THE ASSOCIATION OF

BRITISH THEATRE TECHNICIANS

Registered No. 1231725

Registered Charity No. 282069

ANNUAL REPORT & FINANCIAL STATEMENTS

31 DECEMBER 2019

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 31st December 2019. This Report is the forty-fifth since the incorporation of the Association and the fifty-sixth since its inception.

Chairman's Report 2019

I was delighted to be elected as Chairman of the ABTT in January 2019. Our association has had another full and busy year and I have been impressed and proud of the way the organisation brings together technicians, operators, architects, manufacturers and practitioners to support technical excellence across the live performance industry.

The core of the ABTT's work is undertaken by the hugely experienced professional experts who work through our committees to provide leadership to the industry in safety, standards, training and other activities. I am enormously grateful for the time and energy which these individuals dedicate to the ABTT. The committee Chairpersons remained the same at the start of 2019 as they were at the end of 2018: 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 to Chair ABTT NorthNet; David Evans, a Trustee-Director continued to Chair ABTT Cymru and Mark White continued as Chairman of the Communications and Publications Committee. The reports of these various committees are to be found later in this 2019 Annual Report.

This year, the ABTT Core Values Working Group was formed in response to our membership wanting to achieve greater gender equality, diversity and inclusion within theatre and the arts.
Nikki Scott is heading up this important group to ensure that our Association membership represents our community and to drive change across the performing arts and creative industries.

Robin Townley, our full-time Chief Executive, continued to be a superbly committed and effective advocate for the ABTT leading our relationships with stakeholders within the sector. Elysia Moore as Association Co-ordinator and Stuart Roberts as Financial Controller continued as our core team in the ABTT office. I should like to thank both of them for efficiently running our activities on a day to day basis and their significant contributions to the Association's presence and activities.

The ABTT is supported by the services of paid consultants for various roles who support our work in conjunction with our Chief Executive and office staff. In 2019 they were Geoffrey Joyce who delivered and developed ABTT Training; James Eade as the ABTT Safety Committee's Electrical Consultant; Rebecca Morland as Editor of Sightline and Catherine Cooper who continued to support the membership of the Industry Supporters' Group. I thank them all on behalf of the membership of the ABTT.

The ABTT is a membership organisation with a broad outlook. The breadth of our work is enabled through partnerships with sister organisations which are fully or partially joined with the ABTT. The School Theatre Support Group (STSG) continues to provide a community supporting those working in education and hosted their 10th annual conference at the Perse School in Cambridge in February. I am pleased that the Stephen Joseph Association (SJA) joined as an ABTT committee in September bringing a new perspective to our work on theatre planning, historical research and education. This new relationship was launched with a seminar on theatre challenges in the 21st century in September.

It was Isobel Hatton's first year as the ABTT Theatre Show Director. The show was held at Alexandra Palace in June for the fifth time and is thriving. A varied, relevant and interesting programme of events running alongside the exhibition attracted a significant increase in registrations and attendance. I thank Isobel, her team and the exhibitors for their continued support of this event which makes a significant financial contribution to support the association's other charitable activities.

At the Theatre Show, the Award for Technician of the Year was presented to Martin Chisnall acknowledging his achievements as a production electrician of exceptional talent and ability. It is a delight on behalf of the ABTT to offer him our warmest congratulations on receiving this award.

A new website was launched in November. The updated site has an improved structure and provides a better experience for mobile, tablet and desktop users. As well as many new features, the site has a much improved content management system enabling responsive updates to communicate with our membership.

There were six vacancies on Council in 2019 occurring through the retirement by rotation of the members of Council who have completed their three-year term of office. David Edelstein and Tom Mannings had served two consecutive terms and were not eligible to stand this year. Following a ballot of full members, Peter Maccoy, Caroline Rouse and Nikki Scott were re-elected to serve their second term of office and Mig Burgess, Andy Franks and Emma Wilson join as new Trustee-Directors. These join our continuing trustees Louise Birchall, David Evans, Darren Joyce, Annette Ollerearnshaw and John Young.

I also thank Matthew Freeman and Tamykha Patterson for serving throughout 2019 as co-opted Young Associate Representatives to the Council. Their various contributions and insights at Council meetings, Trade Shows and Careers Events, including editing a new Young Associated page for Sightline has been of tremendous value to the Association and our membership.

Nikki Scott, Trustee-Director was elected as Vice-Chair in January 2019. Matthew Jones from Taylor Wessing has continued to serve as Honorary Secretary, and I am delighted that Loretta Tomasi was appointed as our new Honorary Treasurer in April 2019. I thank them all for their excellent service, wisdom and advice. Jane Thornton continues as Honorary Archivist, and I thank her for her tireless work sifting, sorting and cataloguing the ABTT's collection of papers.

I am grateful for the companies and organisations that form the ABTT Industry Supporters' Group. This philanthropic support makes a real difference to funding our work and provides a collective commercial knowledge which helps our work stay aligned with the needs and emerging issues facing our industry.

The 2019 Christmas party was held at the Gillian Lynne Theatre in Drury Lane on Friday 6th December. Sponsorship of the gathering was generously provided again by Electronic Theatre Controls Ltd and it was hosted by LW Theatres. At the event Council were pleased to publicly appoint Steven Tompkins as a new Fellow and Louise Jeffreys as a new Honorary Member.

This report reflects activities in the year to December 2019. However, at the time of publication Covid-19 is having significant impact on the association, its membership and its activities, including postponement of the 2020 Theatre Show. Additional commentary has been provided within the Financial statements to reflect this.

