

**THE ASSOCIATION OF  
BRITISH THEATRE TECHNICIANS**

**Registered No. 1231725**

**Registered Charity No. 282069**

**ANNUAL REPORT & FINANCIAL STATEMENTS**

**31 DECEMBER, 2016**

**The Trustee-Directors are pleased to present their Report together with the Consolidated Financial Statements of the charity and its subsidiaries for the year ending 31<sup>st</sup> December 2016. This Report is the forty-second since the incorporation of the Association and the fifty-third since its inception.**

### **Chairwoman's Report 2016**

Having been elected as Chairman of the ABTT in September 2014, midway through an existing term, I was pleased to stand again in 2015 and be elected for a further full two year tenure. I remain impressed by and proud of the commitment that the Association has to the wider theatre sector and in turn the commitment its membership and the sector have to it. The core of the ABTT's work is undertaken by the hugely experienced professional experts who serve on our various committees and I am enormously grateful for the time which they dedicate to the ABTT. The committee Chairmen remained the same at the start of 2016 as they were at the end of 2015: the Safety Committee was chaired by Michael Anderson, Principal Consultant at Anderson Bradshaw Limited; the Training and Education Committee was chaired by Sebastian Barnes, freelance Trainer and Assessor; the Historical Research Committee was chaired by Roger Fox; the Theatre Planning Committee was headed up by Theatre Architect Tim Foster who was also the Chairman of the OISTAT Architectural Commission; Jean Shevelan continued as Chair of ABTT NorthNet; David Evans, a Trustee-Director continued to Chair ABTT Cymru and Mark White continued as Chair of the Communications and Publications Committee. The reports of these various committees are to be found elsewhere in this 2016 Annual Report.

Robin Townley, our full-time Chief Executive, continued throughout the year to lead our relationships with stakeholders within the sector and increase membership. The efficient running of the ABTT office was ably supported by the endeavours of full-time Interim Administrator Suzanne Archer and four days per week Finance Administrator Amanda Abraham. In March Amanda Abraham left the employ of the ABTT to support her family's business ventures. On behalf of the ABTT I should like to offer our profound thanks to Amanda for all she has done for the Association in the seven years during which she has been with us. I should also like to thank the rest of the office team and welcome Dupe Akinnawo who joined us as a temporary Finance Administrator in March.

The ABTT is supported by the services of paid consultants for various roles. In 2016 they were: David Adams who continued his unique role as the ABTT Safety Consultant; James Eade as the ABTT Safety Committee's Electrical Consultant; Geoffrey Joyce who delivered and developed ABTT Training in conjunction with our Chief Executive and the office staff; Roger Fox who was the ABTT Theatre Show Director; and Paul Connolly who as Editor, with the assistance of Ken Bennett-Hunter as Commissioning Editor, produced four excellent editions of *Sightline* despite being located in Hong Kong. Catherine Cooper continued to support the membership of the Industry Supporters' Group as well as providing the advice and means of face-to-face contacts with members and non-members at various shows and conferences. I thank them all on behalf of the membership of the ABTT.

The ABTT website continues to be a key conduit for communication both with the ABTT membership and the world in general and we value the utility of social media having continued to grow the ABTT's following with approximately 600 new followers joining in the year.

It was with great regret that we learnt of the death of ABTT Fellow Francis Reid. The ABTT was very pleased to be able to co-ordinate A Commemoration of the Life and Times at Milton Court

Theatre, London on 26<sup>th</sup> October. Speakers at this event included Raymond Gubbay, Chris Arthur, Derek Gilbert, Alan Luxford, Mark White, Ian Saunders, John Offord and Francis's son, Angus Reid.

I am pleased to report that the 38<sup>th</sup> annual ABTT Theatre Show was a success. In the West Hall at Alexandra Palace for the second time, Roger Fox, David Mayo and Isobel Hatton again delivered a vibrant show which was greatly liked by exhibitors and visitors alike. An innovation for this year was the Petrus Bertschinger Studio, named in memory of Petrus who died in October 2015 at which time he was serving ABTT Trustee-Director. In the PBS visitors had the opportunity to gain hands on experience with exhibitors' equipment while producing a live presentation. In 2016, the ABTT Awards Ceremony was presented in association with the Stage Management Association after the close of the show on the first day. The Award for ABTT Technician of the Year was presented to Steve Huttly, a greatly respected educator and mentor of generations of technical and production practitioners who retired this year from his role as Head of Technology at Guildhall School of Music and Drama.

There were five vacancies on Council in 2016. Two Trustee-Directors completed a second consecutive term of office and therefore left the Council, they were Brod Mason and Ted Moore. I should like to thank them for their diligent and careful counsel throughout their terms of office. A further vacancy remained as the result of the death of Petrus Bertschinger. Two Trustee-Directors completed their first term of 3 years: re-elected for a second term of office they were David Edelstein and Tom Mannings. Peter Maccoy, previously a chairman of the Training and Education Committee, Caroline Rouse, Structural Engineer with theatre consultants Charcoallue, and Nikki Scott, who has previously served as a Trustee-Director, were also elected. The results of the election were announced at the ABTT Annual General Meeting held on 12<sup>th</sup> October 2016 at The Shaftesbury Theatre, London.

Immediately after the AGM and Extraordinary General Meeting was held to consider updating the wording in the Memorandum and Articles of Association dealing with allowing those who chair meetings of various Association committees to determine how they wish to be addressed and on how communications with the Members and membership were disseminated. The proposals were accepted.

Richard Bunn, Trustee-Director, as Vice-Chairman and Matthew Jones from Taylor Wessing as Honorary Secretary continued to serve having been appointed in their roles in September 2015. I thank them both for their excellent service and advice during 2016. Chris Quirk, Honorary Treasurer, resigned from his role in June 2016 due to the pressures of work. I thank him for all his support and diligence. The ABTT has yet to appoint a successor.

I should also like to thank Zoe Cotton, James McKeogh and Megan Sheeran for serving throughout 2016 as co-opted Young Associate Representatives to the Council. Their various contributions and insights at Council meetings, Trade Shows and Careers Events has been of tremendous value to the Association.

The Industry Supporters' Group encompassed 115 companies or organisations at the end of 2016. The income provided from these philanthropists is essential for the support of our day to day activities and charitable works.

An exceptional event that the ABTT was able to present in October 2016 was The National Theatre: A Place for Plays. This was a one day Symposium for the 40<sup>th</sup> Anniversary of the opening by Her

Majesty the Queen of the National Theatre designed by Sir Denys Lasdun. The event was hosted jointly by ABTT Fellow Richard Pilbrow and Lighting Designer Paule Constable. We are very grateful to Mhora Samuel for helping organise this event.

The 2016 Christmas party was held at the New London Theatre in Drury Lane on Friday 9<sup>th</sup> December, attended by over 280 people. Sponsorship of the gathering was generously provided again by Electronic Theatre Controls Ltd and it was hosted by Really Useful Theatres. At the event Council were pleased to publicly welcome two new Fellows: Peter Angier and Dave Spink and a new Honorary Member: David Staples.

I am pleased that during 2016 the Council and executive have continued working on a process of strategic review that I supported upon my election. We have considered the responses to the membership survey undertaken by the Council. We have drawn priorities from the views of the membership and used these to produce a clearly stated definition of the ABTT which includes a vision and mission statement and a statement of identity.

Louise Jeffreys  
Chairwoman 2016

## **Our Purpose**

### **The purposes of the charity are:**

The advancement of public education in the technical subjects connected with the theatre and theatrical presentation and the promotion for the benefit of the public of good theatre design and technical presentation of theatrical works.

Our vision of work remains the promotion and fostering of knowledge and the appreciation of the art of technical theatre from well-designed theatres and better trained staff. Our Codes of Practice continue to be developed and we debate safe ways of working that become universal standards for theatres across the nations of the United Kingdom. The Association produces a number of other publications that inform those working in the theatre industry. These are also useful references for those members of the public who have keen interest in finding out more about the technical aspects of performance and venues necessary to provide a seamless experience when they attend a performance.

In guiding our activities for 2016 the Trustees continued to observe the Charity Commission's requirements for public benefit. The Association primarily relies on membership subscription for income which is supplemented both by the income generated from the annual ABTT Theatre Show and subscriptions from members of the ABTT Industry Supporters' Group. The International Theatre Engineering and Architecture Conference (ITEAC) held every four years also provides welcome returns. The trading activities are carried out by the trading companies and profits are gift-aided to the charity.

## **Our Activities**

Our objectives are set out in the ABTT Memorandum of Association, a copy of which is to be found on our website: [www.abtt.org.uk](http://www.abtt.org.uk)

The strategies employed to achieve the Association's objectives of publicly available good works are to:

- Advocate and provide efficient standards of planning for the building or reconstruction of theatres and to promote theatre design which will offer the widest possible scope for theatrical expression;
- Promote and encourage improvement in the design and the proper installation and use of stage equipment and materials;
- Advocate an enlightened and flexible approach to measures for public safety and fire precautions in theatres and the application of new technical knowledge and experience in those fields to changing conditions;
- Encourage high standards of work in all technical matters relating to the theatre;
- Facilitate the exchange of ideas and information amongst theatre technicians and others concerned in any way with the theatre, paying attention to the different needs and opportunities of each locality, organisation and form of theatre;
- Organise meetings, correspondence, demonstrations, exhibitions, and courses of training in relation to the technical aspects of theatre;
- Publish books, magazines and other matter relating to the art of the theatre, and provide information services for the collection and dissemination of technical information.

