleges and educational institutions around the UK.

In 2020, there were 692 entries from 100 universities; in 2019, there were 721 entries from 95 institutions.

Undergraduate and Postgraduate awards were judged in six categories:

Animation; Entertainment; Scripted; Non-scripted; News; and Natural History. Entries for the Undergraduate group were judged on a regional basis and these regional winners were then put forward for national judging, along with a new category for 2021, the Young Film-maker Award.

The national juries selected three nominees for each category and the winner was chosen by secret ballot. The Postgraduate nominees were judged at a national level only. Undergraduate and Postgraduate awards were also

Vick Hope hosted the
RTS Student Television
Awards 2021

judged in five craft skill categories: Camerawork, Editing, Production Design, Sound and Writing. A total of 20 awards were presented.

The Society is very grateful to Siobhan Greene, who stepped down this year as Chair of the RTS Student Television Awards Committee.

RTS Young Technologist Award

Timeline TV graduate technical engineer Simon Hui won the 2021 award. Hui has worked at the broadcast technology and services company for almost two years and been involved in the development of remote production solutions. These new systems are widely used on series that include the BBC's *Springwatch*.

Dock10 broadcast technician Gabriella Watkins won the runner-up prize, the Coffey Award for Excellence in Technology.

The awards recognise potential future leaders in broadcasting and related technologies, and promote education



in the science, practice, technology and art of television and its allied fields. They were established by the RTS with funds from the family of AM Beresford-Cooke, an engineer who contributed much to the development of British broadcasting technology.

Engaging with the public

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

4 The RTS in the digital world

The RTS digital team delivered impressive growth across a number of social media platforms during the year. The Society's Instagram and LinkedIn followership rose by 35% and 40%, respectively, while the number of subscribers to its YouTube channel increased by 31%

Traffic to the RTS website grew by 8%, and featured television news (such as new commissions, talent searches and channel launches) and interviews with industry figures and award nominees, including Paul Mescal, Daisy Edgar-Jones, Clive Myrie, Rose Matafeo, Mae Martin, Iain Stirling, Mathew Baynton, Lenny Abrahamson, Victoria Derbyshire, Omari Douglas, Pia Di Ciaula, John King, Irvine Welsh and Munya Chawawa.

The RTS YouTube and Vimeo channels were used for awards ceremonies, with national and regional events recorded and uploaded to the channels. Conversations with leading industry figures, panel discussions, masterclasses and awards were among these online events, including the RTS Programme Awards live stream, the RTS Television Journalism Awards live stream and the RTS Student Craft Skills Masterclasses, which allowed attendees to ask questions and start conversations on the live chat function.

Illustrated reports of all national and RTS Futures events were uploaded to the website and published in the Society's magazine, *Television*.

This year's RTS Cambridge Convention was held as an in-person, two-day event, with a digital live stream for viewers at home. YouTube, an RTS International Patron, sponsored the convention. The live stream saw more than 500 live views each day, with 9,200 on-demand views. The 2021 convention had 248 downloads and more than 8,700 engagements over the two-day event.

The Society's website was accessed by 839,807 users in 2021 (a rise of 8%

RTS Twitter

36,200
followers

2020: 32,800

RTS LinkedIn

8,200
followers

2020: 5,800

from 780,400 in 2020), who accounted for 1,709,684 page views (up from 1,691,000 in 2020). The most popular content on the RTS website related to events and awards, particularly the RTS Programme Awards, RTS Television Journalism Awards and the RTS Futures Careers Fair, and our education and training pages. The site supports online payment for events booking and hosts a wide variety of educational material and an archive of RTS publications.

RTS Instagram

6,200
followers

2020: 4,600



Starstruck creator and star Rose Matafeo was interviewed for the RTS website



Top 10 webpages

	Unique views
RTS homepage	66,700
Entry Level Training page	56,000
RTS Programme Awards 2021 page	25,600
Awards pages	19,900
Events pages	14,300
RTS Television Journalism Awards 2021 page	13,700
RTS Virtual Careers Fair 2021 event page	13,000
Nominations announced for RTS Programme Awards 2021	12,200
BBC acquires Finnish drama series <i>Man in Room 301</i>	11,500
RTS Craft & Design Awards 2021	10,400

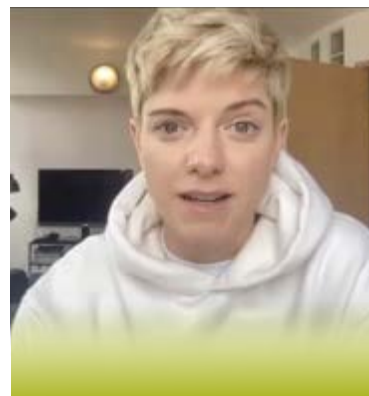
RTS website



Top RTS website articles

	Unique views
Nominations announced for RTS Programme Awards 2021	12,200
BBC acquires <i>Man in Room 301</i>	11,500
Sky and HBO announce <i>Landscapers</i> starring Olivia Colman	9,900
Who's who in <i>Versailles</i> . A guide to the French court	9,300
Meet the <i>Love Island</i> winter 2020 contestants	7,700
Nominations announced RTS Television Journalism Awards 2021	7,500
Lace and lust in <i>Bridgerton</i>	7,200
Sky announces new TV shows	7,100
Channel 4 commissions <i>Swingers</i>	6,900
RTS Futures Careers Fair 2021 schedule	6,767

Bridgerton, Netflix



RTS videos by views

	Unique views
Netflix's <i>The Crown</i> : Deconstructing the coronation	922,200
<i>Flit</i> : RTS Student Television Awards 2020	52,200
<i>Brassic</i> 's Joe Gilgun, Danny Brocklehurst and Danny Livingstone	32,200
Ten years of <i>Call the Midwife</i>	28,100
In conversation: Stephen Graham	22,100
In conversation: Daisy Edgar-Jones and Paul Mescal	21,800
Piers Morgan Q&A: 'The world's gone nuts!' RTS Cambridge	20,000
Channel surfing with Mae Martin	13,300
Branded content comes of age	13,300
Student drama masterclass with Sally Wainwright	11,900

RTS interview of Mae Martin

Social media

The RTS digital team maintained an active social media presence, which continued to drive a significant proportion of the traffic to the Society's website. They also live blogged from RTS national events and created multimedia content to share on social media. The team live streamed the RTS Programme Awards 2021 and the RTS Television Journalism Awards 2021 on the RTS website through Vimeo, and the RTS Programme Awards nominations on the RTS YouTube, Facebook and Twitter pages.

The key statistics were:

- The total number of RTS Twitter followers was 36,200 at the end of 2021 (up from 32,800 in 2020) and more than 28 million Twitter impressions in 2021 (up 115% from 13 million in 2020)
- The RTS YouTube channel had 10,700 subscribers (a rise of 31% from 8,100 in 2020)
- The RTS LinkedIn account had 8,200 followers (a rise of 40% from 5,800 in 2020)
- The RTS Instagram account had 6,200 followers (a rise of 35% from 4,600 followers in 2020)
- 60% of all visits to the site were made on a mobile or tablet device

RTS online video

The total number of video streams (or “views”) was 1,426,000, up 24% on the previous year (1,166,000 in 2020). The total watch time was 26,612,000 minutes of videos on the RTS channels, up 84% from the previous year (15,665,000 minutes in 2020), and the average viewing time was 18'29" (up from 12'34" in 2020).

The most popular video was the RTS event “Netflix’s *The Crown*: Deconstructing the coronation”, which was viewed 922,000 times, with a total watch time of 23,490,000 minutes. The second most popular video was the full session of “An evening with *Brassic* creators Joe Gilgun, Danny Brocklehurst and David Livingstone”, which had 32,200 views and a watch time of 364,000 minutes, and the “In conversation with Stephen Graham” event garnered 22,100 views and a watch



An RTS event with *Brassic*’s creators has been viewed 32,200 times online

RTS YouTube

10,700
subscribers

2020: 8,100

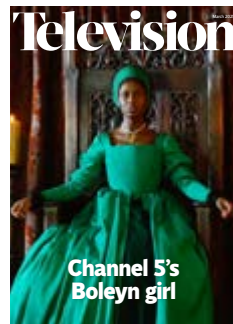
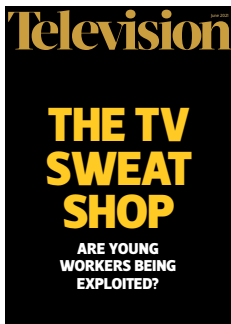
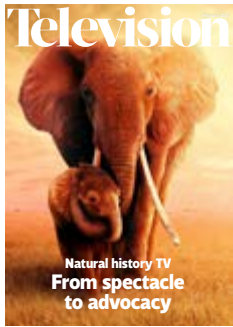
time of 333,000 minutes. The website also hosted video diaries of RTS bursary scholars, and RTS Student Television Awards and Futures 48 films.

National and regional events hosted a range of online discussions, including RTS London’s “*Deutschland 89*: Behind the wall” event, which was viewed more than 2,480 times.

RTS YouTube

1,426,000
views

2020: 1,166,000



5 Spreading the word: publications

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

Television cast its net wide in 2021, offering features on many of the year's most important programmes, including *It's a Sin*, *We Are Lady Parts*, *Succession* and *Squid Game*.

The magazine addressed some of the biggest issues affecting the TV industry: the survival of linear-TV; the boom in

natural history; working under Covid-19 protocols; cutting the industry's carbon footprint; mental health and disability initiatives; sports rights; and Channel 4 privatisation.

It also profiled key industry figures and talent, including: new BBC Chair Richard Sharp; Ofcom CEO Melanie Dawes; YouTube CEO Robert Kyncl, new culture secretary Nadine Dorries, and two news anchors, Channel 4's Jon Snow and ITV's Julie Etchingham.

"Working Lives" looked at a wide range of TV jobs and the talented people who do them, including director, head of development, writer, fight director, casting director, location manager, colourist, actor and director of photography.

"Comfort Classic" turned the spotlight on some of the nation's most treasured TV shows – sitcoms such as *The Good*

Life, *Friends* and *Peep Show* and dramas such as *Our Friends in the North*, *Spooks* and *Edge of Darkness*.

Television's “Our Friend” column is devoted to the world of TV outside London. During the year, guest columnists included: Devon-based director Chris Williams; Bristol’s Film Office manager Laura Aviles; Claire Chapman, MD of Norfolk Screen; RTS North West Chair Cameron Roach; and Ed Shedd, Chair of Create Central, in the Midlands.

The TV diarists featured in *Television* tackled a huge variety of subjects. They included: indie boss Nicola Shindler; *Newsround’s* Ricky Boleto; TV and film critic Rhianna Dhillon; documentary producer Charlene Chika Osuagwu; ITV News journalist Charlene White; presenter Ade Adepitan; and Scottish Television CEO Simon Pitts.

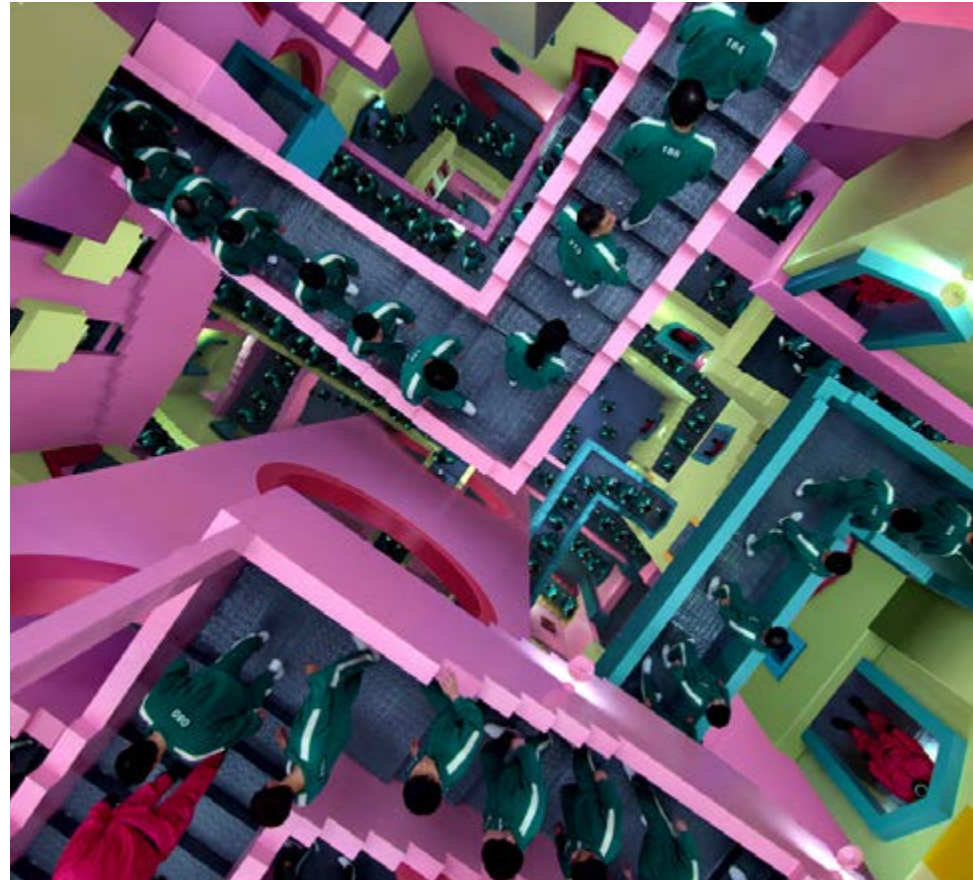
Due to the coronavirus pandemic, and our subsequent need to make cost savings, *Television* appeared as an online magazine throughout 2021. An email newsletter promoting each issue went to an average of 7,820 contacts, of whom about 3,800 were RTS Members.

6 RTS partnerships: joint events

The Society is committed to building relationships with other bodies where such co-operation enables the RTS to increase its impact, influence and effectiveness. During the year, it jointly organised one national and many local activities with partners. Details of the local events can be found on pages 60 to 69.

The Steve Hewlett Memorial Lecture

The lecture, in memory of the late broadcaster and journalist, is jointly organised with The Media Society. This year, it was given at the University of Westminster in December by veteran journalist Peter Taylor, who explained why he believes impartiality, accuracy, fairness and trust lie at the heart of the BBC. Over 50 years, Taylor has covered many conflicts, but it is for his reporting of the Northern Irish Troubles that he is best known.



Netflix's *Squid Game*, analysed
in *Television* and at an RTS event

7 RTS early-evening and online events

Three in-person and 33 online events – 34 in total – were held during the year. The online events were either live or pre-recorded. In 2020, there were four in-person and 14 online events, making 18 in total; there were 11, all in front of an audience, in 2019.

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

The first month of 2021 saw the Society turn the spotlight on four returning series: Sky One's *Rob & Romesh Vs* and *Breeders*; BBC One daytime drama *The Mallorca Files*; and BBC Two comedy *Back*. It also interviewed *Sex Education* star Asa Butterfield, an event that



has since been watched more than 10,000 times, and Sky MD of content, Zai Bennett.

March was a bumper month, with nine head-office events. Five looked at the industry and its leading figures: “Sustainable TV production: Myth or reality?”; “In conversation with Kate Ward, President of Vice Studios”; “YouTube Originals”; “Monkey: 21 in 21”; and “The streamers and the UK production ecology”.

Breeders, Sky



RTS lunchtime event
'Comfort and challenge:
celebrating 10 years of
Call the Midwife'

There were also three events on leading shows: *Call The Midwife* (which was celebrating its 10th birthday) was watched 28,200 times during the year; Netflix drama *The Crown*; and new Channel 4 comedy *Frank of Ireland*. "In conversation with Daisy Edgar-Jones and Paul Mescal", the stars of BBC Three hit drama *Normal People*, attracted 21,100 on-demand views during the year.

In April, a Society event explained how TV audiences are measured in the on-demand age and assessed the relevance of public service broadcasting. The RTS also previewed BBC Two Iraq drama *Danny Boy*.

The following month saw previews of two more dramas, the returning *Baptiste* on BBC One and new BritBox series *The Beast Must Die*.

***Call the Midwife*
10th birthday
event video**

**28,200
views**

June offered two events: “In conversation with Rhodri Talfan Davies, BBC director of nations” and “TV’s production revolution: The rise and rise of virtual production”.

In July, there was a preview of BBC One comedy *King Gary* and an event focusing on the boom in shows from South Korea, “I can see your next smash hit: Korea’s Saturday-night success story”.

There were two preview events in August – for Channel 4 drama *I am Victoria*, the first of a three-part anthology series, and for the second series of BBC Three comedy-drama *Back to Life*. The Society also hosted “Levelling up: How much could privatisation change Channel 4’s remit?”.

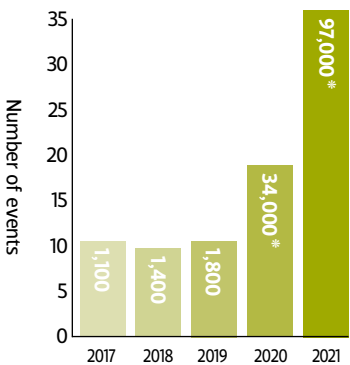
In September, the RTS investigated the popularity of true crime shows and also

The RTS held
a preview
screening of
Channel 4’s
I Am Victoria





RTS EARLY-EVENING AND ONLINE EVENTS



*The 2020 and 2021 participation figures include both physical attendance and on-demand views.

RTS event marking the launch of Sky History's *Why Do the Brits Win Every War?* with Al Murray

previewed the new outing of BBC One documentary series *28 Up: Millennium Generation*.

The following month, the Society held an in-person event with comedian Al Murray at the British Museum to celebrate the launch of Sky History factual series *Why Do the Brits Win Every War?* It also previewed the BBC courtroom drama *Showtrial*.

Another live event in front of an audience in central London followed in November, "Are we living through a golden age of arts on TV?". Later in the month, there was an online event, "A new dawn for sport on TV?".

The final two events of the year were an in-person screening in central London, followed by a Q&A, of new Channel 4 prison drama *Screw*, and a preview of BBC One drama *Four Lives*, about the four young men murdered by Stephen Port.

RTS Cambridge
Convention
2021 Chair Ben
McOwen-Wilson,
YouTube



Thought leadership

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

8 RTS CAMBRIDGE CONVENTION 2021

The biennial RTS Cambridge Convention, this year entitled “Broadcasting Britain: Reshaping Britishness on the global stage”, was held on 15 and 16 September. The attendance over the course of the Convention was 368, with a further 180 people

buying digital passes (there were 404 attendees in 2019 and 408 in 2017).

YouTube Managing Director, UK and Ireland, and regional director, EMEA Ben McOwen Wilson was the Chair. The RTS is extremely grateful to YouTube as the principal sponsor of the Convention, as well as to the other sponsors: Accenture; BBC Studios; Korn Ferry; NTT Data; Pine-wood TV Studios; and Virgin Media O2.

In a post-Convention satisfaction

Cambridge
keynote speaker:
Dana Strong, Sky



survey, delegates praised the quality of the Convention: 53% of in-person attendees rated it as excellent (58% in 2019); and 98% as good, very good or excellent (97% in 2019). Some 55% judged the quality of the speakers as excellent (56% in 2019), while 97% thought the breadth of subjects good, very good or excellent (100% in 2019). The delegates' favourite session was "Twenty per cent", followed by "Global leaders keynote: Kevin Mayer", and then "Fake news: The broadcasters' dilemma" and "UK keynote: Alex Mahon".

Of the digital pass attendees, 39% rated the Convention excellent and 93% good, very good or excellent. Fifty-four per cent rated the speakers as excellent and 93% rated the breadth of subjects as good, very good or excellent. Their favourite session was "UK keynote: Richard Sharp", followed by "Twenty per cent".

1 Broadcast Britain

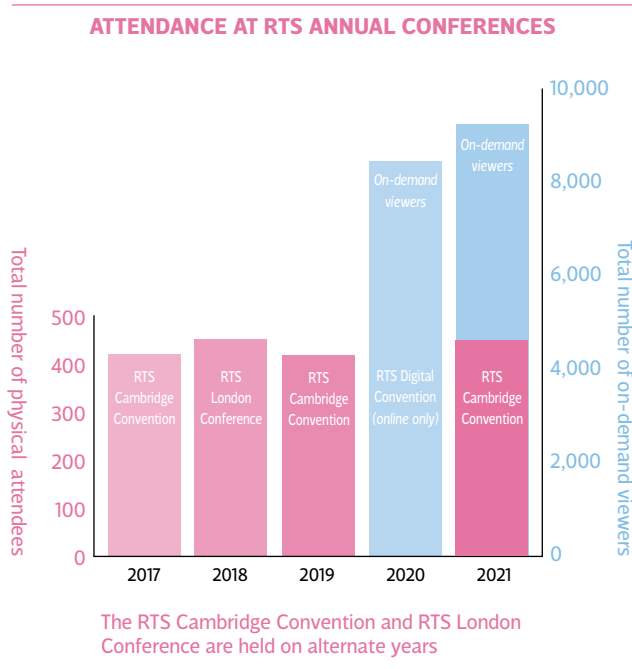
The opening session featured RTS Convention Chair Ben McOwen Wilson, who encouraged his audience to face up to the challenges facing the British television ecosystem. These included the audience shift to digital, the power of the streamers and how best to represent Britishness accurately on the screen, both to UK audiences and overseas.

2 International keynote: Robert Kyncl

YouTube's chief business officer was interviewed by Ranvir Singh, presenter and political editor of *Good Morning Britain*. In the course of a fascinating session, Kyncl said that his platform supports 30,000 jobs in the UK.

3 International keynote: Dana Strong

The Sky CEO was in conversation with Sky News political editor Beth Rigby. In her first public interview since taking up the role in January, Strong outlined her priorities for the broadcaster in the years ahead.



Cambridge keynote speaker:
Carolyn McCall, ITV

4 This disunited kingdom

This session examined the threat to UK television in the event of the country breaking up. The contributors were: Chris Banatvala, consultant; John Curtice, professor of politics at the University of Strathclyde; Alex Mahon, Chief Executive, Channel 4; Rhodri Talfan Davies, director of nations, BBC; and John Whiston, Managing Director for continuing drama and head of ITV in the North, ITV Studios. The journalist and broadcaster Kirsty Wark chaired the session.

5 UK keynote: Richard Sharp

In a revealing interview with Bloomberg's Stephanie Flanders, the new BBC Chair argued that the BBC's ability to provide free access to accurate, impartial news was essential to combating the harmful effects of fake news.

6 UK keynote: Carolyn McCall

The ITV CEO, who was interviewed by Dharshini David, senior correspondent and presenter, BBC News, revealed that the pandemic had accelerated ITV's transition from advertising-supported broadcaster to a diversified digital media business.



YouTube's Robert Kyncl was interviewed by ITV's Ranvir Singh in Session 2; BBC Director-General Tim Davie presented the UK Keynote in Session 11



7 Global leaders keynote: Hillary Rodham Clinton and Chelsea Clinton

The Clintons were in conversation with Mary Beard, professor of classics at Cambridge University, in one of the most eagerly awaited Cambridge sessions, and laid out the aims behind their new production company, Hidden Light.



9 UK keynote: Alex Mahon

In a stout defence of Channel 4, its CEO said that the decision on whether to privatise the broadcaster should be based on “data and evidence” and not, by implication, on ideology. Mahon was in conversation with Sky News presenter Gillian Joseph.

10 UK keynote: Secretary of State

John Whittingdale MP, then minister for media and data, generously answered a last-minute call to appear by video link following Boris Johnson's cabinet reshuffle that saw Oliver Dowden moved from his post at the DCMS.

11 UK keynote: Tim Davie

The BBC Director-General highlighted the BBC's value for money and the impact it has in the creative sector during a fascinating conversation with Deborah Turness, the then CEO of ITN.

8 Global leaders keynote: Kevin Mayer

The Chair of DAZN Group revealed in conversation with Jake Kanter, media correspondent of *The Times*, that winning football rights in major European territories was the company's main objective.

12 Global leaders keynote: Lutz Schueler

The CEO of the newly merged Virgin and O2 communications giant argued that he was a friend to everyone at Cambridge – producers and broadcasters all needed better broadband. He was in conversation with John Gapper, business columnist of the *Financial Times*.

13 Fake news: The broadcasters' dilemma

The panel featured: Sander van der Linden, professor of social psychology in society and director of the Cambridge Social Decision-Making Lab, University of Cambridge; Marianna Spring, specialist disinformation and social media reporter, BBC; Matthew Price, editor, Data and Forensics Unit, Sky News; and Deborah Turness, CEO, ITN. The session was chaired by the journalist and presenter Naga Munchetty and examined how TV news was adapting to the age of disinformation.

14 Public service broadcasting: Facing failure or facing the future?

The panel considered how public service broadcasters needed to transform themselves if they were to retain their traditional values. It featured Mark Thompson, CEO, Ancestry.com; Maria Kyriacou, President of ViacomCBS Networks for UK, Australia and Israel; Channel 4 CEO Alex Mahon; and Fraser Nelson, editor of *The Spectator*. The session was chaired by Kirsty Wark.

15 UK keynote: Melanie Dawes

Ofcom's CEO emphasised that the regulator's independence was vital to the health of broadcasting and democracy alike. She was interviewed by BBC journalist Clive Myrie.

Kirsty Wark, Fraser Nelson, Alex Mahon and Maria Kyriacou address the transformation of PSBs in Session 14 at Cambridge





Tackling TV's resistance to an inclusive workforce (from left): Cambridge session 16 speakers Briony May Williams, Alicia Dalrymple, Sinéad Burke and David Proud

16 Twenty per cent

Alicia Dalrymple, junior production manager; David Proud, actor, writer and director; and Briony May Williams, presenter, looked at why disabled people are the most under-represented in TV, and what it will take to improve representation and inclusion. Sinéad Burke, founder and CEO of Tilting the Lens, chaired this well-received session.

17 Toxic

Ben McOwen Wilson presented a session that examined why bullying is twice as prevalent in TV as in other industries, and looked at what needs to be done



to stamp it out. He introduced *Toxic*, a film based on accounts provided by more than 40 people across the industry, including producers, directors, commissioning editors, assistant producers and researchers. *Toxic* was produced by Brian Hill, Managing Director of Century Films.

18 Production's coming home?

The session discussed TV post-Covid – production is booming but is also beset by inflation and labour shortages. It

featured: Ralph Lee, CEO, production, BBC Studios; Brandon Riegg, VP, unscripted and documentary series, Netflix; Sanjay Singhal, CEO, Voltage TV; and Jane Turton, CEO, All3Media; and was chaired by Lorraine Heggessey, Chair of the Grierson Trust and external advisor to the Channel 4 Growth Fund.



England manager Gareth Southgate was interviewed by BBC presenter Clare Balding at Cambridge

19 Global leaders keynote: Casey Bloys

The chief content officer for HBO and HBO Max was interviewed by John Gapper from the *Financial Times*. Bloys said that, while HBO Max was entering much of Europe, he was keeping his options open on the possibility of a UK distribution deal.

20 Gareth Southgate, England Manager

The man who took England to the final of the Euros in the summer was in conversation with broadcaster and author Clare Balding. During an assured and impressive performance, he explained why being a macho boss is anathema to his way of managing England. Following the session, Southgate stayed on to talk to the Society's bursary scholars.