The major areas of demonstrable activity are in the provision of publications and training; the work of the technical committees and the presentation of the annual Theatre Show and the quadrennial ITEAC Conference.

In 2016 the ABTT contributed to the charitable public benefit requirement by continuing updated advice on the operation, refurbishment, and compliance with safety regulations by theatres within the United Kingdom. The ABTT also continues to publish a number of Codes of Practice, and is, on behalf of theatre operators and practitioners, a major contributor to *Technical Standards for Places of Entertainment* and contributes substantially to other publications such as the *Performing Arts Technical Training Handbook*. The ABTT also provides in-service training for theatre employees based around National Occupational Standards compiled by our Sector Skills Council (Creative and Cultural Skills) and accredited by the Royal Conservatoire of Scotland (RCS). This is carried out peripatetically at centres around the country.

## **Training Courses**

Training is vitally important to the theatre industry for ensuring that managers and technicians have the skills which will equip them to work in an ever-changing technology-based work environment. The ABTT conducts a number of training courses on a peripatetic basis each year, with the largest being the ABTT Summer School conducted in the summer recess of Warwick University in July and August. Venues around the UK welcome the ABTT and allow us to use their facilities for our training courses. In addition we delivered a version of the Bronze Award training course in Kuala Lumpur in partnership with the British Council in August. Our remote learning CAD course continued to receive registrations. In 2016, we continued to consolidate our accredited courses.

## **ABTT 2016 Theatre Show**

The Theatre Show continues to inform the theatre and allied industries of the technological advances that have been made in equipment over the previous twelve months and to showcase the equipment currently available in the market place. The Association also uses the opportunity to showcase itself to members and to enunciate that which the organisation stands for. The Theatre Show encapsulates that which the ABTT is all about, new and tried and trusted equipment and a programme of seminars to educate and inform those who work in the theatre industry and the general public alike. The Theatre

Show, being open to everyone, is of great benefit not only to professional theatre, but also to amateur and school theatres as products can be reasonably cross-compared to find the best solutions in equipping a theatre.

## **Marketing and Promotion**

The Association aspires to present itself in a modern and positive light. In 2016, we continued our campaign of encouragement to those people who make theatre work in the nations of the United Kingdom to form the backbone of the ABTT. The greater the number of members, the greater amount of knowledge will be exchanged. Our aim is to ensure that all forms of British technical theatre are guided, directed, are safe and above all are rewarding and challenging. The ABTT continues to play a role in helping British cultural industries to lead the way in the international arena.

## **Achievements of the Association**

The ABTT is proud of its many achievements in bringing together a wide range of people who wish to make UK and international theatre even more successful currently and in the future. We work collectively to ensure that theatres are better designed, better equipped and that the staff are trained to the highest possible standard. The ABTT is a unique organisation that facilitates bridges between producers, theatre operators and designers, technicians and architects. We bring people together who discuss improvements in theatres and theatrical practices which allow the successful staging of productions of all sizes. The Association has high ambitions. It encourages debate and welcomes the recruitment of new members to help shape forthcoming generations of practitioners.

## **Reference and Administrative Details**

Inception: 3 March 1961

Company number: 123172, registered as a company in England and Wales on 30 October 1975

Charity number: 282069, registered as a charity on 6 April 1981

Principal Office: 55 Farringdon Road, London EC1M 3JB

Telephone: 020 7242 9200

E-mail: [office@abtt.org.uk](mailto:office@abtt.org.uk)

Registered Office: New Bridge Street House, 30-34 New Bridge Street, London EC4V 6BJ

Auditors: MHA MacIntyre Hudson, New Bridge Street House, 30-34 New Bridge Street, London, EC4V 6BJ

Bankers: Royal Bank of Scotland, 40 Islington High Street, London N1 8XB

## **Trustee- Directors**

The Trustee-Directors serving at the end of 2016 were as follows:

Richard Bunn	(re-appointed 2015)
David Edelstein	(re-appointed 2016)
David Evans	(appointed 2015)
Peter Maccoy	(appointed 2016)
Tom Mannings	(re-appointed 2016)
Richard (Rikki) Newman	(re-appointed 2015)
Anette Ollerearnshaw	(appointed 2014)
Caroline Rouse	(appointed 2016)
Nikki Scott	(appointed 2016)
Mark White	(appointed 2015)
John Young	(appointed 2014)

## **Structure, Governance and Management**

### **Governing document**

The Association of British Theatre Technicians is a non-profit distributing company limited by guarantee of its Members each of whom agree to contribute £1 in the event of the charitable company winding up.

The Association is governed by its Memorandum and Articles of Association dated 30 October 1975 (as amended by Special Resolutions dated 31 July 1987, 5 April 2000, 24 April 2002, 13 December 2002, 22 September 2005 and 12 October 2016). It obtained dispensation from the Secretary of State for Trade to omit the word “Limited” from its registered name. The Association is registered as a charity with the Charity Commission.

### **Membership of the Association**

There are various ways of joining the Association. These are as:

- a Member
- an Associate
- an Affiliated Organisation

### **Membership**

Any individual with relevant experience and manifest commitment to the technical aspects of the art of the theatre is qualified to be a Member of the Association. Those people who have given a lifetime commitment to the art of technical theatre can continue as retired Members.

The admission of applicants is determined by the Trustee-Directors.

The Trustee-Directors may appoint as Fellows of the Association any persons who, in the opinion of the Trustee-Directors, have rendered signal service to the technical aspects of the art of the theatre. The Trustee-Directors may also appoint as Honorary Members of the Association any persons who, in the opinion of the Trustee-Directors, have rendered signal service to the Association. Fellows and

Honorary Members are entitled to the privileges and rights of Members. Members together with Fellows and Honorary Members have the right to vote and are collectively referred to in this Report as the Electoral College.

*During 2016 the Association appointed:*

Fellows of the ABTT: Peter Angier and Dave Spink.

Honorary Members of the ABTT: David T. Staples.

## **Associateship**

Any individual who is interested in technical aspects of the art of the theatre is qualified to be an Associate of the Association. This includes students, young and retired Associates who are keen to both enter the industry and maintain their links once their working life is over.

## **Affiliated organisation**

Any non-profit distributing organisation interested in technical aspects of the art of the theatre is qualified to be affiliated to the Association. There are two kinds of Affiliates large (up to six named employees) and small (up to three named employees).

## **Membership of the Association at 31 December 2016 was as follows:**

	2016	2015	2014	2013	2012	2011	2010	2009
Fellows	18	19	16	14	13	9	10	9
Honorary Members	16	16	15	13	13	14	12	11
Members	312	322	319	297	279	261	266	246
Associates	1338	1350	1193	1057	1019	1134	1088	919
Affiliated Organisations	198	201	194	194	198	201	210	197
<b>TOTALS</b>	<b>1882</b>	<b>1908</b>	<b>1737</b>	<b>1575</b>	<b>1522</b>	<b>1619</b>	<b>1586</b>	<b>1382</b>

## **Appointment of Trustee-Directors**

As set out in the Articles of Association, the Electoral College elects the Trustee-Directors. There are up to eleven Trustee-Directors who serve for three years and who are eligible for a second consecutive term but who are not eligible for further election until the year after the termination of their second term of office.

Accordingly, the Electoral College was sent an invitation to nominate Trustee-Directors prior to the AGM and advising them of the retiring Trustee-Directors. Two Trustee-Directors, Brod Mason and Ted Moore, completed their second consecutive term and were ineligible to stand, two Trustee-Directors, David Edelstein and Tom Mannings completed their first term of office and were eligible to stand for a further term. David Edelstein and Tom Mannings were re-elected for a second term. Peter Maccoy, Caroline Rouse and Nikki Scott were elected for a first term.



## **Trustee-Directors induction and training**

New Trustee-Directors are informally introduced to their roles as Directors and Trustees of the charitable Company. The Council of Management has issued a handbook to assist new and existing Trustee-Directors and holds a more formal induction process that informs the additional responsibilities that are placed on trustees of a charitable organisation on an ad-hoc basis.

## **Organisation**

### **Council of management**

The Council of management is responsible for the overall direction of the affairs of the Association and decides all matters of policy. The Council meets at least four times each year depending upon business. The Council comprises:

The elected Trustee-Directors;  
The Committee Chairmen ex officio;  
The Officers ex officio;

Any Member or Associate of the Association co-opted by the Trustee-Directors to fill a casual vacancy amongst the elected Trustee-Directors or by way of addition to the Council, the maximum number of persons to be at the discretion of the Council. When considering co-opting Trustee-Directors, the Board has regard to the requirement for any specialist skills needed. Only elected Trustee-Directors have a vote.

## **Officers**

The Trustee-Directors appoint biennially a Chairman, a Vice-Chairman, an Honorary Treasurer and an Honorary Secretary.

At their meeting on 2<sup>nd</sup> September 2015 the Council appointed Louise Jeffreys as Chairman to serve for two years and Richard Bunn as Vice Chairman to serve for two years,. The Council also appointed Chris Quirk as Honorary Treasurer (subsequently resigned) and Matthew Jones as Honorary Secretary, both to hold office for two years.

Attendance at 2016 Council Meetings:

David Adams	(ex-officio; Deputy Company Secretary)	0/5
Sebastian Barnes	(Trustee-Director;Chairman of the ABTT Training & Education Committee Part year)	1/5
Petrus Bertschinger	(Trustee-Director) Deceased October 2015	
Richard Bunn	(Trustee-Director)	5/5
Zoe Cotton	(Co-opted Young Associate)	1/5
David Edelstein	(Trustee-Director)	3/5
David Evans	(Trustee-Director)	1/5
Tim Foster	(ex-officio; Chairman of the ABTT Theatre Planning Committee)	2/5
Roger Fox	(ex-officio; Chairman of the ABTT Historical Research Committee)	5/5
Louise Jeffreys	(Officer; Chairwoman)	4/5
Matthew Jones	(Officer; Honorary Secretary)	3/5
Tom Mannings	(Trustee-Director)	0/5
Brod Mason	(Trustee-Director)	0/4
Paul Moore	(Co-opted)	0/5

Ted Moore	(Trustee-Director)	4/4
Rikki Newman	(Trustee-Director)	5/5
Anette Ollerearnshaw	(Trustee-Director)	0/5
Chris Quirk	(Officer; Honorary Treasurer) Resigned June 2016	1/4
Jean Shevelan	(ex-officio; NorthNet Chairwoman)	4/5
Mark White	(Trustee-Director)	4/5
John Young	(Trustee-Director)	3/5
<b>In attendance:</b>		
Robin Townley	(CEO)	5/5

## Administration

Those in office at 31 December 2016 were as follows:

Chief Executive Officer	Robin Townley
Honorary Treasurer	Vacant
Honorary Secretary	Matthew Jones
Company Secretary	Roger Fox
Deputy Company Secretary	David Adams
Interim Administrator	Suzanne Archer
Finance Administrator	Stuart Roberts
Safety Consultant	David Adams
Training Consultant	Geoffrey Joyce
Hon Archivist	Jane Thornton MBE
Editor <i>Sightline</i>	Paul Connolly
Director Theatre Show	Roger Fox

## Staff Changes

The ABTT Finance Administrator resigned in March 2016 and Dupe Akinnawo joined the office team as a Temporary Finance Administrator. In August Dupe left for maternity and Stuart Roberts also as Temporary Finance Officer took over.

## Committees

The Trustee-Directors appoint from time to time various committees, working parties and ad-hoc panels to deal with specific matters. The technical work of the Association is carried out by Technical Committees. A report on the activities of the Committees forms part of this Report. The Association is proud of the extent of public good that is carried out by these committees and the hard work that is put in by them to assist the Association in fulfilling its aims.

### Premises

A five-year lease for the 4th Floor of 55 Farringdon Road, London EC1 was entered into commencing on 11<sup>th</sup> October 2014.

## **Related Parties**

### *Theatrical Trading Ltd and Theatrical Events Ltd*

The Association has two wholly owned commercial subsidiaries. Theatrical Trading Ltd produces the annual ABTT Theatre Show and produces the majority of the Association's publications and training. Theatrical Events Ltd stages conferences such as the International Theatre Engineering & Architecture Conference and has published related books. Both companies transfer all their profits to the Association by gift-aid.

## **Strategic Partnerships**

### *Stage Management Association (SMA)*

The Association has a close working relationship with the Stage Management Association (SMA), an organisation that exists to promote better standards in stage management. It is a joint partner with the Association in the Production Managers' Forum.

### *International Organisation of Scenographers, Theatre Architects and Technicians*

The Association is a member of the International Organisation of Scenographers, Theatre Architects and Technicians (Organisation Internationale des Scénographes, Techniciens et Architectes de Théâtre) (OISTAT). OISTAT is a co-operative, non-governmental organisation which operates under the auspices of UNESCO. OISTAT's principal purpose is to foster opportunities for co-operation between and among theatre organisations. The ABTT is one of the OISTAT Centres in the UK and as such plays an active role in each Commission. [www.oistat.org/](http://www.oistat.org/)

### *The Theatres Trust*

The Theatres Trust is The National Advisory Public Body for theatres. The Trust was established by The Theatres Trust Act 1976 'to promote the better protection of theatres'. The ABTT provides expert technical assistance to The Theatres Trust that adds to their Theatres Advisory Service and for Theatre Buildings on their At Risk Register (TBAR). [www.theatrestrust.org.uk](http://www.theatrestrust.org.uk)

### *Association of Performing Arts Collections(APAC) & SIBMAS*

The Association is a member of the Association of Performing Arts Collections and SIBMAS the International Association of Libraries, Museums, Archives and Documentation Centres of the Performing Arts. APAC is a key forum for the placement of performing arts archives and collections for which the ABTT's and particularly the Historical Research Committee's help is sort in connection with their disposal.

## **Risk management**

The Council has addressed the risks that face the Association and seeks to establish procedures to mitigate those risks that have been identified. Council has considered the following potential problems and taken steps to address them as detailed.

- *The income of the Association has three main sources, namely subscriptions from the membership, contributions from the Industry Supporters' Group and the surplus from the annual Theatre Show. Whilst it is unlikely that subscription and contribution income could fail completely, a Theatre Show could collapse as a result of terrorism or a serious downturn in the economy. Council has therefore made provision for such a collapse by establishing the Contingency Fund.*

- *The Association appointed a Chief Executive Officer to lead the organisation and split the governance from the management of its activities. The Trustees are keen to see the Association develop. Amongst other things the CEO takes responsibility for the financial planning of the Association.*

*The Association continues to need the support of its voluntary Chairperson and other Officers as the administration of the organisation is so small. The Officers act as senior ambassadors for the Association and through their industry contacts help to drive the Association forward. However it is hoped that with the growth in the organisation and more income over the next five-year cycle, the activities of the Association can be widened and the time required of the Officers reduced.*

- *The activities of the Association depend upon relatively few members; however there is a new round of members who want to play a part in the running of the organisation. It is hoped that more national and regional committees can be formed to further the aims and ambitions of both the members and the theatre industry.*

*It is recognised that the Association needs to constantly adapt itself to a fast changing environment. Technological changes are frequent and sometimes industry-changing and the ABTT needs to ensure it is at the forefront of technical thinking. The committees that are the workhorse of the Association need to constantly attract new members.*

- *The greatest strength of the Association is its members participating in what the organisation stands for. The responsibilities of Trustee-Directors and time necessary to fulfil the role can make it unattractive to many busy people. This problem occurs with many charities. In practice it is only people controlling their own timetables who are really able to contribute; this is particularly the case given working patterns in the theatre industry. The Council is seeking to increase the pool of potential Trustee-Directors by actively encouraging more Associates to become Members.*
- *The Association seeks to further develop its trading activities so as to raise extra funds for its charitable work and better serve its communities.*
- *The Association will look to the commercial world for persons to act as directors of its trading subsidiaries. The trading companies must be reasonably profitable so as to enable the Association to support the theatre industry of tomorrow.*

## **ACHIEVEMENTS and PERFORMANCE**

This section of this Annual Report highlights the work of the various committees and records the importance of the ABTT's work going on within the committees. This section will help members to understand how the Association is fulfilling its remit of continuing education and the development of technical theatre. The outcomes of the ABTT's work is primarily directed at its members, but there is also a wide public benefit from the ABTT's work by helping the theatre industry as a whole to remain safe and innovative. The prime purpose of the ABTT is to provide a means of cross communication of knowledge and experience amongst those who design, build and operate theatres not only in the UK but also around the world. A better informed industry will always achieve more.

### **ABTT 2016 THEATRE SHOW**

Roger Fox      Theatre Show Director

The ABTT 2016 Theatre Show, the 38th. in the series, returned to The West Hall of Alexandra Palace on 22 and 23 June. Slight changes were made in the show layout following feedback from the first

year in the new venue.

There was a full hall of over 110 exhibitors representing a wide spectrum of backstage products and services. Visitor numbers were slightly reduced on the second day, a phenomenon attributed to the European Referendum which had been announced for this day long after the Theatre Show arrangements were committed. However there was still a good attendance which ensured that the exhibitors were content.

A successful programme of seminars was presented on each day in The Roman Bar with another programme of a more practical nature in The Londesborough Room.

Extensive use was made of social media, e-mail and web advertising all of which contributed to pre-registration numbers again reaching record levels. The Theatre Show App which was first used in 2015 carried news and details of the Show and exhibits.

The ABTT Awards were presented at a reception in The Londesborough Room at the close of the Show on Wednesday 22 June. The glorious weather contributed greatly to the success of an exhibitors' barbeque held afterwards on the main terrace with its panoramic views over London.

Roger Fox was Show Director, with considerable input from David Mayo and Isobel Hatton of The Event Kit who administered the event and provided design and publicity services.

### **ABTT THEATRE AWARDS 2016**

The 2016 Association of British Theatre Technicians (ABTT) Theatre Awards were presented for the third time together with the 2016 National Awards for Stage Management at a joint ceremony with the Stage Management Association in the Londesborough Room at Alexandra Palace following the first day of the ABTT Theatre Show.

The winners were:

ABTT 2016 Engineering Product of the Year: Live Pipe, manufactured by Hoffend & Sons and presented by Hall Stage.