21 Reflections on 'Britishness'

Over the two days of the RTS Convention, five creatives, via video link, offered reflections on what "Britishness" meant for them and their work: Frank Cottrell-Boyce, screenwriter and children's author; Munya Chawawa, comedian, satirist and creator; Sathnam Sanghera, journalist and author; Jackie Kay poet, playwright and novelist; and Vanessa Kingori, publishing director, *British Vogue*.

9 PUBLIC LECTURES

In normal years, the Society organises a number of annual and periodic lectures. This year, because of the pandemic, it was only possible to hold the Steve Hewlett Memorial Lecture (see page 29).



ITV News
at Ten, RTS
award winner

Recognising excellence

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

10 RTS AWARDS

The Society's awards are highly respected throughout the television industry. This year, only the RTS Craft & Design Awards at the end of the year were held in front of a live audience. The ceremonies, which are produced by RTS Enterprises, are

well attended because of the integrity of the judging process, the refinement of award categories that take into account emerging technologies and new areas of creative expertise, and the level of professionalism with which they are mounted.

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

RTS Television Journalism Awards 2021

The awards were presented virtually at the end of February and attracted 1,600 live views, plus a further 2,396 on-demand views. They were hosted by BBC journalist and presenter Mishal Husain and the Chair of the Awards, Simon Bucks. In 2020, 545 people attended the ceremony at the London Hilton, Park Lane, and 587 in 2019. There were 19 categories, plus one Judges' Award and one Outstanding Contribution Award.

For the fourth year running, Sky News was named News Channel of the Year. Its Reporter Nick Martin was named Specialist Journalist of the Year and John Ryley, head of Sky News, received the Outstanding Contribution Award. In a



The RTS Programme Awards were held behind closed doors and streamed live

bumper year for the news service, Sky News also won the News Coverage – Home and News Coverage – International awards.

The BBC's Clive Myrie picked up two prizes, Network Presenter of the Year and Television Journalist of the Year. In total, the corporation netted nine awards. *ITV News at Ten* was named Daily News Programme of the Year.

Of the 270 awards jurors, 12% described their background as black, Asian or minority ethnic, and 41% were female. In 2020, there were 274 awards jurors, 20% of whom described their background as black, Asian or minority ethnic, and 45% as female.

RTS Programme Awards 2021

Hosted by Jonathan Ross, the awards were presented behind closed doors in mid-March at the Grosvenor House Hotel, London, in partnership with Audio

I'm a Celebrity, Get Me Out of Here!,
RTS award winner





RTS award winner *The Ranganation*, BBC Two

RTS Television Journalism Awards

245 entries
57 nominees
270 jurors

Network, and streamed to nominees and viewers at home.

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

The BBC secured 14 wins, three of which were for Michaela Coel's searing drama *I May Destroy You*. The Break-through Award went to Mae Martin for Channel 4 and Netflix's *Feel Good*. Martin also took home the Writer – Comedy award, alongside co-writer Joe Hampson. *The Ranganation* won the inaugural Comedy Entertainment award.

RTS Programme Awards 2021

590 entries
84 nominees
218 jurors

ITV successes included Daytime Programme for *Loose Women* and *The Masked Singer* in the Entertainment category.

The Judges' Award was presented to Anne Mensah, vice-president for original series at Netflix; the Outstanding Achievement Award to Russell T Davies; and the Special Award went to trade body Pact.

Twenty-eight awards, one Judges' Award and one Outstanding Achievement Award were presented at the ceremony, making 30 in total. Of the 218 awards jurors, 35% described their background as black, Asian or minority ethnic, and 56% were female. In 2020, there were 199 awards jurors, of whom 32% described their background as



Host Mishal Husain presented the RTS Television Journalism Awards

RTS Craft & Design Awards 2021

705 entries
83 nominees
124 jurors



Hosts Jonathan Ross and Charlene White presented the RTS Programme Awards and Craft & Design Awards, respectively

I May Destroy You,
RTS Award winner

black, Asian or minority ethnic, and 56% as female.

RTS Student Television Awards 2021

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

RTS Craft & Design Awards 2021

This year, the awards ceremony was held in person at the London Hilton, Park Lane, attracting an audience of 379. *ITV News* presenter Charlene White hosted the ceremony, which was sponsored by Apple TV+.

In 2020, the awards were held as an

online ceremony, which was watched by 1,406 people by the end of the year. In 2019, the ceremony was held at the London Hilton, Park Lane, in front of an audience of 443.

The BBC led the way with 11 wins, two of which were for Bad Wolf's hit drama *Industry* for HBO and BBC, which received awards for both Casting and Photography – Drama and Comedy. Channel 4 received seven awards, with Red Production Company's *It's a Sin* and Working Title's *We are Lady Parts* taking three wins each.

The Outstanding Achievement Award was presented to Sally Debonnaire, global director of production at ITV Studios,





The Masked Singer (above) won the Entertainment category at the RTS Programme Awards. Right: RTS Fellows Clive Myrie, Danielle Lux, Sally Joynson and John Whiston

while the RTS Special Award went to ITV for Lifted Entertainment's *I'm a Celebrity... Get Me Out of Here!*

Twenty-eight awards, one RTS Special Award and one Outstanding Contribution Award were presented at the ceremony, making 30 in total. Of the 124 awards jurors, 22% described their background as black, Asian or minority ethnic, and 51% were female. In 2020, there



were 122 awards jurors, of whom 22% described their background as black, Asian or minority ethnic, and 43% were female.

RTS Fellowships

The Society awarded six Fellowships this year, recognising the recipients' exceptional contributions to TV. They were presented to: Simon Heath, CEO of World Productions, which makes *Line of Duty*;

Danielle Lux, MD of CPL Productions, the maker of *Married at First Sight*; BBC journalist and new *Mastermind* host Clive Myrie; YouTube UK and Ireland MD Ben McOwen Wilson; Screen Yorkshire boss Sally Joynson; and John Whiston, MD of continuing drama at ITV.

The nations and regions



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

11 RTS CENTRES

The Society is proud of the work done by its network of volunteers across the UK and the Republic of Ireland. Its infrastructure of 15 centres continued to offer an impressive variety of events and awards ceremonies, despite the constraints of the Covid-19 pandemic.

All RTS national and local activities are aimed at advancing the understanding

The RTS West of England Awards were held at Bristol's Old Vic theatre

RTS CENTRES

Cymru/Wales

Chair: Edward Russell

Devon and Cornwall

Chair: Siobhan Robbie-James

East

Chair: Tony Campbell

Isle of Man

Chair: Jon Quayle

London

Chair: Phil Barnes

Midlands

Chair: Kully Khaila

North East and the Border

Chair: Will Nicholson

Northern Ireland

Chair: Fiona Campbell

North West

Chair: Cameron Roach

Republic of Ireland

Chair: Agnes Cogan

Scotland

Chair: Stephen O'Donnell

Southern

Chair: Stephanie Farmer

Thames Valley

Chair: Tim Marshall

West of England

Chair: Lynn Barlow

Yorkshire

Chair: Lisa Holdsworth

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



Channel 5's Ben Frow was presented with RTS Yorkshire's outstanding contribution award

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

Some 80 of the 138 events held by the Society in 2021 (105 of 185 in 2020 and 129 of 162 in 2019) were hosted by the regional centres, whose activities are described on pages 60 to 69 of this report.

The centres' Programme Awards are generally their largest and most prestigious events of the year. This year, the majority of these ceremonies were held online, only those towards the end of the year, when coronavirus restrictions were easing, were held in person. A few centres decided to postpone their awards until they could be held in person the following year.

In September at the Bristol Old Vic, West of England became the first RTS centre to host an in-person awards ceremony in 2021. It was attended by 320 people. The same month, Yorkshire held its Programme Awards at the Queens Hotel in Leeds, which were attended by 360 people. RTS North West's in-person Programme Awards



in November, attracted 525 guests to The Point in Old Trafford, Manchester.

RTS Republic of Ireland held its first professional awards this year. During a live online ceremony, comedian Dara Ó Briain received the Outstanding Contribution award. The online Midlands Television Awards were hosted by numerous TV stars, including Joe Lycett, Adil Ray, Clive Myrie and Sandi Toksvig.

The Society's Student Television Awards in the early months of the year had to be held online. Nevertheless, centres made a huge effort to produce innovative ceremonies to celebrate the talent of the student film-makers from their regions.

RTS London's Student Awards were held live with the nominated students joining virtually. Northern Ireland live-streamed its ceremony, which was hosted by UTV journalist Katie Andrews. *Granada Reports* presenters Elaine Willcox and Gamal Fahnbulleh hosted the

North West Student Awards, and *Channel 4 News* reporter Ayshah Tull, actor Julie Hesmondhalgh and *BBC Breakfast* hosts Dan Walker and Louise Minchin were just four of many TV figures who sent messages to the nominees.

Centres continued to host events aimed at students and young people. RTS Devon and Cornwall's Breaking into Media Festival saw the centre team up with four local universities to produce a series of masterclasses, including an interview with *ITV News* anchor Julie Etchingham. North East and the Border organised the "Futures 48 Challenge", in which aspiring programme-makers were given two days to create, shoot and edit a three-minute film. And West of England, in partnership with Bristol Unesco City of Film, hosted a student festival at M-Shed, attracting 200 students.

Many centre events showcased on- and off-screen talent. During the year,

The media zone at Cop 26, held in Glasgow

The Syndicate,
BBC, on location

London events featured: the stars of Sky One comedy series *Intelligence*, David Swimmer and Nick Mohammed; the creators of the *Deutschland* trilogy, Anna and Jorg Winger; and TV legend Esther Rantzen, who gave the centre's Christmas Lecture.

RTS East held an online “in conversation” event with documentary film-maker Geoffrey Smith, who has won Emmys for *Presumed Guilty* and *The English Surgeon*. Leading actors Sarah Parish and James Murray were interviewed by ITV News presenter Sangeeta Bahbra for a Southern event; while the late writer Kay Mellor and the cast of her returning BBC drama *The Syndicate* appeared at an RTS Yorkshire co-hosted event.

Centres also talked to the movers and shakers of the television industry, and addressed the defining issues it faces. RTS North East and the Border organised an interview, conducted by Sky News's

Gillian Joseph, with BBC director of nations Rhodri Talfan Davies. RTS Republic of Ireland Chair Agnes Cogan interviewed TG4 Ard-Stiúrthóir (Director-General) Alan Esslemont.

RTS Scotland examined how TV newsrooms north of the border have covered the fallout from Brexit, Black Lives Matter, Holyrood elections, Cop26 and the pandemic.

In November, in response to the

COP 26 UN Climate Change Conference in Glasgow, Wales and, jointly, London and Scotland, held events that examined how television production could become more sustainable.

Some centres – in particular, Thames Valley – put on a number of technology events, reflecting the Society's long-standing focus on broadcast engineering. RTS Isle of Man held a technical event exploring the move of local sport

specialist Greenlight Television into remote production.

The Society is grateful for the support its centres received from broadcasters, production companies and universities in their regions. It would also like to express its gratitude for the hard work of the centre Chairs who stepped down during the year: Rick Horne (Cornwall and Devon) and Richard Frediani (North West).





Membership & volunteers

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

12 RTS MEMBERSHIP

The Covid-19 pandemic and consequent lockdowns throughout 2021 had a significant impact on RTS membership, with numbers falling from 4,767 full members in 2020 to 4,035 in 2021. In 2019, there were 5,030 full members.

The number of new members joining

throughout the year was 332, 31 fewer than in 2020. The numerous lockdowns also had a noticeable effect on the numbers discontinuing their membership; 1,068 left during the year compared with 631 in 2020 and 754 in 2019. This increased the membership churn rate to 22.4% in 2021 (it was 12.5% the year before and 15.5% in 2019).

In contrast, RTS Student Membership rose for the second year in a row, this



The Union Club in London

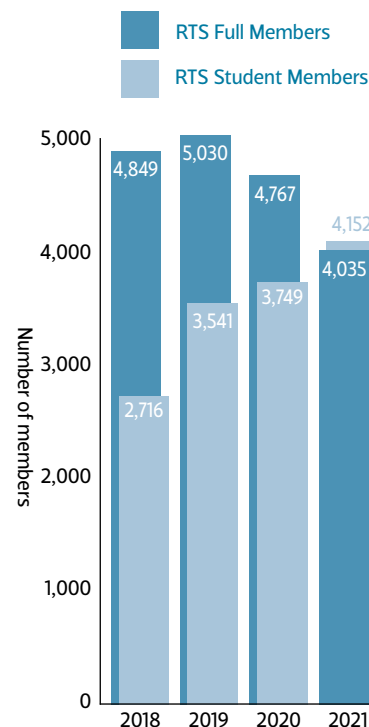
time by 403, from 3,749 to 4,152 (in 2019, there were 3,541 student members). This clearly demonstrates the Society's continued success in engaging with students and young people.

Member benefits were again expanded in the digital environment, with discounts on virtual passes for the Edinburgh International Television Festival and SMPTE conference, as well as the existing

discounts on subscriptions for *Broadcast* and C21.

Following the unfortunate closure of H Club London in 2020, the RTS was delighted to find a replacement club for RTS Members, who have been able to use the Union Club in Soho, London since January 2022. It joins The Square Club in Bristol as a major benefit for RTS Members.

RTS MEMBERSHIP



13 RTS RECOGNITION

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

14 RTS VOLUNTEERS

The success of the Society's activities is dependent on the expertise and dedication of its many volunteers who plan and deliver different aspects of its programme. These include not only the members of centre committees and national specialist committees, but awards jurors, contributors to *Television*, event speakers, panellists and producers. Details of volunteers were recorded for insurance and health and safety purposes in the course of the year.



Succession, Sky Atlantic

Financial support

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

15 PATRONS

The Society was thrilled to have had very positive patron engagement despite the impact of the pandemic. The RTS welcomed two International Patrons, Apple TV+ and Kinetic Content, and two Major Patrons, GB News and Korn Ferry.

A few patrons decided to discontinue their support – Avid, Gravity Media, IBM, Isle of Media, KPMG and Motion Content Group.

The RTS was also grateful for the sponsorship of the RTS Programme Awards by Audio Network, the RTS Student Television Awards by Kinetic Content and the RTS Craft & Design Awards by Apple TV+.

NFTS and IMG Studios sponsored the RTS Futures Virtual Careers Fair, while YouTube was the principal sponsor of the RTS Cambridge Convention, with the



Patrons Dinner
held at the
IET, London, in
November 2021

support of BBC Studios, Accenture, Korn Ferry, Pinewood TV Studios, NTT Data and Virgin Media O2.

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

16 FUNDRAISING ACTIVITIES

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

due to the coronavirus pandemic. RTS Enterprises Ltd held a number of awards and managed to hold the prestigious RTS Cambridge Convention in person – achieving a surplus. RTS (IBC) Ltd holds an 18% interest in the IBC conference and exhibition. IBC was cancelled due to Covid concerns in 2021.

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

The charity receives financial assistance for its work in the following ways:

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

No complaints about fundraising activities have been received in either this or the preceding year. However, if a

complaint were to be received, we would undertake to resolve it promptly and envisage that there would never be any need for any complaint to escalate to the stage of referral to the regulator.

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

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

17 IBC

The international broadcasting technology exhibition and conference, usually held in Amsterdam in September, was cancelled this year due to concerns for exhibitor and attendee safety, and its ability to deliver an event of the quality expected of IBC.



*Dickinson's
Real Deal,
ITV*

18 SUSTAINABILITY

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

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

RTS events also address sustainability in the TV industry. In March, an expert panel, chaired by environmental journalist Lucy Siegle asked: "Sustainable TV production: Myth or reality?". Later in the year, in the wake of the COP 26 UN Climate Change Conference in Glasgow, events were organised by the Wales Centre and, jointly, by the London and Scotland centres to turn the spotlight on how production could become more sustainable.

In addition, *Television* examined the progress being made by BBC Studios in reducing the environmental impact of its shows.

The Society gathered data from its London headquarters on electricity usage, waste, transport and used materials from 2019 (as the most recent example of a typical RTS year involving physical events and regular office use). Based on these, Bafta's Albert consultant calculated that HQ's annual emissions are just over 8 tonnes of Co2e, equivalent to powering an average UK house for two years.

The RTS offset 67.5 tonnes of Co2e from the 2021 Cambridge Convention through Carbon Footprint (projects included a deforestation reduction initiative in the Amazon and planting trees in the UK).

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Our people

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

19 GOVERNANCE

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

Attendance at Trustee meetings was as follows: Jane Turton (Chair), 4/4; Lynn Barlow, 4/4; Julian Bellamy, 2/4; Mike Green, 4/4; Yasmina Hadded, 2/4; David Lowen, 4/4; Jane Millichip, 4/4; Simon Pitts, 4/4; Sinéad Rocks, 2/2; Sarah Rose 4/4; and Rob Woodward, 2/4.

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

RuPaul's Drag Race UK, BBC Three





RTS ROYAL PATRON
HRH The Prince of Wales



RTS CHIEF EXECUTIVE

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



CHAIR OF RTS TRUSTEES

Jane Turton has been CEO of All3Media since 2015. Before joining All3Media in 2008 she was ITV's director of commercial and business affairs.



VICE-CHAIR OF RTS TRUSTEES

Simon Pitts has been CEO of STV since 2018. Previously, he was Managing Director of online, pay TV, interactive and technology at ITV.



RTS HONORARY SECRETARY

David Lowen is responsible for the Society's governance, honours and awards. He is director of RTS (IBC) Ltd and RTS Enterprises Ltd, and a former ITV programme-maker and executive.



RTS HONORARY TREASURER

Mike Green is a Fellow of the Institute of Chartered Accountants in England and Wales, and a former deputy group finance director of ITV.



RTS TRUSTEE

Lynn Barlow is Chair of RTS West of England and assistant vice-chancellor, creative and cultural industries engagement at the University of the West of England.



RTS TRUSTEE

Julian Bellamy has been Managing Director of ITV Studios since 2016. He is a former head of programming at Channel 4 and controller of BBC Three.



RTS TRUSTEE

Yasmina Hadded has been director of business affairs, original series, at Netflix since 2019 and was previously head of business affairs at Lookout Point.



RTS TRUSTEE

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



RTS TRUSTEE

Sarah Rose is chief operating and commercial officer, UK at ViacomCBS Networks International. She previously worked at Channel 4 and ITV.



RTS TRUSTEE

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

Introduction
and objectives

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20 DIVERSITY AND INCLUSION

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

The RTS bursary schemes seek to widen participation in the TV industry. All bursary scholars, who numbered more than 240 past and present by the end of the year, and who are recruited from across the country, are from lower-income backgrounds. More than 35% are from BAME (black, Asian or minority ethnic) backgrounds and 14% identify as having a disability.

Since 2020, the *Television* editorial team has ensured that 20% of the

magazine's features are written by people from a BAME background.

The RTS events team endeavours to make panels as representative as possible. Twenty-five per cent of speakers at September's Cambridge Convention were from BAME backgrounds or had a disability. Moreover, according to a post-Convention survey, the delegates' favourite session was "Twenty per cent", which investigated why disabled people are significantly under-represented in the TV industry.

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

RTS awards, which are decided by juries, are representative of a diverse country. For the RTS Programme Awards 2021, 35% of the jurors described their background as BAME and 56% were women.

Intergalactic, Sky

Who's who at the RTS

Royal Patron

HRH The Prince of Wales

Vice-Presidents

David Abraham

Dawn Airey

Sir David Attenborough OM CH

CVO CBE FRS

Baroness Floella Benjamin OBE

Mike Darcey

Greg Dyke

Lord Hall of Birkenhead

Lorraine Heggessey

Armando Iannucci OBE

Ian Jones

Baroness Lawrence of Clarendon OBE

David Lynn

Sir Trevor McDonald OBE

Ken MacQuarrie

Gavin Patterson

Trevor Phillips OBE

Stewart Purvis CBE

Sir Howard Stringer

Officers

Jane Turton, Chair of RTS Trustees

Simon Pitts, Vice-Chair of RTS Trustees

David Lowen, Honorary Secretary

Mike Green, Honorary Treasurer

Board of Trustees

Jane Turton (Chair)

Lynn Barlow

Julian Bellamy

Mike Green

Yasmina Hadded

David Lowen

Simon Pitts

Sinéad Rocks

Sarah Rose

Rob Woodward

Centres Council

Lynn Barlow, Chair, West of England Centre

Phil Barnes, Chair, London Centre

Fiona Campbell, Chair, Northern
Ireland Centre

Tony Campbell, Chair, East Centre

Agnes Cogan, Chair, Republic of
Ireland Centre

Stephanie Farmer, Chair, Southern Centre

Rick Horne, Chair, Devon and
Cornwall Centre

Kully Khaila, Chair, Midlands Centre

Tim Marshall, Chair, Thames Valley Centre

Will Nicholson, Chair, North East
and the Border Centre

Stephen O'Donnell, Chair, Scotland Centre

Jon Quayle, Chair, Isle of Man Centre

Cameron Roach, Chair, North West Centre

Edward Russell, Chair, Wales Centre

Fiona Thompson, Chair, Yorkshire Centre

Committee Chairs

Archives

Dale Grayson

Awards Policy and Fellowship

David Lowen

Craft & Design Awards

Anne Mensah

Diversity

Angela Ferreira

National Events

Heather Jones

Education

Graeme Thompson

Programme Awards

Kenton Allen

RTS Futures

Alex Wootten

RTS Technology Bursaries

Simon Pitts

Student Television Awards

Siobhan Greene

Television Journalism Awards

Simon Bucks

Head Office

Chief Executive Theresa Wise

PA to the CEO Emma Sherborne

Finance Director Andrea Elsworth

Financial Controller Zahid Javed

Finance Manager Angela Sacre

Finance Assistant Liston Rodrigues

Corporate Development Manager Kasia Moleda

Head of Education Emma Nicholson

RTS Bursary Consultant Anne Dawson

Bursary and Centres Manager Megan Fellows

Events

Head of Events Jo Sampson

Events Manager Kirsty Whittaker

Events Co-ordinator Jemima Debenham

Membership

Head of Membership Lewis Butcher

Membership Co-ordinator Ruqiya Ali

Publications

Editor, Television Steve Clarke

News Editor, Television Matthew Bell

Production and Design, Television Gordon Jamieson

Editorial Adviser Sue Robertson

Digital Team

Digital Editor Kate Holman

Deputy Digital Editor Imani Cottrell

Online Journalist and Production Co-ordinator

Harry Bennett

Online Journalist and Social Media Co-ordinator

Caitlin Danaher

National events

The RTS organised 59 national public events in 2021 and a further 80 through its local centres

January

- 5 January** RTS lunchtime event: *Rob & Romesh Vs*
- 11 January** RTS lunchtime event: *Breeders*: In conversation with Simon Blackwell, Martin Freeman and Daisy Haggard
- 12 January** RTS lunchtime event: *The Mallorca Files* preview and Q&A
- 19 January** In conversation with Asa Butterfield
- 20 January** *Back* preview and Q&A
- 25 January** RTS early-evening event: In conversation with Zai Bennett

February

- 2 February** RTS Futures Virtual Careers Fair 2021:
 - Get ready for your first job in TV with Jude Winstanley
 - NFTS directing and producing TV entertainment: Q&A with David Croft
 - Making the local news
 - How we got into TV: An introduction to access schemes
- 3 February** RTS Futures Virtual Careers Fair 2021:
 - What is TV production development?
 - *Silent Witness* masterclass
 - Working in broadcast media technology (hosted by Women in Broadcast)



Sky's *Rob and Romesh Vs*

22 February RTS Futures: All about TV casting

24 February RTS Television Journalism Awards 2021

March

- 1 March** RTS Futures: Interview techniques workshop
- 2 March** RTS Programme Awards 2021 Nominations Breakfast
- 2 March** RTS lunchtime event: Sustainable TV production – myth or reality?
- 4 March** RTS lunchtime event: In conversation with Kate Ward
- 11 March** RTS lunchtime event: YouTube Originals: How an ecosystem of content creators and audience trends inspire the commissioning strategy
- 16 March** RTS Programme Awards 2021
- 18 March** RTS lunchtime event: *Monkey: 21* in 2021
- 22 March** RTS lunchtime event: Comfort and challenge: Celebrating 10 years of *Call The Midwife*
- 24 March** RTS lunchtime event: *The Crown*: Deconstructing the fairytale
- 25 March** RTS lunchtime event: *Frank of Ireland* preview and Q&A
- 29 March** RTS lunchtime event: In conversation with Daisy Edgar-Jones and Paul Mescal
- 31 March** RTS lunchtime event: The streamers and the UK production ecology



An RTS Futures event in May investigated the making of BBC Three's Leigh-Anne: Race, Pop & Power

April

20 April RTS lunchtime event: Hidden figures: Understanding TV audiences in the on-demand age

23 April RTS Futures: How to become a presenter with Sabrina Grant

26 April RTS lunchtime event: Small beer or big deal – Should we still care about PSB?

28 April RTS lunchtime event: *Danny Boy* preview and Q&A

May

17 May RTS lunchtime event: *Baptiste* preview and Q&A

18 May RTS Futures: *It's a Sin* masterclass

21 May RTS Futures: BBC's Leigh-Anne: *Race, Pop & Power*

26 May RTS lunchtime event: *The Beast Must Die* preview and Q&A

June

3 June RTS lunchtime event: In conversation with Rhodri Talfan Davies

23 June RTS Futures: Boss your life today with Pamela Bisson

25 June RTS Student Television Awards 2021

28 June RTS lunchtime event: TV's production revolution: The rise and rise of virtual production

July

26 July RTS lunchtime event: *King Gary* preview and Q&A

27 July RTS lunchtime event: I can see your next smash hit: Korea's Saturday-night success story

August

3 August RTS lunchtime event: *I Am Victoria*

19 August RTS lunchtime event: Levelling up: How much could privatisation change Channel 4's remit?

24 August RTS lunchtime event: *Back to Life*

September

7 September RTS Futures: From social media to TV Screens

15-16 September RTS Cambridge Convention 2021

21 September RTS lunchtime event: Why we love true crime on television

22 September RTS Futures: Writer/producer/director: Building a career as a 'slashie'

29 September RTS lunchtime event: *28 Up: Millennium Generation*

October

19 October – An evening with Al Murray and friends to celebrate the launch of *Why Do the Brits Win Every War?*

26 October RTS Futures: *Married at First Sight UK*: Behind the scenes

27 October RTS lunchtime event: *Showtrial* preview

November

3-4 November RTS Student Masterclasses

3 November Patron Dinner

8 November RTS Futures: 4Stories/On the Edge: Championing new writing and directing talent

17 November RTS early-evening event: Television and the arts: Are we living through a golden age of arts on TV?

16 November RTS Futures: Taking the work out of networking

22 November RTS Craft & Design Awards 2021

25 November RTS Futures: Boss your life masterclass with Pamela Bisson

29 November RTS early-evening event: Paywalls and PSBs – A new dawn for sport on TV?

30 November RTS Futures: Everything you need to know about documentary-making

December

2 December Screw Screening and Q&A

9 December RTS Futures: Boss your life masterclass with Pamela Bisson

15 December Steve Hewlett Memorial Lecture: Peter Taylor OBE

30 December *Four Lives* preview

Centre reports

The RTS in the nations and regions

CYMRU WALES

In 2021, the centre held four events, compared with six in 2020 and 10 in 2019.