ABTT 2016 Sound Product of the Year: Clear-Com FreeSpeak II Wireless Comms Base Stage, presented by Autograph

ABTT 2016 Lighting Product of the Year: GLP Impression X4 Bar 20 LED Batten

ABTT 2016 Widget of the Year: Flints Hire & Supply with Hatoscreen Projection Paint

ABTT Theatre Show 2016 Stand of the Year: ETC Limited

ABTT Technician of the Year 2016: Steve Huttly

### **SAFETY COMMITTEE**

Chairman                      Michael Anderson

The ABTT Safety Committee met 11 times in 2016 with another 5 members added bringing the total to 39 and a broad range of technical specialists further developed. Not all members are regular

attenders but a number actively participate through correspondence.

Michael Anderson continued as Chairman in 2016 and proceeded to deal with a broad range of matters to do with Safety and some Health in theatrical performance plus other aspects of entertainment. The 'Projects' system of nominating a group or individual to deal with areas of concern continued their works during the year and produced measurable outcomes for consideration by the committee as a whole. Members of our Association ask questions and we also answer queries from members of the public using the ABTT office as a filter.

The ABTT Safety Committee maintained a presence within three BSI Standards Committees and is well regarded for bringing a practical and reasoned approach to the development of Standards. Additionally, the committee has representation within the SAGE Group, PLASA, TSC and JACE.

Jeffrey Phillips is the secretary of Working Group Number 1 of the European Standards Committee (MHE3/13 - TC433) that is developing the Code of Practice on the Operation and Management of Stage Automation which will bring all of Europe into a common standard for manufacture, interchangeability and operation of automated stage machinery.

The ABTT Safety Committee maintains its focus as a major contributor to Technical Standards for Places of Entertainment and had six members in common by December 2016. Although bearing the 2015 date on the cover, the on-line version is continually updated and the various print runs are also updated as the demand for print versions determines. These imprints bear the year and month of printing.

Sightline continued to carry Safety Matters in each issue, devised by Geoffrey Joyce, and produced by Geoffrey Joyce, David Adams and a number of other contributors.

An increasing awareness of CDM 2015 (Construction, Design and Management Regulations) within the industry has been identified and there are resources available from both the ABTT and HSE websites to support compliance.

The committee carried much work over into 2017. As this continues it is important to ensure that the committee reflects the needs of the members of the ABTT as well as the theatre industry as a whole and we welcome contributions from all ABTT members in developing systems and measures to provide a safer working environment.

## **ABTT TRAINING AND EDUCATION COMMITTEE**

**Chairman:** Sebastian Barnes

### **Committee:**

This committee has met five times during the year, twice at the Lyceum Theatre, twice at the Duke of York's theatre, London, once during our Summer School at Warwick University Arts Centre.

We have 16 members regularly able to attend from a range of organisations including employers, education, training providers and freelance.

### **Courses:**

We have discussed development of our training courses and found the main issues to include;

- our capacity to respond to perceived increasing demand could be improved.
- the awareness of our courses needs improving/ expanding.

We continue to explore the potential to market our Bronze and Silver courses in one day models, as we believe the market for our 5 day model has reached saturation. We have delivered our courses at a variety of locations through the year.

We are pleased that our Bronze course has been successfully delivered in other countries, including Malaysia.

We have been following development of the new Trailblazer, 2 year Creative Venue Technician apprenticeship, replacing the current 1 year Technical Theatre Apprenticeship. Some of our members are contributing to this development. Our Bronze and Silver courses are included in the recommended training provision. We're very pleased John Young, key to this Trailblazer development, continues to be a member of our committee.

We were invited by the Royal Conservatoire of Scotland to discuss reaccreditation of our Bronze, Silver and Gold courses. This process needs to happen every 4 to 5 years to ensure our processes and course quality are up to relevant standard. Following a very successful meeting, the RCS has agreed to continue to accredit our courses with a few, simple caveats. The RCS expect us to address these issues across the following year, mainly involving improving our record keeping and course paperwork.

We are pleased to be part of developing the Performance Support Award. Patterned on our course structure, this award will be delivered by the Schools Theatre Support Group and aimed at recognising theatre technical skills in secondary school students.

Developments:

Our Ceiling Awareness course has been delivered by John Young. We are exploring delivering this in regional venues.

Improve our Gold course structure and paperwork to satisfy the RCS accreditation standards.

## **OISTAT**

Tim Foster

Chairman of ABTT Theatre Planning Committee  
Chair of OISTAT Architecture Commission

OISTAT is The International Organisation of Scenographers, Theatre Architects and Technicians and in the words of its own strapline: OISTAT generates, promotes and maintains a global network of specialist practitioners, educators and researchers who shape, challenge and imagine elements, events and environments for the live performing arts.

OISTAT is organised as a series of Commissions representing various interest groups, which include



Education, Architecture, Performance Design, Technology, Research and Publication & Communication. OISTAT is governed by an Executive Committee, who are elected every four years, and a Governing Board, made up of the chairs of the Commissions. There are two OISTAT national centres in the UK, one being the ABTT, representing the technicians, theatre consultants and architects and the other the SBTD, representing the designers. Since 2012 I have had the honour of chairing the Architecture Commission. Sean Crowley (SBTD) is an elected member of the Executive. David Wilmore (ABTT) has also recently become interim chair of the Research Commission. The UK is therefore well represented.

The Architecture Commission's major undertaking in 2016 has been the organisation of the 10th Theatre Architecture Competition (TAC2017). In the past the competition has been organised every four years to coincide with the Prague Quadrennial. However in 2015 we took the decision to move the competition away from Prague to Berlin, at the invitation of the DTHG, the German OISTAT centre. We then decided that in future we should move the competition to World Stage Design, which is an OISTAT event. As a result this competition has taken place only two years after the previous one and is being exhibited for the first time at World Stage Design 2017 in Taipei, Taiwan, the home of OISTAT Headquarters.

The site selected for the competition is a disused sports stadium in Hsinchu City in Taiwan, an interesting architectural relic from the mid 20th Century, which is looking for a new use. We are extremely grateful to the Government of Hsinchu City for their generous financial support of the competition and in particular to Professor Chun-Hsiung Wang and Mr Sheng-Yuan Huang of Fieldoffice Architects, who have both helped to make this possible. The closing date for entries will be in April 2017 and the jury will meet in Taipei in early May.

## **Meetings**

I attended a meeting of the Governing Board and Executive Committee in Taipei in April 2016, when we were able to view the impressive facilities at The Taipei New University of the Arts, where World Stage Design will take place in July 2017.

The 2016 meeting of the Architecture Commission took place in Seville, Spain on 20-24 October 2016 and I am extremely grateful to José Luis Ferrara and his enthusiastic team from OISTAT España for their organization of 3 days of conference, events and theatre visits, which was attended by several OISTAT commissions. Following 2 days of meetings of the Executive Committee, The Governing Board and several commissions there was a conference on 'Theatres of Andalucia' interspersed with visits to see local theatres and the magnificent Maestranza of Sevilla Bullring. On the final day there was a tour to see the Roman Theatre at Merida.

As is customary there was also an opportunity for members of the Architecture Commission to share and discuss recent work. There was also a presentation by Greg Cook, the architecture commissioner for the USITT, in which he outlined his plans for a meeting of the Architecture Commission in Chicago in October 2018.



At the formal business meeting of the Architecture Commission I was honoured to be elected as chair of the commission for a second term, together with Reinhold Daberto, Martien van Goor and Torsten Nobling, who all agreed to serve as vice-chairs. Marketa Fantova, the director of the Prague Quadrennial, also led a discussion on how to give architecture a greater profile at PQ19, following its decline in recent years.

The Architecture Commission will be meeting again in Taiwan in 2017, during World Stage Design and the OISTAT Congress. This will provide an opportunity to see the exhibition of the prize-winners and top 25 entries to the Theatre Architecture Competition and to see some new theatres in Taiwan. Taiwan is currently building three major new performing arts centres, each designed by significant international architects, and a tour of these theatres and other places of interest has been arranged to take place on 7-9 July.

### **Future Meetings**

The Architecture Commission aims to meet at least once a year to provide an opportunity for anyone with an interest in theatre buildings to meet, to visit theatre buildings and to hold meetings and seminars with local practitioners. Forthcoming Meetings are being planned for:

- 2017 Taipei, Taiwan (July) to coincide with World Stage Design
- 2018 Chicago, USA (October) to coincide with 'Open House'
- 2019 Prague, Czech Republic (June) to coincide with PQ19

If anyone has suggestions for future meetings please do get in touch. I would like to emphasize that Architecture Commission meetings are open to everyone with an interest in theatre buildings and are generally self-funded, where delegates are responsible for their own travel and hotel costs. Do come along and join us.

### **TECHNICAL ACCESS PASSPORT (TAP)**

Project Leader      Tom Mannings

Work continued during 2016 on the development of a nationwide portfolio scheme – the Technical Access Passport (TAP). The driving force behind this scheme has been the need for a cost effective online CV, for the immediate display/downloadable version of a cardholder's skills, including prior learning, experience and all else that goes to make-up a professional portfolio.

The individual's uploaded information is accessed by various means; a driving-license style plastic card with printed information; a 2D barcode suitable for a smart phone; through 'Oyster' style proximity card readers or by typing the unique ID number into the [www.tapthis.co.uk](http://www.tapthis.co.uk) website.