Covid-19 restrictions forced the centre to delay, until 2022, its planned technology event, which would have shone a light on the new BBC premises at Central Square in Cardiff.

In June, two online events during the Euros, one in English, one in Welsh, examined the jobs of football commentators and reporters, with contributors from Sky, S4C and BBC Wales. “The evolution of the football reporter” was part of “Expo'r Wal Goch” (“The Red Wall Expo”), an online

festival exploring Welsh football’s social, cultural and political impact.

In November, off the back of the COP 26 UN Climate Change Conference in Glasgow, Cymru Wales hosted “Cop a load of this”, which examined sustainable production and on-screen recognition of the environmental crisis. The panel included the first two winners of the Edinburgh TV Festival Green Award. Roger Williams’s bilingual cop series *Bang* won the inaugural award in 2020, while Sky Sports, represented on the panel by its manager for responsible production, Jo Finon, won this year.

In the same month, the centre had a presence at Careers Wales’ Creative Pathways event. Edward Russell, Chair

Bang, S4C



DEVON AND CORNWALL

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

The year began with Plymouth College of Art and Falmouth University students sharing the prizes at the centre's online Student Awards in April. This was followed in late May by another online session, "Devon and Cornwall: A TV success story", which looked at why the two counties have become such popular filming locations.

In September, Devon and Cornwall celebrated the talent in its region, joining West of England for their awards.

The Breaking into Media Festival ran



Cornwall and Devon Walks
with Julia Bradbury, ITV

over four consecutive Wednesdays in November, and saw the centre team up with four universities (Plymouth, Plymouth College of Arts, Plymouth Marjon and Falmouth) to produce a series of masterclasses.

The University of Plymouth kicked off the festival with Marjon hosting an interview with *ITV News* anchor Julie Etchingham, while Falmouth welcomed *His Dark Materials* production designer Joel Collins and Plymouth College of Art heard from production designer Will Hughes-Jones and standby art director Dave Crewdson, both of whom worked on *Bridgerton*.

Long-serving committee member Siobhan Robbie-James became the new Chair of the region, with previous Chair Rick Horne becoming Vice-Chair. Siobhan Robbie-James

EAST

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

In April, the centre held its Student Awards in conjunction with RTS Midlands.

In November, it held an online event with Emmy-winning documentary filmmaker Geoffrey Smith, who discussed his career in the company of TV producer and lecturer Hans Petch. Smith's Emmys were awarded for *Presumed Guilty*, an exposé of Mexico's judicial system, and *The English Surgeon*, which follows a neurosurgeon working in Ukraine's Soviet-era hospitals.

Tony Campbell, Chair

ISLE OF MAN

The centre ran three events in both 2021 and 2020, the same number as in its first full year of operation, 2019.

In March, the centre held a technical event with Greenlight Television, “The changing face of live sports production”, which explored the local production company’s move into remote production.

The following month, RTS Isle of Man followed up on its very first online event at the beginning of the pandemic in 2020, with “The new news: One year on”. This lively debate on how the pandemic was covered on the island proved very popular.

In late September, the centre examined how the media covered the general election to the House of Keys, the parliamentary equivalent of the House of Commons, held earlier that month.

The centre also attended the Isle of Man careers fair for school children, run by the Department of Education.

Jon Quayle, Chair



London Centre
production focus: BBC
One's Small Axe

LONDON

RTS London produced an impressive depth and breadth of events in 2021; there were 18 events in total, three of which were collaborations with other RTS centres. In 2020, it hosted 17 events, as well as helping (with RTS Yorkshire) to

organise two outings for the RTS Nations and Regions Quiz. The centre held 13 events in 2019.

The year’s events all took place online, starting in January with “Get the intel on *Intelligence*”, in which the stars of the returning Sky One comedy series *Intelligence*, David Swimmer and Nick Mohammed, were in conversation with Boyd Hilton. In “Law and ordered”, the

centre looked at how legal and commercial teams have responded to Covid-19.

In February, “Too Much TV!” saw an eclectic panel discuss how viewers can discover and navigate television’s new world. “TikTok Famous” offered a master-class from TikTok executives, as well as digital producers at ITV and the BBC.

In March, “*Deutschland 89: Behind the wall*” heard from the creators of the *Deutschland* trilogy Anna and Jorg Winger. The RTS London Student TV Awards, held the same month were live streamed, with the student nominees and jury chairs joining virtually. The host was Britain’s first *RuPaul’s Drag Race UK* superstar, The Vivienne. “Full stream ahead” asked whether streaming was coming to the rescue of the creative industries.

In May, the first of a series of production focuses joined the stellar production team behind Steve McQueen’s BBC One series *Small Axe*.

In July, the centre looked back at the TV coverage of the London 1948 Olympics in the company of Norman Green. Later that month, the creative team behind the reboot of *Spitting Image* discussed the challenges of updating a British classic for modern, global audiences.

The following month, the centre held



The stars of Sky's
Intelligence were
debriefed during
a London event

a production focus on *Children of 9/11*, a moving documentary from Arrow Pictures marking the 20th anniversary of the terrorist attack on the US.

In October, the centre hosted an exclusive preview and Q&A for new Walter Presents drama *Witch Hunt*, in which co-creators Anna Bache-Wiig and Siv Rajendram Eliassen were joined by lead actress Ingrid Bolsø Berdal. The same month, “Neurodiversity and mentally healthy productions” was co-produced by one of the centre’s newest committee

members and RTS bursary scholar, Amber Fisher. “Kids, Covid and content”, a co-production with the Children’s Media Foundation, examined how children’s broadcasters, producers, digital providers and online creators responded to the pandemic.

RTS London and Scotland came together in November to present “Behind the scenes: Sustainability and TV”, a virtual panel discussion on the growing importance of sustainability.

In December, the RTS London

Christmas Lecture was given by TV legend Esther Rantzen.

During the year, London also helped to organise two centre quizzes: “The RTS big telly quiz” and “The RTS big Christmas telly quiz”.

Phil Barnes, Chair

MIDLANDS

The centre put on six events, including two online award ceremonies, this year, compared with 14 in 2019.

Lidia Bieniarz’s *A Film About My Dad* was a double winner at the RTS Midlands Student TV Awards in April. The Anglia Ruskin University student took the Sir Lenny Henry Award for outstanding work and the Short Form prize.

The RTS Midlands Television Awards were celebrated in early December, and hosted by a roster of TV stars including Joe Lycett, Adil Ray, Clive Myrie and Sandi Toksvig. BBC One lockdown drama *Staged*, which starred David Tennant and Michael Sheen as bickering actors, landed a hat-trick of wins, including a new prize, the Committee Award for Innovation During Lockdown.

At the end of the year, the committee started to plan for a busy 2022. A number of events, including a masterclass on television archives and a session on preventing workplace bullying, were scheduled for the early part of the year.

Kully Khaila

NORTHERN IRELAND

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

In February, as part of the Digital Cities Virtual event run by the BBC Academy, BBC Scotland's new boss, Steve Carson – a former Chair of RTS Northern Ireland – looked back over his TV career in the company of Scott Duffield, Chair of RTS Futures Northern Ireland.

The following month, the centre live-streamed its Student Television Awards, which were hosted by UTV journalist Katie Andrews.

Three events were held in June. “Getting ahead: Making your own luck” and “Getting ahead: Making your mark”, featured Stellify Media director of operations Vikkie Taggart and leadership communications coach Sheila Robinson. “2021 and beyond: Next steps for production” highlighted that Northern Ireland was open again for making TV and film.

In November, BBC Three's head of creative design, Pascual Diaz, discussed



his work on shows such as *Normal People* and *RuPaul's Drag Race UK* with students at Belfast Metropolitan College.

The Coleraine-born actor and *Game of Thrones* star Michelle Fairley was awarded the Brian Waddell Award for her outstanding contribution to the broadcast industry at the RTS Northern Ireland Television Awards in November.

Fiona Campbell, Chair

RTS event
speaker Rhodri
Talfan Davies,
BBC director
of nations

NORTH EAST AND THE BORDER

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

In May, “Covid: Creativity in a crisis” explored how teams kept dramas and soaps such as *Vera* and *Emmerdale* in production during lockdown. The same month, University of Sunderland students took home three prizes at the RTS North East and the Border Student Television Awards. Newcastle University and Tees-side University won the other two awards.

The following month, the centre's Chris Jackson organised a revealing interview, conducted by Sky News's Gillian Joseph, in which the new BBC director of nations Rhodri Talfan Davies explained how the broadcaster's “Across the UK” strategy will work in practice.

The centre's “Futures 48 Challenge” took place in August for the second year running, challenging aspiring programme-makers to create, shoot and edit a three-minute film in just two days. Will Nicholson, Chair

NORTH WEST

The centre held two award ceremonies in 2021. During 2020, the centre held four physical and five online events, making nine in total. In 2019, it put on 14 events.

Activity during the year was focused on the awards, which, because of the pandemic, encompassed work from the region across 2020 and 2021.

In May, *Granada Reports* presenters Elaine Willcox and Gamal Fahnbulleh hosted the RTS North West Student Television Awards from their studio. *Channel 4 News* reporter Ayshah Tull, actor Julie Hesmondhalgh and *BBC Breakfast* hosts Dan Walker and Louise Minchin were just four of many TV figures who sent messages of support and tips to the student nominees.

RTS North West welcomed new Chair Cameron Roach in September 2021. He worked alongside former Chair Cat Lewis, events producer Mercedes Crescenti and Chair of judges Jim Hancock to deliver an in-person Programme Awards in

November, which attracted 525 guests to The Point in Old Trafford, Manchester.

The pen of Jimmy McGovern was responsible for three of the big winners, with the Liverpool-born author taking the Script Writer award for his BBC One prison drama *Time* while its star, Sean Bean, picked up the Performance in a Drama prize. McGovern's drama *Anthony*, made by LA Productions for BBC One, which tells the story of a racist murder of a teenager and the life he could have lived, secured the Single Drama award.

With a refreshed committee, the centre is planning eight events in 2022, including the two awards ceremonies. Cameron Roach, Chair

REPUBLIC OF IRELAND

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

In January, an expert panel assembled for "What Ireland is watching" agreed that



RTS North West
award winner
Time, BBC One

audiences for linear programming were holding up well in the face of the growth in streaming during the pandemic.

In March, The National Film School at IADT made a clean sweep of the prizes at the 15th RTS Republic of Ireland Student Television Awards.

Later that month, RTS Republic of Ireland held its first professional awards.

Production focus: *Guilt*, BBC Scotland

Normal People was among the headline winners, which also included Dara Ó Briain, who received the BAI Outstanding Contribution Award, *Dancing with the Stars* and David Brophy's *Unsung Heroes*.

In October, the lead director of eight-part RTÉ drama *Kin*, Diarmuid Goggins, spoke about his work on the US-Irish co-production, which follows the fortunes of a fictional Dublin crime family waging a bloody gangland war.

The following month, TG4 Ard-Stiúrthóir (Director-General) Alan Esslemont was in conversation with RTS Republic of Ireland Chair Agnes Cogan. He warned that the growth in global streaming “means the Irish-language media, already marginal, risks irrelevance if it is not resourced properly in the coming years”.

Aidan Maguire, a founding member of the centre and a former Vice-Chair, retired from the committee in the summer. Since the very beginning, Aidan has made a major contribution to the smooth and efficient running of events. He will be sorely missed.

Agnes Cogan, Chair

SCOTLAND

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

At the RTS Scotland Student Television Awards in May, Glasgow Clyde College, City of Glasgow College and the Royal Conservatoire of Scotland shared the spoils at a ceremony hosted by STV reporter Laura Boyd.

The following month, “The future of off-screen production diversity in Scotland” demonstrated there is no shortage of diverse television and film talent north of the border.

In October, a live streaming workshop featured product specialist Kriss Hampton-Joyce from cinema and broadcast distributor Holdan, who explained how remote production has become easier over the past couple of years.

November was a busy month for the centre. First, the centre held a production focus on the stylish and twisty BBC

Scotland show, *Guilt*, which featured writer Neil Forsyth and producer Eric Coulter among the panellists. With production managers in such short supply across the industry, “TV production management: The unsung heroes of TV production” proved a timely event.

Next, the centre linked up with RTS London to produce the panel event, “Behind the scenes: Sustainability and TV”, the week after the Cop26 climate summit ended in Glasgow. Finally, “Two years that shook the news” examined how Scottish TV newsrooms have covered the fallout from Brexit, Black Lives Matter, Holyrood elections, Cop26 and the pandemic.

After a Covid-enforced break, the RTS Scotland Television Awards were set to take place in early 2022.

Stephen O'Donnell, Chair

SOUTHERN

The centre held three events this year. There were five events in both 2020 and 2019.

In March, RTS Southern hosted “In conversation with Sarah Parish and James Murray”, which featured the two well-known actors (and married couple) discussing their careers in the company of *ITV News* presenter Sangeeta Bahbra. Recently, the couple worked together on ITV cop show *McDonald & Dodds* and Parish starred in another ITV cop series, *Bancroft*.

The following month, the centre put on its Professional and Student Awards, hosted by TV legend Fred Dinenage from ITV Meridian and the BBC's Anjana Gadgil. Celebrities featured at the online ceremony included Gloria Hunniford, Clare Balding and Dan Snow.

At the awards, a CITV revival of much-loved children's TV show *How* – which Dinenage has presented for many years – won the Factual Entertainment category.

Stephanie Farmer, Chair



RTS Southern
award winner,
How, CITV

THAMES VALLEY

During the year, the centre held seven events (there were 12 in 2020 and five in 2019).

The centre's year started in January with “As time goes by”, a webinar on a new approach to precision time protocol in the emerging broadcast networks. Later that month, in “Working in media technology”, the centre examined the disturbing lack of women working in broadcast technology.

In February, RTS Thames Valley hosted “The news will never be the same again”, which explored the impact of disruptive innovation on the gathering and presentation of news.

The following month, the centre discussed artificial intelligence and machine learning in the creative media at “Robots and running orders”.

In May, “TV advertising: Then and now” revealed how television advertising is becoming ever more targeted and intelligent.

The following month, “From idea to

screen”, in collaboration with The Production Guild of Great Britain, featured a panel, representing different disciplines in the production process, which discussed how to surmount all the obstacles and get a programme made.

The centre’s final webinar of the year in December saw Tony Orme explore the growing use of machine learning in television.

Tim Marshall, Chair

WEST OF ENGLAND

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

In July, the centre, in partnership with Invest Bristol and Bath, hosted “Booming Bristol: How do we build on the success of our world-class content-makers?” Television has never had it so good in Bristol, with indies and talent flocking to the city to meet the demands of soaring production.

In September, the centre welcomed Society CEO Theresa Wise to Bristol to

deliver a “distinguished address” at the University of the West of England.

The same month, West of England was the first RTS centre to host an in-person awards ceremony in 2021. The RTS West of England Awards, in association with Evolutions Bristol, took place at Bristol Old Vic and attracted an audience of 320. They were hosted by children’s TV presenters Andy Day and Naomi Wilkinson.

At the end of October, the Watershed in Bristol hosted an “in conversation” session with Poppy Dixon, Sky’s director of documentaries and factual commissioning editor Hayley Reynolds. In a wide-ranging discussion, hosted by True to Nature founder Wendy Darke, the duo talked about creating “content worth paying for”.

The following month, in partnership with Bristol Unesco City of Film, the centre hosted a student festival at M-Shed. Sixteen indies joined 200 students to talk about the business, network and listen to short talks.

In December, The RTS centre hosted an event with Go See TV on the future of television at Bristol’s Watershed.

Lynn Barlow, Chair

BBC One’s *Outlaws* was shot in Bristol



YORKSHIRE

The centre held five events this year. It put on 12 in 2020 and eight in 2019.

The year began with “Protecting Yorkshire’s TV heritage”, a joint RTS Yorkshire/ RTS Archives Group event. At the event, the panel revealed that footage from a 1989 episode of *Bullseye* – sourced from the ITV Archive in Leeds – had been used for a key sequence in *The Pembrokeshire Murders*.

The same month, a Yorkshire Talk, “Carry on restoring”, which featured James Macmillan from ITV Content Delivery, explained how 1968 comedy classic *Carry On Up the Khyber* was restored for BritBox.

In March, the spotlight fell on *The Syndicate*, Kay Mellor’s drama about lottery winners, which returned to BBC One six years after the third series – with a new cast of characters, this time working at a Yorkshire kennels. Mellor and key cast members were interviewed by TV presenter Michelle Ackerley at a BBC event, co-streamed by RTS Yorkshire and Screen Yorkshire.



Series producer James Knight explained how the four-part Wise Owl Films series *Yorkshire Firefighters* was developed and filmed at the latest RTS Yorkshire Talk, shortly before it began its run on BBC Two in late July.

RTS Yorkshire held its Programme Awards in late September at the Queens Hotel in Leeds, its first public event in two years. *This Week on the Farm* presenter Helen Skelton hosted the ceremony, which was attended by 360 people. BBC Three series *My Left Nut*, made by Kay

Mellor’s company, Rollem Productions, scored a hat trick of prizes, winning the prestigious Drama, Writer and Actor categories.

In November, the centre sponsored a session by BBC Breakfast staff Claire Ryan, Sally Nugent and Richard Frediani at Leeds Trinity University’s Journalism and Media Week.

Fiona Thompson, Chair

RTS Yorkshire Programme Awards
winner of the Independent Spirit
Award, Candour Productions

Part Two

Governance and finance

1 Structure, governance and management

Constitution

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

Organisational structure

The Society is UK-based, with its head office in London. It has centres in East, Isle of Man, Devon and Cornwall, London, Midlands, North East and the Border, North West, Northern Ireland, Republic of Ireland, Scotland, Southern Counties, Thames Valley, Wales, West of England and Yorkshire.

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

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

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

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

Selection of trustees

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

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

Induction of new trustees

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

Most new trustees are already aware of the Society and its role as a charity in promoting the art and science of

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

Royal Patron and Vice-Presidents

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

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

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

Pay policy for senior staff

The directors consider the Board of Directors, who are the Society's Trustees, and the Chief Executive, Theresa Wise, comprise the key management personnel of

the Charity who are responsible for the running and operation of the Society on a day-to-day basis. All Trustees give of their time freely and no Trustee received any remuneration during the year. Details of Trustees' expenses are disclosed in note 11 to the accounts.

The Chief Executive's total remuneration consists of a fixed element (which is reviewed annually) and a performance-related element. The fixed element for 2021 was £175,000 (2020: £175,000) and the performance-related element remained up to one-seventh of salary (a maximum of £25,000).

The bonus objectives are reviewed annually to provide stretching targets that contribute to the achievement of the Society's strategic objectives. In 2021, the financial targets were not achieved due the effect of Covid-19 on the Society's activities. The non-financial targets were achieved and the bonus award as a percentage of salary in 2021 was 7.9% (2020: nil%).

Risk management

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

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

Key risks, controls and mitigations are summarised below:

Risk	Control and mitigation
Loss of income from Patrons	<ul style="list-style-type: none"> Account management of Patron relationships Patrons represented on Board CEO has a remit to address stakeholder expectations Addition of new Patrons Alternative events and methods of communication to engage Patrons during pandemic
Loss of income from conferences and events	<ul style="list-style-type: none"> Strong methodology for programme development and marketing Sponsor and Society responsibilities clearly defined Society retains editorial control Ensure maximum coverage for sponsor when events are adapted online
Loss of income from IBC	<ul style="list-style-type: none"> Representation on IBC Board Regular updates on progress towards a 2022 event Focus on core business IBC management present annually to Trustees
Economic impact on media industry revenues, particularly in light of Covid-19	<ul style="list-style-type: none"> Reserves position Coronavirus Business Interruption Loan drawn down in 2021 Society now represents a broader section of the industry Strategic review took place in 2021
Data protection and cyber security	<ul style="list-style-type: none"> No customer financial details are held on RTS databases IT security audits GDPR controls and training
Awards quality control	<ul style="list-style-type: none"> Use of mature third-party software Well-managed and high-calibre jury system Data entry and voting double checked Jury guidelines regularly reviewed

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

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

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

2 Objectives and activities

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

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

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

Activities 2021

The coronavirus pandemic continued to prevent in-person events for the first three quarters of 2021.

There was a vibrant programme of

virtual events produced to fulfil the Society's strategic and charitable objects, many attracting larger audiences online than had been customary for a physical event. Some of the most significant events are detailed in other parts of this report. The Society is fortunate to be able to call on leading specialists from the television community and allied fields to work together on planning and delivering its programme, all of whom adapted enthusiastically to remote delivery.

In the fourth quarter, the Society was able to host a successful RTS Cambridge Convention, RTS Craft & Design Awards and several other in-person events.

The suspension of exhibitions and conferences worldwide led to the cancellation of IBC in December 2021.

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

3 Financial review

Reserves policy

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

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

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

may impact on one of our major sources of revenue.

The future of events-based businesses is uncertain in the current environment and this will also impact the Society's revenues.

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

The Board of Trustees consider that an appropriate minimum level of free reserves to provide short-term financial resilience is 12 months' average expenditure of the Society excluding subsidiaries – equivalent to £2.3m (2020: £2.4m) at current levels.

In order to support the Society's current plans, future objectives and development, the Board of Trustees has also set a maximum level of free reserves to be held representing four years' average annual expenditure of the Society excluding subsidiaries. Based on the

results for the two years to 31 December 2021, the Society's reserves policy would stipulate a maximum amount of free reserves of no more than £9.2m (2020: £9.6m).

The level of free reserves as at 31 December 2021 was £7.2m and it is the Board of Trustees' anticipation that free reserves may reduce in the short term as the effects of Covid-19 continue to be felt and in the coming years as our strategic plan beds in.

In 2018, in recognition of the Society's commitments to its current cohorts of bursary recipients, a new fund which now stands at £190,000 (2020: £159,000) was designated from general reserves to provide for amounts promised under the bursary schemes. This fund is called the "Bursary Fund" and will be maintained at the level of the Society's current bursary obligations.

In 2021 a new designated fund, called the IT fund, was created to fund a forthcoming management system upgrade. This fund currently stands at £75,000 (2020: £nil).

The Board of Trustees reviews the reserves policy and the level of reserves at least once a year in the light of current

and anticipated levels of income and of the Society's planned activities

Funding sources

The principal funding sources during the year were patron donations, membership fees and investment income. The profits from the charity's subsidiaries were significantly reduced due to restrictions placed on trading by the Covid pandemic.

The charity's wholly owned subsidiaries, RTS Enterprises Ltd and RTS (IBC) Ltd, gifted profits of £159,188 (2020: £7,538) and £nil (2020: £333) respectively. The funds gifted are used by the charity to meet its charitable expenditure. The Trustees anticipate that the performance of both subsidiaries will return to normal levels over time when current restrictions are lifted.

Voluntary income remains an invaluable source of income for the charity. During the year, income from Patrons was £616,335 (2020: £456,475).

During the prior year, the Society agreed a loan, under the Coronavirus Business Interruption Loan Scheme, with its bankers, which was drawn down in the second half of 2021. The Society has provided security against this loan in the

form of a fixed and floating charge over all of its assets.

Investment powers, policy and performance

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

In line with the Society's investment policy the Trustees have appointed an investment manager to ensure a reasonable return is generated on free reserves, allied to an acceptable appetite for risk bearing in mind liquidity considerations. The Trustees have not invested further funds with the investment manager in 2021 (2020: £nil). Investment income of £154,300 was earned in the year (2020: 164,633). The fair value of the fund at 31 December 2021 was £5,795,296 (2020: £5,405,053), which is a surplus over cost of £1,381,261 (2020: £1,022,109).

As at the year-end, the group had cash balances of £2,513,991 (2020: £2,411,455) of which £2,461,120 (2020: £2,349,427) was held on deposit, generating interest income of £251 (2020: £3,141) over the course of the year.

In the consolidated statement of

financial position an investment of £54,000 (2020: £54,000) is shown representing an 18% interest in the International Broadcasting Convention. This investment generated a surplus of £750 (2020: £4,427) during the year, which is included in funding sources above, and the Board of Trustees anticipates the return on this investment to increase once exhibitions recommence.

4 Plans for future periods

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

- Growing the bursary schemes
- Growing the membership base
- Supporting and encouraging the regional and national centre activities
- Consolidating and optimising the organisation.
- A strategic review to identify growth initiatives over the next five to seven years was undertaken by the executive team. This completes in 2022.

5 Administrative details

Patron

HRH The Prince of Wales

Vice Presidents

David Abraham

Dawn Airey

Sir David Attenborough OM CH CVG CBE FRS

Baroness Floella Benjamin OBE

Mike Darcey

Greg Dyke

Lord Hall of Birkenhead

Lorraine Heggeseey

Armando Iannucci OBE

Ian Jones

Baroness Lawrence of Clarendon OBE

David Lynn

Sir Trevor McDonald OBE

Ken MacQuarrie

Gavin Patterson

Trevor Phillips OBE

Stewart Purvis CBE

Sir Howard Stringer

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

Chair of the Board of Trustees

Jane Turton

Vice-Chair of the Board of Trustees

Simon Pitts

Honorary Secretary

David Lowen

Honorary Treasurer

Mike Green

Board of Trustees

Lynn Barlow

Julian Bellamy

Mike Green

Yasmina Hadded

David Lowen

Jane Millichip (resigned 20 July 2022)

Simon Pitts

Sinéad Rocks (appointed 29 June 2021)

Sarah Rose

Jane Turton

Rob Woodward

Chief Executive

Theresa Wise

Standing Committees of the Board of Trustees

Audit Committee

Jane Millichip (Chair, resigned 20 July 2022)

Lynn Barlow

Mike Green

Yasmina Hadded

Remuneration Committee

Simon Pitts (Chair)

Mike Green

David Lowen

Sarah Rose

Charity number

313728

Company number

00249462

Registered office

3 Dorset Rise, London EC4Y 8EN

Bankers

 National Westminster Bank PLC

PO Box 11302, 332 High Holborn,

London WC1V 7PD

Auditor

Haysmacintyre LLP

10 Queen Street Place, London, EC4R 1AG

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

Statement of Trustees' responsibilities for the year ended 31 December 2021

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

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

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

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

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

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

Disclosure of information to auditor

In so far as the Trustees are aware:

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

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

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



VJ Turton, Trustee Dated 25 August 2022

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

Opinion

We have audited the accounts of Royal Television Society (the “parent charitable company”) and its subsidiaries (the “group”) for the year ended 31 December 2021 which comprise the Group Statement of Financial Activities, the Group and Parent Charitable Company Statement of Financial Position, the Group Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 “The Financial Reporting Standard applicable in the UK and Republic of Ireland” (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the group's and the parent charitable company's affairs as at 31 December 2021 and of the group's income and application of income, including its

income and expenditure for the year then ended;

- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- Have been prepared in accordance with the requirements of the Companies Act 2006 and the Charities Act 2011.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- The information given in the Trustees report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The Trustees report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

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

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 and the Charities Act 2011 requires us to report to you if, in our opinion:

- Adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- The parent charitable company's financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of Trustees' remuneration specified by law are not made; or
- We have not received all the information and explanations we require for our audit; or
- The Trustees were not entitled to prepare the financial statements in accordance with the small companies

regime and take advantage of the small companies exemption in preparing the directors' report and from the requirement to prepare a strategic report.