The individual's records held in the system are independently verified by a 3<sup>rd</sup> party agency, (for ABTT sponsored technicians, it is the ABTT itself). In 2014 the development of online verification

methods allowing an employer or training provider to verify directly were developed.

The important point in this process is to verify that the uploaded information is correct, or, in the case of dated items, still valid. The scheme is an adaption of existing technologies and utilises a secure online database to store the individual's information. The database is used extensively by the insurance industry.

TAP is being promoted by the ABTT. As the Association has Trustee-Directors who are all working members of the theatre industry, we have a vested interest in providing an independent and impartial service to facilitate and recognize the professionalism within it. With the rejuvenation of the ABTT over the last few years, TAP has provided a means to develop the Association's key principles of training and safety provision.

The scheme is unique in many ways. It allows an immediate transfer of information – be it to a crew chief, venue manager or client. This could be on the first day of a freelance job or at 03:30 in the morning in the middle of a West End get-out. At all times, it is the individual user who retains complete access rights to their records – the individual in question manages the online record, controls access rights and maintains editing privileges (excluding verification).

The delivery model will enable venues, training & insurance providers and trade bodies to incorporate the TAP functionality into their own personnel swipe cards - thereby sponsoring the cost of a technician's record. Control of contractors will become easier.

In 2016, the TAP scheme continued to develop with specific focus on the training and venue side of the functionality. 2017 will bring new features and greater integration with the ABTT website.

## **ABTT HISTORICAL RESEARCH COMMITTEE**

Chairman      Roger Fox

The Committee met eight times during the year.

As well as its role as the Association's expert group on historical matters, the Committee continues to act in an advisory capacity to the Theatres Trust on matters which may affect significant technical installations in theatres.

The Committee routine business includes the review and update of the backstage survey of important technical installations, the register of paint frames, the glossary of traditional theatre terms and the listing of the location of personal papers and artefact collections belonging to individuals and institutions within the theatre industry.

The Committee's regular business includes monitoring theatre buildings which may be under threat or contain significant technical installations. Brighton Hippodrome, Stanford Hall Theatre, and London's Ambassadors Theatre refurbishment project are among those discussed.

The Committee was consulted by a Member seeking advice about a future home for his large

collection of theatre photographs taken during his long backstage career as a technician.

The Committee fronts the Association's membership of APAC, the Association of Performing Arts Collections, and its international equivalent SIBMAS, and is represented by Jane Thornton, the ABTT Hon. Archivist, Jason Barnes and Robin Townley.

## **ABTT NORTHNET COMMITTEE**

Chairman        Jean Shevelan

The first meeting of the year was a sad occasion as it was at Coltingley Hall Crematorium, Leeds to say farewell to Ivor Dykes who had died in December 2015 at the age of 91. As Honorary Secretary Ivor had been the backbone of the ABTT North Committee which developed into the ABTT NorthNet Committee. The committee were pleased to receive Robin Townley, Chief Executive, as further representative of the ABTT on this occasion.

A meeting was held on 17<sup>th</sup> March at the Carriageworks Theatre, Leeds where proposals for the 2016 Phil Windsor Spanner Award were discussed. Nominations for the award can be made by anyone who wishes to propose someone whom they believe has performed good service in the theatre. The award is named in memory of a long standing former member who gave much valued service to the committee and the association. The "Spanner" reference is from a time when he was in hospital in his latter days and asked his wife to bring him a spanner so he could tighten a loose desk lamp over his bed.

An ABTT NorthNet meeting was held at Home, Manchester on Tuesday 3<sup>rd</sup> May and committee members met at PLASA Leeds on 9<sup>th</sup> & 10<sup>th</sup> May.

A meeting was held on 11<sup>th</sup> August at the Opera House, Manchester.

The committee seeks to attract a new generation of members to its numbers. It also recommends that there be an ABTT poster available for display in working venues to help keep the ABTT at the forefront of potential members' minds.

The main business of the committee is organising ABTT member's visits to theatres and other venues of special interest in the North of England. The number of active members within the committee is shrinking and ABTT NorthNet seeks new participants. The committee doesn't meet on a strictly regular basis but when members and venues to host meetings are available. The committee tries to meet East (Leeds) and West (Manchester) on alternate occasions.

Another sad day on 8<sup>th</sup> November when the committee attended a celebration of the life of past stalwart friend and member of NorthNet, David Aspinall, who died on 31<sup>st</sup> October.

## **ABTT CYMRU COMMITTEE**

Chairman Martin Hunt

The Wales Technical Forum joined the ABTT in 2014 and became ABTT Cymru, and is administrated from the Wales Millennium Centre by Jo Davies the Production Co-ordinator.

## **Meetings in 2016**

## **22<sup>nd</sup> February– St Donats Arts Centre**

This was a first visit for many to the St Donats Arts Centre, a Performing Arts Centre on the coast near Llantwit Major.

We started with a tour including the main auditorium and outdoor film facilities.

The major items discussed at the subsequent meeting were:

- 1 The launch by the Wales Millennium Centre, in partnership with Cardiff College and the Welsh National Opera of the shared Apprentice scheme for the whole of Wales.

The scheme will use the ABTT bronze award as a training tool, alongside Rigging training and a PAT course. As well as Safe Working Procedures, the aim is to concentrate on skills learned as “hands-on” as is possible.

Eight venues will participate:

Aberystwyth Arts Centre

Wales Millennium Centre

Welsh National Opera

Theatr Clwyd

Sherman Theatre

Torch Theatre

Blackwood Miners Institute

Theatr Mwldan

The first year will aim to finish in July 2017

2. Reports were made on the CDM Regulations and proposed methods of compliance

## **12<sup>th</sup> July - Theatr Mwldan Cardigan, An Arts Centre in West Wales**

The major items discussed at the meeting were:

- 1 Update on Shared Apprenticeship Scheme
- 2 Update on CDM Regulations
- 3 The proposal for a glossary of Technical terms in Welsh.  
This will help with compliance for the new Welsh Language Act.  
Volunteers to help with the research were identified
- 4 A discussion on Hearing aid loops / show description systems
- 5 Sustainability and equipment sharing

## **ABTT SCHOOL THEATRE SUPPORT GROUP**

The ABTT School Theatre Support Group (STSG) is an established network of professional theatre technicians and managers working in UK schools and colleges. It offers a community of support to this specialist field, responsible for many professionally-equipped theatres across the country, as well as training and facilitating the next generation of theatre practitioners.

It is primarily a members-led organisation, focused around an annual weekend conference. Members are also encouraged to share information, ask questions and arrange visits.

The STSG Performance Support Award is an extra-curricular teaching programme for young people who want to be involved backstage outside the classroom, and seeks to encourage an active interest in the industry.

It has been developed by STSG members in response to demands for a low-cost non-academic course,

which can be tailored to suit the needs of technicians and tutors responsible for running after-school clubs or technical crews, and for pupils getting their first taste of backstage theatre.

## **PLANS FOR FUTURE PERIODS**

Amongst other duties, the CEO will lead on the recognition of the various codes of practice published by the ABTT to become the nationally recognised standards within the UK theatre industry. Coupled to this will be the further development of the TAP scheme that records individual's skills and experience. This is envisaged to become a national database of skills enabling employees and freelancers to register their qualifications and allowing employers and those organisations engaging freelance contractors to check and verify that necessary qualifications are in place. New Codes of Practice will be written and published, particularly in the area of pyrotechnics and use of electricity plus other safety related matters. There will be a revision the "Theatre Essentials" to incorporate guidance on the implementation of the Construction (Design and Management) Regulations 2015 to construction with theatrical production. There will new guidance on "Non-Conventional Theatre Spaces"

The ABTT will continue to ensure that theatres are well designed. We will raise awareness of the Theatre Design Committee in order that the expertise of the Association can assist in the development of first class buildings for the future.

The Association will ensure that the theatre industry is a safe environment in which to work. We will allocate funds to contribute to research into the safety of our building stock in general.

## **FINANCIAL REVIEW**

The Trustee-Directors continue to monitor the financial position on a quarterly basis via the preparation and review of Management information, which, amongst other procedures, is discussed at ABTT Council meetings. The following year's activities for both the Charity and its trading subsidiaries are agreed during the process of setting detailed budgets in the autumn of the preceding year. The Budget for the 2017 financial year was approved in November 2016.

The Consolidated Financial Statements for the year ending 31 December 2016 together with the related Notes to the Financial Statements are annexed to this Report. The Trustee-Directors present Consolidated Financial Statements 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 (FRS 102) (effective 1<sup>st</sup> January 2015) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The Consolidated Statement of Financial Activities shows a surplus for the year of £14,781 (2015: deficit of £18,026). The approved budget for the year had an outcome of a surplus of £138 so the final position was £14,643 better than expected.

The Charity's wholly owned trading subsidiary, Theatrical Trading Limited earned a profit for the financial year of £122,079 (2015: profit of £104,765) and the entire profit was gifted to the Association.

The charity's wholly owned trading subsidiary, Theatrical Events Limited made a loss for the financial year of £1,540 (2015: loss of £1,550). There was no activity in the company during 2016 other than the completion of business pertaining to the International Theatre Engineering and Architecture Conference held in 2014.