Responsibilities of Trustees

As explained more fully in the statement of Trustees responsibilities set out on page 76, the Trustees, who are also the directors of the charity for the purpose of company law, are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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

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

Explanation as to what extent the audit was considered capable of detecting irregularities, including fraud

Based on our understanding of the group and parent charitable company and industry, we identified that the principal risks of non-compliance with laws and regulations related to regulatory requirements for the group and parent charitable company and trade regulations, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Companies Act 2006, income tax and sales tax.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls), and determined that the principal risks were related to posting inappropriate

journal entries to revenue and management bias in accounting estimates. Audit procedures performed by the engagement team included:

- Inspecting correspondence with tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Evaluating management's controls designed to prevent and detect irregularities;
- Identifying and testing accounting journal entries, in particular those journal entries which exhibited the characteristics we had identified as possible indicators of irregularities; and
- Challenging assumptions and judgments made by management in their critical accounting estimates.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement

in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

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

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we

might state to the charitable company's Trustees, as a body, those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to any-one other than the charitable company's Trustees and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Jane Askew (Senior Statutory Auditor)
For and on behalf of Haysmacintyre LLP
Statutory Auditors

10 Queen Street Place
London EC4AR 1AG

Dated 25 August 2022

Consolidated statement of financial activities for the year ended 31 December 2021

Incorporating an income and expenditure account

	Notes	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Total 2020 £
Income from:					
Donations and legacies	3	710,470	245	710,715	515,486
Charitable activities	4	468,222	1,455	469,677	461,928
Other trading activities	5	961,855	–	961,855	444,445
Investments	6	150,143	4,157	154,300	164,633
Total income		<u>2,290,690</u>	<u>5,857</u>	<u>2,296,547</u>	<u>1,586,492</u>
Expenditure on:					
Raising funds	8	1,161,661	–	1,161,661	835,954
Charitable activities	9	1,606,791	12,965	1,619,756	1,646,708
Total expenditure		<u>2,768,452</u>	<u>12,965</u>	<u>2,781,417</u>	<u>2,482,662</u>
Net expenditure		<u>(477,762)</u>	<u>(7,108)</u>	<u>(484,870)</u>	<u>(896,170)</u>
Net gains on investments	22,23	375,814	10,402	386,216	308,116
Net movement in funds		<u>(101,948)</u>	<u>3,294</u>	<u>(98,654)</u>	<u>(588,054)</u>
Reconciliation of funds:					
Fund balances at 1 January 2021		7,535,099	164,079	7,699,178	8,287,232
Fund balances at 31 December 2021	24	<u>7,433,151</u>	<u>167,373</u>	<u>7,600,524</u>	<u>7,699,178</u>

Notes

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

All income and expenditure derive from continuing activities.

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

The notes on pages 84 to 99 form part of these accounts.

Consolidated statement of financial position as at 31 December 2021

	Notes	2021 £	2020 £
Fixed assets			
Intangible assets	13	23,662	36,591
Tangible assets	14	17,740	25,271
Investments	15	5,849,376	5,459,133
		5,890,778	5,520,995
Current assets			
Stock	17	12,311	3,140
Debtors	18	405,829	291,811
Cash at bank and in hand	16	2,513,991	2,411,455
		2,932,131	2,706,406
Creditors: amounts falling due within one year	19	772,385	528,223
Net current assets		2,159,746	2,178,183
Creditors: amounts falling due more than one year	20	450,000	–
Total assets less current liabilities		7,600,524	7,699,178
Restricted funds	22	167,373	164,079
Unrestricted funds			
General unrestricted funds	23	5,788,497	6,372,259
Revaluation fund	23	1,379,654	1,003,840
Designated funds			
Bursary fund	23	190,000	159,000
IT fund	23	75,000	–
		7,433,151	7,535,099
Total funds	24	7,600,524	7,699,178

Notes

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

The notes on pages 84 to 99 form part of these accounts.

The financial statements were approved by the Board of Trustees on 25 August 2022 and signed on its behalf by:

VJ Turton, Trustee
Company Registration No 00249462



Society statement of financial position as at 31 December 2021

	Notes	2021		2020	
		£	£	£	£
Fixed assets					
Intangible assets	13		23,662		36,591
Tangible assets	14		17,740		25,271
Investments	15		5,795,300		5,405,057
			<u>5,836,702</u>		<u>5,466,919</u>
Current assets					
Stock	17	1,018		3,084	
Debtors	18	430,629		205,882	
Cash at bank and in hand	16	<u>2,343,495</u>		<u>2,391,290</u>	
			<u>2,775,142</u>		<u>2,600,256</u>
Creditors: amounts falling due within one year	19	<u>556,688</u>		<u>367,997</u>	
Net current assets			2,218,454		2,232,259
Creditors: amounts falling due more than one year	20		450,000		–
Total assets less current liabilities			<u>7,605,156</u>		<u>7,699,178</u>
Restricted funds	22		167,373		164,079
Unrestricted funds					
General unrestricted funds	23	5,793,129		6,372,259	
Revaluation fund	23	1,379,654		1,003,840	
Designated funds					
Bursary fund	23	190,000		159,000	
IT fund	23	<u>75,000</u>		<u>–</u>	
			<u>7,437,783</u>		<u>7,535,099</u>
Total funds	24		<u>7,605,156</u>		<u>7,699,178</u>

Notes

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

The Society had net negative movements in funds of £94,022 (2020: £588,054 negative movement) for the year ended 31 December 2021.

The notes on pages 84 to 99 form part of these accounts.

The financial statements were approved by the Board of Trustees on 25 August 2022 and signed on its behalf by:

VJ Turton, Trustee



Consolidated statement of cash flows for the year ended 31 December 2021

	Notes	2021 £	£	2020 £	£
Cash flows from operating activities					
Cash used in operation activities	29		(518,799)		(645,687)
Investing activities					
Purchase of intangible assets		(16,088)		(24,550)	
Purchase of tangible fixed assets		(12,850)		(9,540)	
Rebated management fees		(4,027)		(2,654)	
Investment income and interest received		<u>154,300</u>		<u>164,633</u>	
Net cash provided by investing activities			<u>121,335</u>		<u>127,889</u>
Financing activities					
Loan		<u>500,000</u>		<u>—</u>	
Net cash provided by investing activities			<u>500,000</u>		<u>—</u>
Change in cash and cash equivalents in the reporting period					
			102,536		(517,798)
Cash and cash equivalents at beginning of year			2,411,455		2,929,253
Cash and cash equivalents at end of year			<u>2,513,991</u>		<u>2,411,455</u>

The notes on pages 84 to 99 form part of these accounts.

Notes to the financial statements for the year ended 31 December 2021

1 Accounting policies

Charity information

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

1.1 Accounting convention

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

Companies Act 2006 and UK Generally Accepted Accounting Practice.

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

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

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

1.2 Going concern

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

have considered the consequences of the current restrictions around Covid-19, both at home and abroad and other events and conditions, and have determined that they do not create a material uncertainty that casts significant doubt upon the Society's ability to continue as a going concern. The Trustees have also reviewed the reserves policy to ensure that there are sufficient reserves to continue the Society's activities for the foreseeable future.

1.3 Charitable funds

Funds held by the Society are:

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

Further explanations of the nature and

purpose of each fund is included in the notes to the accounts.

1.4 Income

All income is recognised once the Society has entitlement to the income, it is probable that the income will be received and the amount of income can be measured reliably.

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

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

Other trading activities are recognised as earned (as the related goods and services are provided).

Income from investments is recognised on a receivable basis.

1.5 Expenditure

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

A designated fund is established for expenditure, which has been committed to projects, but remains unspent at the year-end.

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

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

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

Support costs, which include central office functions, have been allocated across the categories of charitable

expenditure, governance costs and the costs of generating funds. The basis of the cost allocation has been explained in the notes to the accounts.

1.6 Intangible fixed assets other than goodwill

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

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

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

1.7 Tangible fixed assets

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost less estimated residual value of

each asset over its expected useful life, as follows:

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

1.8 Fixed asset investments

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

1.9 Impairment of fixed assets

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

1.10 Stock

Stock is valued at the lower of cost and net realisable value and is determined on a first in, first out basis. Net realisable value is the price at which stock can be

sold in the normal course of business after allowing for the costs of realisation.

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

1.11 Cash and cash equivalents

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

1.12 Financial instruments

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

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a

market rate of interest. Financial assets classified as receivable within one year are not amortised.

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

Basic financial liabilities

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

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

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

Derecognition of financial liabilities

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

1.13 Group financial statements

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

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

The total income for the charity for the year ended 31 December 2021 was £1,644,043 (2020: £1,246,163).

The total net expenditure for the charity for the year ended 31 December 2021 was £94,022 (2020: £588,054).

1.14 Operating leases

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

1.15 Employee benefits

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

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

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

2 Critical accounting estimates and judgements

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

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

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

Critical judgements

Impairment of debtors

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

Impairment of other investments

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

3 Donations and legacies

	2021 £	2020 £
Unrestricted funds		
Patron donations	616,335	456,475
Bursary donations	80,000	13,000
Other donations	14,135	41,753
Unrestricted Funds – total donations	<u>710,470</u>	<u>511,228</u>
Restricted Funds – donations	245	4,258
	<u>710,715</u>	<u>515,486</u>

4 Charitable activities

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

	2021 £	2020 £
Unrestricted funds – events, conferences and awards	251,041	215,797
Restricted funds – events, conferences and awards	1,455	–
Magazine sales and other	3,314	6,342
Income from members	213,867	239,789
	<u>469,677</u>	<u>461,928</u>

Membership income receivable in the year amounted to £288,233 (2020: £322,120) and the sum of £74,366 (2020: £82,331) has been deferred at the year-end in accordance with the Society's accounting policies.

5 Other trading activity

	2021 £	2020 £
Commercial trading operations	<u>961,855</u>	<u>444,445</u>

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

	2021 £	2020 £
Unrestricted Funds – investment income	150,143	159,860
Restricted Funds – investment income	4,157	4,773
	<u>154,300</u>	<u>164,633</u>

7 Net expenditure for the year – Group

	2021 £	2020 £
Net expenditure for the year is stated after charging:		
Operating lease expenditure	193,438	193,930
Non-recurring item	66,993	–
Amortisation of intangible assets	29,017	29,051
Depreciation of tangible assets	20,380	20,623
Auditors' remuneration		
– Audit	18,000	23,505
– Tax advisory services	4,300	–
– Other advisory services	4,500	3,900

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

8 Raising funds

	Direct costs 2021 £	Support costs 2021 £	Total 2021 £	Direct costs 2020 £	Support costs 2020 £	Total 2020 £
Fundraising and publicity						
Fundraising costs of generating voluntary income	648,882	413,515	1,062,397	333,129	361,543	694,672
Other fundraising costs	–	99,264	99,264	–	141,282	141,282
Fundraising and publicity	<u>648,882</u>	<u>512,779</u>	<u>1,161,661</u>	<u>333,129</u>	<u>502,825</u>	<u>835,954</u>

9 Charitable activities

	Direct costs 2021 £	Support costs 2021 £	Total 2021 £	Direct costs 2020 £	Support costs 2020 £	Total 2020 £
Events, conferences and awards	355,461	809,018	1,164,479	337,461	884,246	1,221,707
Bursaries	167,150	64,518	231,668	161,948	66,556	228,504
Magazine publications	139,710	44,483	184,193	156,227	–	156,227
Governance costs	8,420	30,162	38,582	6,252	33,070	39,322
Taxation	834	–	834	948	–	948
Total expenditure	<u>671,575</u>	<u>948,181</u>	<u>1,619,756</u>	<u>662,836</u>	<u>983,872</u>	<u>1,646,708</u>

10 Analysis of support costs

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

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

Analysis of support costs – previous year

	Costs of generating funds £	Charitable activities £	Governance costs £	Total 2020 £
Management and other costs	25,731	54,645	11,500	91,876
Premises costs	116,668	175,002	–	291,670
Employee-related costs	312,820	571,552	–	884,372
Finance, legal and professional and IT costs	47,606	149,603	21,570	218,779
Total	502,825	950,802	33,070	1,486,697

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

11 Employees

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

	2021 Number	2020 Number
Management and other	2	2
Membership	2	2
Events and conferences	3	4
Finance	3	3
Digital	4	4
Bursary and centres	1	1
	<u>15</u>	<u>16</u>
	2021 £	2020 £
Wages and salaries	710,200	748,492
Social security costs	74,899	67,923
Pension costs	65,233	45,634
Other costs	14,793	16,894
	<u>865,125</u>	<u>878,943</u>

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

The key management personnel of the Society are the Chief Executive, whose employee benefits (including employers national

11 Employees (continued)

insurance and employers pension contributions) total £240,273 (2020: £221,524) and the Trustees, who received no remuneration in the year.

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

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

The total contributions in the year to money purchase pension schemes for higher-paid employees were £32,721 (2020: £24,700). The number of higher-paid employees to whom retirement benefits are accruing under such schemes is 2 (2020: 2).

Certain members of the Board of Trustees are reimbursed for reasonable expenses incurred by them in carrying out their duties for the Society. The total expenses (which related to the reimbursement of travel costs) incurred by the Trustees during the year was £22 (2020: £183). The number of Trustees who had expenses reimbursed amounted to 1 (2020: 1).

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

	2021 Number	2020 Number
£180,001 - £190,000	1	–
£170,001 - £180,000	–	1
£80,001 - £90,000	–	1
£70,001 - £80,000	1	–
	<u>2</u>	<u>2</u>

12 Taxation

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

In the accounts of RTS Enterprises Limited there was no tax charge (2020: Nil) and for RTS (IBC) Limited there was a tax charge of £834 (2020: £948).