The principal funding source of the Charity, other than the trading activities of the subsidiaries, is membership subscriptions. Membership increased and subscription Revenues increased to £119,594 (2015: £113,271). Revenues overall were up at £589,323 (2015: £514,184).

### ***Investment powers and policy***

Under the Memorandum and Articles of Association, the Association has the power to invest in any way the Trustee-Directors determine. The Council, having regard to the liquidity requirements of operating the Association and its policy regarding reserves has operated a policy of keeping available funds in an interest bearing deposit account.

### ***Reserves policy***

The Trustee-Directors reconsider the level of unrestricted reserves on an annual basis. (Unrestricted reserves are funds that are freely available which the Association needs to pursue its objectives).

The unrestricted reserves at 31 December 2016 were £270,720 (2015: £255,939; 2014: £273,965). The Trustee-Directors view this level of reserves as sufficient to meet the Charity's immediate objectives and to provide some degree of financial flexibility into the medium term and in the current economic conditions.

The General Fund stands at £140,720 (2015: £125,939; 2014: £143,965) (see Note 19). The Trustee-Directors established the General Fund at a level sufficient to ensure the financial viability necessary to provide the Association with working funds and for the generic development of the Association's activities. In broad terms, the fund represents 6 months' expenditure for the Charity. The level of the General Fund is subject to annual review by the Trustee-Directors to ensure that it remains appropriate.

Charities SORP (FRS 102) requires the Trustee-Directors to consider the risks to which the Association is subject and to take steps to mitigate those risks. Further information on how this risk assessment and monitoring has been conducted is set out in the Risk Management section on pages 10 and 11. As part of their overall review of risks, the Trustee-Directors considered that provision should be made for contingencies, particularly in view of the Association's reliance upon the financial surplus arising from the activities of Theatrical Trading Limited and Theatrical Events Limited, which cannot be assured to continue at the same level from year to year. The current activity of Theatrical Events Limited is to run the International Theatre Engineering and Architecture Conference, which will next be held in 2018. The Theatre Show run by Theatrical Trading Limited is held every year. The Trustee-Directors have decided that the level of the Contingency Fund should remain the same at £85,000 (2015: £85,000) given the risks in the business and will continue to monitor this closely in future periods.

The Trustee-Directors have reviewed the level of each of the designated funds and have set the Publication Fund at £20,000 (2015: £20,000) and the Training Fund to £20,000 (2015: £20,000), to reflect expected expenditure on the planned activities of the Charity. Specifically the Publication fund will be used in the continued plans to transfer the catalogue of ABTT publications from print to online and to support the revision of a number of Codes of Practice. The Training Fund will be used to support training particularly the increase in activities resulting from the Apprenticeship Pilot scheme

commenced in 2013 and increasing requests for training from overseas.

The Technical Access Passport Fund is maintained at £5,000 (2015: £5,000) and this will be monitored on an ongoing basis.

The Trustee-Directors currently expect the designated funds to be used within one to two years and further detail on the movements in unrestricted funds is shown in Note 19 to the annexed financial statements.

### **Trustees responsibilities in relation to the financial statements**

The Trustees (who are also directors of The Association of British Theatre Technicians for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2015 (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company 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 charitable company 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 charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

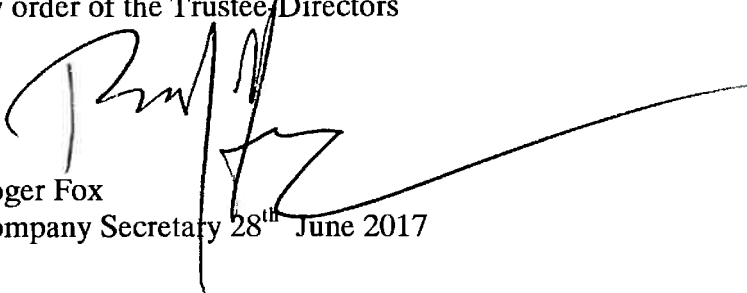
In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are unaware, and
- that the Trustees have taken all the steps that they ought to have to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

**Auditors**

A resolution will be proposed at the Annual General Meeting that MHA MacIntyre Hudson be re-appointed as Auditors to the Association for the ensuing year.

By order of the Trustee/Directors



Roger Fox  
Company Secretary 28<sup>th</sup> June 2017



## **INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS AND TRUSTEES OF THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**

We have audited the financial statements of The Association of British Theatre Technicians for the year ended 31 December 2016 on pages 26 to 40. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) including FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland."

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 and to the charitable company's trustees, as a body, in accordance with regulations made under Section 154 of the Charities Act 2011. Our audit work has been undertaken so that we might state to the charitable company's members and its trustees those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company, as a body, and its trustees as a body, for our audit work, for this report, or for the opinions we have formed.

### **Respective responsibilities of trustees and auditor**

As explained more fully in the Trustees' Responsibilities Statement (set out on page 22) the trustees' (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

We have been appointed auditor under the Companies Act 2006 and section 151 of the Charities Act 2011 and report in accordance with those Acts. Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

### **Scope of the audit of the financial statements**

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of: whether the accounting policies are appropriate to the group's and the parent charitable company's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the trustees; and the overall presentation of the financial statements. In addition, we read all the financial and non-financial information in the Report of the Trustees to identify material inconsistencies with the audited financial statements and to identify any information that is apparently materially incorrect based on, or materially inconsistent with, the knowledge acquired by us in the course of performing the audit. If we become aware of any apparent material misstatements or inconsistencies we consider the implications for our report.

**INDEPENDENT AUDITOR'S REPORT**  
**TO THE MEMBERS AND TRUSTEES OF**  
**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS - continued**

**Opinion on financial statements**

In our opinion the financial statements:

- give a true and fair view of the state of the group's and the charitable company's affairs as at 31 December 2016 and of the group's incoming resources and application of resources, 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 Companies Act 2006 and the Charities Act 2011.

**Opinion 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 Report of Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Report of the Trustees has been prepared in accordance with applicable legal requirements.

**Matter on which we are required to report by exception**

In light of our knowledge and understanding of the company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

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

- the parent charitable company has not kept adequate and sufficient accounting records, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are 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 take advantage of the small companies exemption from the requirement to prepare a strategic report.

*John Coverdale*

John Coverdale BSc FCA (Senior Statutory Auditor)  
for and on behalf of MHA MacIntyre Hudson, Statutory Auditor  
New Bridge Street House, 30-34 New Bridge Street  
London  
EC4V 6BJ

Date: 24/8/2017

**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
**CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES**  
**(INCLUDING CONSOLIDATED INCOME AND EXPENDITURE ACCOUNT)**  
**FOR THE YEAR ENDED 31 DECEMBER 2016**

	Notes	Unrestricted Funds	Restricted Funds	Total Funds 2016	Total Funds 2015
		£	£	£	£
<b>Income:</b>					
Donations and legacies		10,582	-	10,582	10,803
<i>Income from charitable activities:</i>					
Subscriptions		119,594	-	119,594	113,271
<i>Income from other trading activities:</i>					
Commercial trading operations	4	455,908	-	455,908	386,453
Investment income	5	3,239	-	3,239	3,657
<b>Total Income</b>		<b>589,323</b>	<b>-</b>	<b>589,323</b>	<b>514,184</b>
<b>Expenditure</b>					
<i>Costs of raising funds:</i>					
Commercial trading operations	4	335,501	-	335,501	283,287
<i>Expenditure on charitable activities:</i>					
Charitable expenditure	6	239,041	-	239,041	248,923
<b>Total expenditure</b>		<b>574,542</b>	<b>-</b>	<b>574,542</b>	<b>532,210</b>
<b>Net movement of funds in year</b>		<b>14,781</b>	<b>-</b>	<b>14,781</b>	<b>(18,026)</b>
Total funds brought forward		255,939	-	255,939	273,965
<b>Total funds carried forward</b>		<b>270,720</b>	<b>-</b>	<b>270,720</b>	<b>255,939</b>

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

All incoming resources and resources expended derive from continuing activities.

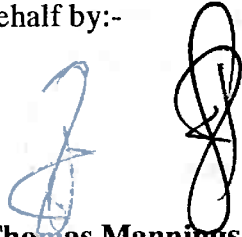
The notes on pages 29 to 40 form part of these financial statements.

**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
**COMPANY NUMBER: 01231725**  
**CONSOLIDATED BALANCE SHEET AS AT 31 DECEMBER 2016**


	Notes	Group 2016 £	Group 2015 £	Charity 2016 £	Charity 2015 £
<b>Fixed Assets</b>					
Tangible fixed assets	14	417	700	417	700
Investments	15	-	-	22	22
		<b>417</b>	<b>700</b>	<b>439</b>	<b>722</b>
<b>Current Assets</b>					
Stocks		159	1,339	-	-
Debtors	16	141,182	136,046	196,284	101,649
Cash at bank and in hand		305,817	322,858	177,931	268,505
		<b>447,158</b>	<b>460,243</b>	<b>374,215</b>	<b>370,154</b>
<b>Liabilities</b>					
Creditors falling due within one year	17	176,855	205,004	99,007	111,550
<b>Net Current Assets</b>		<b>270,303</b>	<b>255,239</b>	<b>275,208</b>	<b>258,604</b>
<b>Net Assets</b>		<b>270,720</b>	<b>255,939</b>	<b>275,647</b>	<b>259,326</b>
<b>The funds of the charity</b>					
Unrestricted income funds:					
General	19	140,720	125,939	145,647	129,326
Designated	19	130,000	130,000	130,000	130,000
<b>Total charity funds</b>	21	<b>270,720</b>	<b>255,939</b>	<b>275,647</b>	<b>259,326</b>

The notes on pages 29 to 40 form part of these financial statements.

The financial statements were approved by the board of directors on 28<sup>th</sup> June 2017 and signed on its behalf by:-

  
**Thomas Mannings**

**Director**

  
**John Young**

**Director**

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

## NOTES TO THE FINANCIAL STATEMENTS

### 1. Accounting Policies

The principal accounting policies adopted in the preparation of the financial statements are set out as follows:

#### (a) Basis of preparation

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 (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The Association of British Theatre Technicians 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 note(s).

#### (b) Group financial statements

The financial statements consolidate the results of the charity and its wholly owned subsidiaries Theatrical Trading Limited and Theatrical Events Limited on a line-by-line basis. A separate Statement of Financial Activities and Income and Expenditure Account for the charity has not been presented because the Trust has taken advantage of the exemption afforded by section 408 of the Companies Act 2006.

#### (c) Incoming resources

##### *Voluntary income and similar resources*

Donations and similar resources are recognised where there is entitlement, certainty of receipt and the amount can be measured with sufficient reliability.

##### *Commercial trading activities*

Income from commercial trading activities is recognised as earned.

##### *Investment income and other income*

These items of income are included when receivable by the charity.

#### (d) Recognition of liabilities

The charity recognises liabilities in the period that gives rise to a contractual obligation.

#### (e) Expenditure and irrecoverable VAT

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

Expenditure is classified under the following activity headings:

- Costs of generating funds are those costs incurred in attracting voluntary income, and those incurred in trading activities that raise funds.
- Charitable activities included expenditure associated with providing members services and include both the direct costs and support costs relating to these activities.
- Governance costs include those incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements.

**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
**STATEMENT OF CASHFLOWS AND CONSOLIDATED STATEMENT OF**  
**CASHFLOWS FOR YEAR ENDING 31 DECEMBER 2016**

	Notes	Group 2016 £	Group 2015 £	Charity 2016 £	Charity 2015 £
<b>Cash (used in) / generated from operating activities</b>	<b>23</b>	<b>(19,654)</b>	<b>(57,147)</b>	<b>(93,055)</b>	<b>19,430</b>
<b>Cash flows from investing activities</b>					
Interest income		3,239	3,657	3,107	3,608
Purchase of tangible fixed assets		(626)	-	(626)	-
<b>Cash provided by investing activities</b>		<b>2,613</b>	<b>3,657</b>	<b>2,481</b>	<b>3,608</b>
(Decrease) / increase in cash and cash equivalents in the year		(17,041)	(53,490)	(90,574)	23,038
Cash and cash equivalents at the beginning of the year		322,858	376,348	268,505	245,467
<b>Total cash and cash equivalents at the end of the year</b>		<b>305,817</b>	<b>322,858</b>	<b>177,931</b>	<b>268,505</b>

The notes on pages 29 to 40 form part of these financial statements.

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

## NOTES TO THE FINANCIAL STATEMENTS (Continued)

### 1. Accounting Policies (continued)

- Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources. The basis on which support costs have been allocated are set out in note 7.

The trustees do not consider that any significant support costs are incurred in relation to the grant-giving activities and that these have therefore all been allocated to members' services.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred

### (f) Operating leases

Rentals payable under operating leases are charged to the Statement of Financial Activities as incurred.

### (g) Depreciation

Depreciation is provided on tangible fixed assets at rates calculated to write off the cost of the assets over their estimated useful lives as follows:-

Office Equipment	25% on cost or 33% on cost
Leasehold Improvements	over the length of the lease
Website development	33% on cost

### (h) Grants awarded

Grants awarded are expensed when the charity has made the grant and has no recourse for refund due to the terms and conditions of the grant.

### (i) Fund Accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity.

Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the Trust's work or for specific artistic projects being undertaken by the Trust.

### (j) Stocks

Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

### (k) Financial Instruments

The charity only has financial assets and financial liabilities that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at amortised cost using the effective interest method.

### 2. Legal status of the Trust

The Association is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.



# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

## NOTES TO THE FINANCIAL STATEMENTS (Continued)

### 3. Financial performance of the charity

The consolidated statement of financial activities includes the results of the charity's wholly owned subsidiaries, Theatrical Trading Limited and Theatrical Events Limited.

The summary financial performance of the charity alone is:

	2016 £	2015 £
Income	133,283	127,681
Gift aid from subsidiary companies	122,079	104,765
	255,362	232,446
Expenditure on charitable activities	(239,041)	(248,923)
<b>Net outgoings</b>	16,321	(16,477)
Total funds brought forward	259,326	275,803
<b>Total funds carried forward</b>	275,647	259,326
Represented by:		
Unrestricted general fund	145,647	129,326
Unrestricted designated funds	130,000	130,000
	275,647	259,326

### 4. Incoming earned from other activities

The wholly owned trading subsidiaries, Theatrical Trading Limited and Theatrical Events Limited, both incorporated in the United Kingdom, pay taxable profits to the charity by gift aid. Theatrical Trading Limited provides trade fairs, training and publications for the theatrical industry and Theatrical Events Limited provides international conferences for theatrical technicians and the publication of industry books. A summary of the trading results is shown below.

The summary financial performance of the subsidiaries is:

	Theatrical Events Ltd 2016 £	Theatrical Trading Ltd 2016 £	Total 2016 £	2015 £
Turnover	-	455,908	455,908	386,453
Cost of sale and administration costs	(1,540)	(333,961)	(335,501)	(283,287)
Interest receivable	-	132	132	49
Net profit	(1,540)	122,079	120,539	103,215
Amount gift aided to charity	-	(122,079)	(122,079)	(104,765)
Loss	(1,540)	-	(1,540)	(1,550)
<b>Assets and liabilities of the subsidiaries were:</b>				
Current assets	31,956	204,556	236,512	152,429
Current liabilities	(36,864)	(204,552)	(241,416)	(155,792)
Total net (liabilities) / assets	(4,908)	4	(4,904)	(3,363)
<b>Aggregate share capital and reserves</b>	(4,908)	4	(4,904)	(3,363)



# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

## NOTES TO THE FINANCIAL STATEMENTS (Continued)

### 5. Investment income

All of the group's investment income of £3,239 (2015: £3,657) arises from money held in interest bearing deposit accounts.

### 6. Analysis of expenditure on charitable activities

	Notes	Members' Services £	Total 2016 £	2015 £
Safety consultancy fees		10,300	10,300	10,300
Subscriptions and awards		913	913	668
Members mailings		2,293	2,293	2,847
Grants		-	-	2,750
Support costs	7	220,080	220,080	222,820
Governance Costs	7	5,455	5,455	9,538
		<u>239,041</u>	<u>239,041</u>	<u>248,923</u>

The charity made grants totalling £nil (2015: £2,750). The following grants were made: to The Theatres Trust to support the following activities, the annual conference £nil (2015: £500), Sponsorship of the Plasa Stand £nil (2015: £500). A grant of £nil (2015: £500) was made to the Society of British Theatre Design for sponsorship, £nil (2015: £1,250) to The Stage Media Company for sponsorship of The Stage Awards.

### 7. Analysis of governance and support costs

The Association initially identifies the costs of its support functions. It then identifies those costs which relate to the governance function. Support costs are allocated on a basis consistent with the use of resources namely staff costs by the time spent and other costs by their usage:

	Notes	Charitable Activities £	Governance Costs £	Total 2016 £	2015 £
Salaries, fees and national insurance		146,719	-	146,719	128,887
Rent, rates and electricity		30,395	-	30,395	29,614
Repairs and maintenance		714	-	714	838
Office equipment rental		1,835	-	1,835	2,584
Insurance		3,494	-	3,494	2,820
Depreciation		909	-	909	7,456
Committee expenses	8	5,359	-	5,359	7,463
Meeting expenses		-	1,005	1,005	5,188
External audit		-	4,450	4,450	4,350
Legal and professional fees		500	-	500	13,927
Bank charges		2,084	-	2,084	1,674
General expenses		5,327	-	5,327	6,776
Other support costs	9	22,744	-	22,744	20,781
		<u>220,080</u>	<u>5,455</u>	<u>225,535</u>	<u>232,358</u>

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

## NOTES TO THE FINANCIAL STATEMENTS (Continued)

### 8. Committee expenses

	2016 £	2015 £
Safety	4,724	5,882
OISTAT	420	395
Historical research	-	535
Training	173	78
Other	42	573
	<u>5,359</u>	<u>7,463</u>

### 9. Other support costs

	2016 £	2015 £
Printing, postage and stationery	7,727	5,891
Telephone	1,714	1,206
Advertising and publicity	5,406	7,338
Website	984	633
I.T. Support	6,913	5,713
	<u>22,744</u>	<u>20,781</u>

### 10. Net expenditure for the year

	2016 £	2015 £
<b>This is stated after charging:</b>		
Operating leases – Land and buildings	22,497	25,041
Operating leases – Other	1,835	2,584
Depreciation	909	7,455
Auditors remuneration	3,700	3,600
Auditors remuneration – other services	<u>6,300</u>	<u>6,975</u>

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

## NOTES TO THE FINANCIAL STATEMENTS (Continued)

### 11. Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

	2016 £	2015 £
Wages and salaries	99,784	117,870
Social security costs	8,251	11,017
	<u>108,035</u>	<u>128,887</u>

One employee had employee benefits in excess of £60,000 in both 2016 and 2015.