13 Intangible fixed assets

	Software £
Cost	
At 1 January 2021	328,987
Additions	16,088
Disposals	–
At 31 December 2021	<u>345,075</u>
Amortisation and impairment	
At 1 January 2021	292,396
Amortisation charged for the year	29,017
At 31 December 2021	<u>321,413</u>
Carrying amount	
At 31 December 2021	<u>23,662</u>
At 31 December 2020	<u>36,591</u>

14 Tangible fixed assets

	Leasehold land and buildings £	Fixtures and fittings £	Total £
Cost			
At 1 January 2021	118,665	198,153	316,818
Additions	–	12,850	12,850
Disposals	–	(20,433)	(20,433)
At 31 December 2021	<u>118,665</u>	<u>190,570</u>	<u>309,235</u>
Depreciation and impairment			
At 1 January 2021	106,471	185,076	291,547
Depreciation charged for the year	11,866	8,515	20,381
Disposals	–	(20,433)	(20,433)
At 31 December 2021	<u>118,337</u>	<u>173,158</u>	<u>291,495</u>
Carrying amount			
At 31 December 2021	<u>328</u>	<u>17,412</u>	<u>17,740</u>
At 31 December 2020	<u>12,194</u>	<u>13,077</u>	<u>25,271</u>

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15 Fixed asset investments

	Group		Society	
	2021 £	2020 £	2021 £	2020 £
Shares in subsidiary undertakings	–	–	4	4
Other unlisted investments (at cost)	54,080	54,080	–	–
Sarasins Class A inc Endowment (at fair value)	5,795,296	5,405,053	5,795,296	5,405,053
	<u>5,849,376</u>	<u>5,459,133</u>	<u>5,795,300</u>	<u>5,405,057</u>

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

Included in other investments held with investment managers is a revaluation gain for 2021 of £386,216 (2020: £308,116) and rebated management fees of £4,027 (2020: £2,654).

At 31 December 2021, the Society owned all of the ordinary share capital of RTS Enterprises Limited (company no. 01999837) and RTS (IBC) Limited (company no 03631477), which organise and stage courses, exhibitions and other events related to the television industry and share a registered address with the Society. At 31 December 2021, the aggregate amount of these companies' assets, liabilities, share capital and reserves was:

	RTS Enterprises Limited		RTS (IBC) Limited	
	2021 £	2020 £	2021 £	2020 £
Total assets	481,181	215,636	56,147	59,835
Creditors: amounts falling due within one year	(481,179)	(215,634)	(60,777)	(59,833)
	<u>2</u>	<u>2</u>	<u>(4,630)</u>	<u>2</u>
Represented by:				
Share capital and reserves	<u>2</u>	<u>2</u>	<u>(4,630)</u>	<u>2</u>

Included within creditors above is income of £191,140 (2020: £150,340) which has been deferred in the accounts of RTS Enterprises Limited, with £150,340 (2020: £160,644) being released to the profit and loss account.

15 Fixed asset investments (continued)

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

	RTS Enterprises Limited £	RTS (IBC) Limited £	Total 2021 £
Turnover	961,105	750	961,855
Cost of sales	(576,217)	–	(576,217)
Gross profit	384,888	750	385,638
Administration expenses	(226,781)	(2,833)	(229,614)
Operating profit	158,107	(2,083)	156,024
Other interest receivable and similar income	1,701	–	1,701
Interest payable	(620)	(1,715)	(2,335)
Taxation	–	(834)	(834)
Profit on ordinary activities after taxation	159,188	(4,632)	154,556
Payment under deed of covenant	(159,188)	–	(159,188)
Retained loss for the year	<u>–</u>	<u>(4,632)</u>	<u>(4,632)</u>

Previous year

	RTS Enterprises Limited £	RTS (IBC) Limited £	Total 2020 £
Turnover	440,018	4,427	444,445
Cost of sales	(332,208)	–	(332,208)
Gross profit	107,810	4,427	112,237
Administration expenses	(102,132)	(1,528)	(103,660)
Operating profit	5,678	2,899	8,577
Other interest receivable and similar income	1,891	131	2,022
Interest payable	(31)	(1,749)	(1,780)
Taxation	–	(948)	(948)
Profit on ordinary activities after taxation	7,538	333	7,871
Payment under deed of covenant	(7,538)	(333)	(7,871)
Retained profit for the year	<u>–</u>	<u>–</u>	<u>–</u>

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16 Cash and cash equivalents

Cash and cash equivalents consist of:

	Group		Society	
	2021 £	2020 £	2021 £	2020 £
Cash at bank and in hand	<u>2,513,991</u>	<u>2,411,455</u>	<u>2,343,495</u>	<u>2,391,290</u>

17 Stock

	Group		Society	
	2021 £	2020 £	2021 £	2020 £
Stock	<u>12,311</u>	<u>3,140</u>	<u>1,018</u>	<u>3,084</u>

18 Debtors

	Group		Society	
	2021 £	2020 £	2021 £	2020 £
Amounts falling due within one year:				
Trade debtors	278,961	170,665	70,861	37,452
Amount owed by group undertakings	–	–	272,175	61,161
Prepayments	125,672	115,098	87,147	106,848
Accrued income	1,196	4,848	446	421
Other debtors	–	1,200	–	–
	<u>405,829</u>	<u>291,811</u>	<u>430,629</u>	<u>205,882</u>

19 Creditors: amounts falling due within one year

	Group		Society	
	2021 £	2020 £	2021 £	2020 £
Bank loan	50,000	–	50,000	–
Trade creditors	206,585	53,294	194,264	53,145
Deferred income	293,635	253,199	102,495	102,859
Accruals	63,815	78,558	55,168	69,803
Accruals grants payable	114,000	109,000	114,000	109,000
Taxation and social security	39,409	34,069	39,492	33,087
Other creditors	4,941	103	1,269	103
	<u>772,385</u>	<u>528,223</u>	<u>556,688</u>	<u>367,997</u>

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

	Group		Society	
	2021 £	2020 £	2021 £	2020 £
Deferred income at 1 January	253,199	308,434	102,859	147,790
Amounts released to income	(253,199)	(308,434)	(102,859)	(147,790)
Amounts deferred	293,635	253,199	102,495	102,859
Deferred income at 31 December	<u>293,635</u>	<u>253,199</u>	<u>102,495</u>	<u>102,859</u>

20 Creditors: amounts falling due after one year

	Group		Society	
	2021 £	2020 £	2021 £	2020 £
Bank loan (between two and five years)	400,000	–	400,000	–
Bank loan (over five years)	50,000	–	50,000	–
	<u>450,000</u>	<u>–</u>	<u>450,000</u>	<u>–</u>

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

21 Retirement benefit schemes

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

The charge to expenditure in respect of defined contribution schemes was £65,233 (2020: £45,634).

22 Restricted funds: Group and Society

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

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

The Steve Hewlett Memorial Fund scholarship is an initiative by the Society and the Media Society and will be presented each year to recipients from a lower-income family studying an undergraduate broadcast journalism course in the UK. In 2021, one new award was made (2020: one new award).

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

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

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

The cumulative revaluation gains and losses at the year end amounted to £28,671 (2020: £18,269).

22 Restricted funds: Group and Society (continued)

Restricted funds: Group and Society – previous year

	Movement in funds				
	Balance at 1 January 2020 £	Income £	Expenditure £	Revaluations, gains and losses £	Balance at 31 December 2020 £
Steve Hewlett Memorial Fund	69,681	5,958	(8,030)	3,252	70,861
London Awards Fund	3,652	102	–	195	3,949
Shiers Memorial Fund	58,901	2,121	(5,470)	3,252	58,804
Beresford-Cooke Fund	27,989	850	–	1,626	30,465
	<u>160,223</u>	<u>9,031</u>	<u>(13,500)</u>	<u>8,325</u>	<u>164,079</u>

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23 Unrestricted funds: Group and Society

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

The Bursary Fund, which was set up in 2018, represents the amount committed by the Society in connection with the Student Bursary Schemes. The commitments to the Steve Hewlett Scholarships are included in the Steve Hewlett Memorial Fund (note 22). A number of bursaries have been provided by Patrons who have committed to their future funding. These commitments totalled £35,000 at the year end (2020 – £76,000) and are not part of the Bursary Fund.

The IT fund relates to a forthcoming management system upgrade.

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

23 Unrestricted funds: Group and Society (continued)

Unrestricted funds: Group and Society – previous year

	Movement in funds				
	Revaluation Fund £	General Funds £	Bursary Fund £	IT Fund £	Total 2020 £
At 1 January 2020	704,049	7,239,960	183,000	–	8,127,009
Income	–	1,567,461	10,000	–	1,577,461
Expenditure	–	(2,360,162)	(109,000)	–	(2,469,162)
Movements on investment	299,791	–	–	–	299,791
Transfer of funds	–	(75,000)	75,000	–	–
At 31 December 2020	<u>1,003,840</u>	<u>6,372,259</u>	<u>159,000</u>	<u>–</u>	<u>7,535,099</u>

24 Analysis of net assets between funds

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

Analysis of net assets between funds – previous year

	Unrestricted funds £	Restricted funds funds £	Total 2020 £
Fund balances at 31 December 2020 are presented by:			
Intangible fixed assets	36,591	–	36,591
Tangible fixed assets	25,271	–	25,271
Investments	5,312,864	146,269	5,459,133
Current assets	2,160,373	17,810	2,178,183
Total net assets	7,535,099	164,079	7,699,178

25 Liability of Members

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

26 Operating lease commitments

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

	2021 £	2020 £
Within one year	187,778	193,438
Between two and five years	742,227	33,932
In over five years	934,182	–
	1,864,187	227,370

27 Related party transactions

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

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

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

The total amount charged by M True Consulting Ltd to the Society in the financial year was £30,035 (2020: £26,650) with £2,105 (2020: £950) remaining unpaid and included in creditors at the balance sheet date.

28 Analysis of changes in net funds

	1 January 2021 £	Cashflows £	31 December 2021 £
Cash at bank and in hand	2,411,455	(397,464)	2,013,991
Bank Loan	–	500,000	500,000
Net funds	2,411,455	102,536	2,513,991

29 Cash generated from operations

	2021 £	2020 £
(Deficit) for the year:	(98,654)	(588,054)
Adjustments for:		
Investment income recognised in statement of financial activities	(154,300)	(164,633)
Net (gains) on investments	(386,216)	(308,116)
Amortisation and impairment of intangible assets	29,017	29,051
Depreciation and impairment of tangible fixed assets	20,381	20,623
Loan interest	–	–
Movements in working capital:		
(Increase)/decrease in stock	(9,171)	8,821
(Increase)/decrease in trade debtors	(114,018)	688,324
Increase/(decrease) in trade creditors within one year	194,162	(331,703)
Cash used in operating activities	(518,799)	(645,687)

30 Analysis of changes in net debt

	2021 £	2020 £
Cash at bank	2,411,455	2,929,253
Movement in cash	(397,464)	(517,798)
Loan due within one year	(50,000)	–
Loan due between two and five years	(400,000)	–
Loan due after five years	(50,000)	–
	<u>1,513,991</u>	<u>2,411,455</u>

31 Prior year consolidated statement of financial activities

	Notes	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £
Income from:				
Donations and legacies	3	511,228	4,258	515,486
Charitable activities	4	461,928	–	461,928
Other trading activities	5	444,445	–	444,445
Investments	6	159,860	4,773	164,633
Total income		<u>1,577,461</u>	<u>9,031</u>	<u>1,586,492</u>
Expenditure on:				
Raising funds	8	835,954	–	835,954
Charitable activities	9	1,633,208	13,500	1,646,708
Total expenditure		<u>2,469,162</u>	<u>13,500</u>	<u>2,482,662</u>
Net expenditure		(891,701)	(4,469)	(896,170)
Net gains on investments	22, 23	<u>299,791</u>	<u>8,325</u>	<u>308,116</u>
Net movement in funds		<u>(591,910)</u>	<u>3,856</u>	<u>(588,054)</u>
Fund balances at 1 January 2020		8,127,009	160,223	8,287,232
Fund balances at 31 December 2020		<u>7,535,099</u>	<u>164,079</u>	<u>7,699,178</u>

Picture credits

01	Green Production Guide	42	Richard Kendal; Richard Kendal; BBC
02	Richard Kendal	43	ITV; Paul Hampartsoumian
03	PoW letter	44	Jon Craig
04	All3Media	45	Jessika Barcynski
05-06	Richard Kendal	46	Creative Carbon Scotland
07	Apple TV+	47	BBC
08	Channel 4	48	Amazon Prime Video
09-10	Richard Kendal	49	Union Club Soho
11-14	Paul Hampartsoumian	50	Sky
15-16	Channel 4	51	Paul Hampartsoumian
17	Paul Hampartsoumian	52	ITV
18	ITN	53	Shutterstock.com
19	NFTS	54	BBC
20	RTS; Timeline TV	55	Richard Kendal; All3Media; STV; David
21	Channel 5		Lowen; ITV; Jon Craig; Channel 4;
22	BBC		Netflix; Sky; Channel 4;
23	RTS; Netflix; RTS		ViacomCBS NI; STV
24	Sky	56,58	Sky
25	RTS	59	BBC
26	Netflix	60	S4C
27	Sky	61	ITV
28	BBC	62	BBC
29	Channel 4	63	Sky
30	Paul Hampartsoumian	64-66	BBC
31-37	Richard Kendal	67	CITV
38	ITV News at Ten	68	BBC
39	RTS	69	Paul Harness
40	ITV	70	iStockphoto.com
41	BBC; RTS	100	Nasa



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