The charity trustees were not paid or received any other benefits from their employment with the charity.

The charity trustees were not reimbursed expenses during the year (2015: £nil). No charity trustee received payment for professional or other services supplied to the charity (2015: £nil).

The key management personnel of the charity comprise the trustees and the Chief Executive Officer. The total employee benefits of the key management personnel of the charity were £67,968 (2015: £67,186).

### 12. Staff numbers

The average monthly number of full-time equivalent employees (excluding trustees) during the year was as follows:

	2016 Number	2015 Number
Management	1	1
Office and administration	<u>1</u>	<u>2</u>
	<u>2</u>	<u>3</u>

### 13. Taxation

The charity is exempt from tax on income and gains falling within sections 466 to 493 of the Corporation Tax Act 2010 or section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objectives.

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

## NOTES TO THE FINANCIAL STATEMENTS (Continued)

### 14. Tangible fixed assets Group

	Total £	Website Development £	Office Equipment £	Leasehold Improvements £
<b>Cost</b>				
At 1 January, 2016	60,074	18,600	25,264	16,210
Additions	626	-	626	-
Disposals	-	-	-	-
At 31 December, 2016	<u>60,700</u>	<u>18,600</u>	<u>25,890</u>	<u>16,210</u>
<b>Depreciation</b>				
At 1 January, 2016	59,374	17,900	25,264	16,210
Charge for year	909	700	209	-
Disposals	-	-	-	-
At 31 December, 2016	<u>60,283</u>	<u>18,600</u>	<u>25,473</u>	<u>16,210</u>
<b>Net book value</b>				
At 31 December, 2015	<u>700</u>	<u>700</u>	<u>-</u>	<u>-</u>
At 31 December, 2016	<u>417</u>	<u>-</u>	<u>417</u>	<u>-</u>

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

## NOTES TO THE FINANCIAL STATEMENTS (Continued)

### 14. Tangible fixed assets (Continued)

Charity

	Total £	Website Development £	Office Equipment £	Leasehold Improvements £
<b>Cost</b>				
At 1 January, 2016	60,074	18,600	25,264	16,210
Additions	626	-	626	-
Disposals	-	-	-	-
At 31 December, 2016	60,700	18,600	25,890	16,210
<b>Depreciation</b>				
At 1 January, 2016	59,374	17,900	25,264	16,210
Charge for year	909	700	209	-
Disposals	-	-	-	-
At 31 December, 2016	60,283	18,600	25,473	16,210
<b>Net book value</b>				
At 31 December, 2015	700	700	-	-
At 31 December, 2016	417	-	417	-

### 15. Investments

The charity holds 2 shares of £1 each in its wholly owned trading subsidiary company Theatrical Trading Limited and 2 shares of £10 each in its other wholly owned subsidiary company Theatrical Events Limited. These are the only shares allotted, called up and fully paid. The activities and results of the subsidiaries is summarised in note 4.

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

## NOTES TO THE FINANCIAL STATEMENTS (Continued)

### 16. Debtors

	Group		Charity	
	2016	2015	2016	2015
	£	£	£	£
Trade debtors	68,737	65,477	39,153	50,815
Prepayments & accrued income	65,429	67,069	16,004	15,171
Other debtors	7,016	3,500	7,016	3,500
Amount due from subsidiary undertakings	-	-	134,111	32,163
	<u>141,182</u>	<u>136,046</u>	<u>196,284</u>	<u>101,649</u>

### 17. Creditors: amounts falling due within one year

	Group		Charity	
	2016	2015	2016	2015
	£	£	£	£
Trade creditors	23,968	39,130	4,552	5,033
Taxation and social security costs	5,062	5,211	2,771	3,154
Other creditors	23,807	27,500	21,943	25,979
Accruals	34,852	32,014	8,130	13,147
Deferred income (Note 18)	89,166	101,149	61,611	64,237
	<u>176,855</u>	<u>205,004</u>	<u>99,007</u>	<u>111,550</u>

### 18. Deferred income

Deferred income comprises advance bookings for space at the trade fair and sponsorship and subscriptions paid in advance.

	Group	Charity
Balance as at 1 January	101,149	64,237
Amount released to income earned from charitable activities	(101,149)	(64,237)
Amount deferred in year	89,166	61,611
Balance as at 31 December	<u>£89,166</u>	<u>£61,611</u>

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

## NOTES TO THE FINANCIAL STATEMENTS (Continued)

### 19. Analysis of charitable funds

#### Analysis of movements in unrestricted funds

##### Group

	Balance at 1 January 2016	Incoming Resources	Resources expended	Transfers	Balance at 31 December 2016
General fund	125,939	533,479	(514,381)	(4,317)	140,720
<i>Designated funds:</i>					
Contingency fund	85,000	-	-	-	85,000
Tap This fund	5,000	-	-	-	5,000
Publication fund	20,000	13,298	(19,382)	6,084	20,000
Training fund	20,000	42,546	(40,779)	(1,767)	20,000
	130,000	55,844	(60,161)	4,317	130,000
<b>Total</b>	<b>255,939</b>	<b>589,323</b>	<b>(574,542)</b>	<b>-</b>	<b>£270,720</b>

##### Charity

	Balance at 1 January 2016	Incoming Resources	Resources expended	Transfers	Balance at 31 December 2016
General fund	129,326	255,362	(239,041)	-	145,647
<i>Designated funds:</i>					
Contingency fund	85,000	-	-	-	85,000
Tap This fund	5,000	-	-	-	5,000
Publication fund	20,000	-	-	-	20,000
Training fund	20,000	-	-	-	20,000
	130,000	-	-	-	130,000
<b>Total</b>	<b>259,326</b>	<b>255,362</b>	<b>(239,041)</b>	<b>-</b>	<b>275,647</b>

The Contingency Fund was established as a reserve to help the charity survive any catastrophic problems and reflects broadly three months costs for the Charity.

The Publication Fund has been established to assist with the continued plans to transfer the catalogue of ABTT publications from print to online and to support the revision of a number of Codes of Practice.

The Tap This Fund has been established for the continued development and ultimate implementation of the Technical Access Passport, an online CV for workers within the theatre industry.

The Training Fund has been established to assist in funding training and increased requests for overseas training.

Other than the Contingency Fund it is envisaged that the designated funds will be utilised over the next one to two years.

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

## NOTES ON THE FINANCIAL STATEMENTS (Continued)

### 20. Transfer between group funds

£4,317 was transferred to the designated funds from the general fund in order that the designated funds were maintained at a level agreed at the discretion of the Trustees.

### 21. Analysis of group assets between funds

	<b>General Fund £</b>	<b>Designated Funds £</b>	<b>Restricted Funds £</b>	<b>Total £</b>
Tangible fixed assets	417	-	-	417
Current assets	317,158	130,000	-	447,158
Current liabilities	(176,855)	-	-	(176,855)
	<u>140,720</u>	<u>130,000</u>	<u>-</u>	<u>270,720</u>

### 22. Operating lease commitments

The company has the following annual commitments under operating leases:-

	<b>2016</b>		<b>2015</b>	
	<b>Land and Buildings £</b>	<b>Other £</b>	<b>Land and Buildings £</b>	<b>Other £</b>
Lease commitments				
expiring in less than 1 year	-	-	-	-
expiring within 2 to 5 years	<u>26,500</u>	<u>2,651</u>	<u>26,500</u>	<u>2,651</u>



# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

## NOTES ON THE FINANCIAL STATEMENTS (Continued)

### 23. Reconciliation of net movement in funds to net cash flow from operating activities

	<b>Group 2016 £</b>	<b>Group 2015 £</b>	<b>Charity 2016 £</b>	<b>Charity 2015 £</b>
Net movement in funds	14,781	(18,026)	16,321	(16,477)
Add back depreciation charge	909	7,455	909	7,455
Deduct interest income to be shown in investing activities	(3,239)	(3,657)	(3,107)	(3,608)
Decrease in stock	1,180	59	-	-
Decrease in debtors	(5,136)	18,742	(94,635)	25,169
Decrease in creditors	(28,149)	(61,720)	(12,543)	6,891
<b>Net cash used in operating activities</b>	<b>(19,654)</b>	<b>(57,147)</b>	<b>93,055</b>	<b>19,430</b>

### 24. Financial Instruments

Financial instruments measured at amortised cost are as follows:

	<b>Group 2016 £</b>	<b>Group 2015 £</b>	<b>Charity 2016 £</b>	<b>Charity 2015 £</b>
<b>Financial Assets</b>				
Trade debtors	68,737	65,477	39,153	50,815
Amount due from subsidiary undertakings	-	-	134,111	32,163
<b>Financial Liabilities</b>				
Trade creditors	23,968	39,130	4,552	5,033

### 25. Related party transactions

During the year Triple E Limited, a company controlled by the trustee D Edelstein and his spouse, provided products and services to the group with a value of £1,278. In addition Triple E Limited were invoiced £4,471 by the group for an exhibition stand at the 2016 theatre show. All transactions were at an arms length value.