Richard Bunn, Chairman

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 excellent 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 2019 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 and next in 2022 also provides welcome returns. The trading activities of the group are carried out by the trading companies and any profits are distributed as a dividend to the charity as required by the Memorandums of Association of the profit-making trading entities.

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

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 excellence 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 2019 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 *R U Safe?* and *Non-Conventional Theatre Spaces.* 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 for the fourth year running an international version of the Bronze Award training course this time in Hong Kong in partnership with the West Kowloon Cultural District Authority. Our remote learning CAD course has also continued to receive a growing number of registrations.

ABTT 2019 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 for which the organisation stands. The Theatre Show encapsulates that which the ABTT is all about, new, tried and trusted equipment, a programme of seminars to educate and a programme of meetings and gatherings for 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 2019, 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. In 2019 we finalised the design of a new Association website which was launched in November and continued to promote the Association and its work via various social media platforms.

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
Registered Office: 2 London Wall Place, 6th Floor, London, England, EC2Y 5AU
Auditors: MHA MacIntyre Hudson, 2 London Wall Place, 6th Floor, London, England, EC2Y 5AU
Bankers: Royal Bank of Scotland, 40 Islington High Street, London N1 8XB

Trustee- Directors

The Trustee-Directors serving at the end of 2019 were as follows:

Louise Birchall	(appointed 2018)
Mig Burgess	(appointed 2019)
David Evans	(re-appointed 2018)
Andy Franks	(appointed 2019)
Darren Joyce	(appointed 2018)
Peter Maccoy	(re-appointed 2019)
Anette Ollerearnshaw	(re-appointed 2017)
Caroline Rouse	(re-appointed 2019)
Nikki Scott	(re-appointed 2019)
Emma Wilson	(appointed 2019)
John Young	(re-appointed 2017)

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 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 2019 the Association appointed:
Fellow of the ABTT: Steve Tompkins

Honorary Member: Louise Jeffreys

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.

A new membership category for early career associates aged between 26 and 30 will be introduced in 2020.

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 2019 was as follows:

	2019	2018	2017	2016	2015	2014	2013	2012	2011	2010
Fellows	22	22	19	18	19	16	14	13	9	10
Honorary Members	14	15	15	16	16	15	13	13	14	12
Members	370	316	303	312	322	319	297	279	261	266
Associates	1168	1255	1291	1338	1350	1193	1057	1019	1134	1088
Affiliated Organisations	226	217	199	198	201	194	194	198	201	210
TOTALS	**1800**	**1825**	**1827**	**1882**	**1908**	**1737**	**1575**	**1522**	**1619**	**1586**

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.

Six vacancies occurred at the time of the 2019 AGM by the resignation of Charlotte Lockyer and through the retirement by rotation of the following members of Council who will have completed their current three-year term of office: David Edelstein, Peter Maccoy, Tom Mannings, Caroline Rouse and Nikki Scott.

David Edelstein and Tom Mannings served two consecutive terms and were not eligible to stand again in 2019. Peter Maccoy, Caroline Rouse and Nikki Scott were eligible to stand for a further three-year term.

Anette Ollerearnshaw and John Young were re-appointed in 2017 for a second three year term; David Evans was re-appointed in 2018 for a second three year term; Louise Birchall, Charlotte Lockyer and Darren Joyce were appointed in 2018 for an initial 3 year term.

The following candidates were elected to serve as Trustee-Directors: Mig Burgess, Andy Franks, Peter Maccoy, Nikki Scott, Caroline Rouse and Emma Wilson. They joined the continuing trustees Louise Birchall, David Evans, Darren Joyce, Anette Ollerearnshaw and John Young.

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 Chairperson, a Vice-Chairperson, an Honorary Treasurer and an Honorary Secretary.

At their meeting of 30th January 2019, the Council appointed Richard Bunn and Chairman, and Nikki Scott as Vice-Chair. Matthew Jones continued as Honorary Secretary, following his appointment for two years from November 2017. Loretta Tomasi was appointed to the post of Honorary Treasurer at the Trustee's meeting on 8th May 2019.

Attendance at 2019 Council Meetings:

David Adams	(ex-officio; Deputy Company Secretary)	0/5
Michael Anderson	(ex-officio; Chairman of the ABTT Safety Committee)	0/5
Sebastian Barnes	(Chairman of the ABTT Training & Education Committee)	0/5
Louise Birchall	(Trustee-Director)	3/5
Mig Burgess	(Trustee-Director)	0/1
Richard Bunn	(Office; Chairman)	5/5
David Edelstein	(Trustee-Director)	4/4
David Evans	(Trustee-Director)	1/5
Tim Foster	(ex-officio; Chairman of the ABTT Theatre Planning Committee)	3/5
Andy Franks	(Trustee-Director)	0/1
Matthew Freeman	(Co-opted Student Associate)	1/5
Roger Fox	(ex-officio; Chairman of the ABTT Historical Research Committee)	4/5
Isobel Hatton	(ABTT Theatre Show Director)	2/5
Matthew Jones	(Officer; Honorary Secretary)	0/5
Darren Joyce	(Trustee-Director)	2/5
Charlotte Lockyer	(Trustee-Director)	0/3
Peter Maccoy	(Trustee-Director)	3/5
Tom Mannings	(Trustee-Director)	2/4
Paul Moore	(Co-opted)	0/5
Anette Ollerearnshaw	(Trustee-Director)	1/5
Tamykha Patterson	(Co-opted Young Associate)	0/5
Caroline Rouse	(Trustee-Director)	4/5
Nikki Scott	(Trustee-Director)	5/5
Jean Shevelan	(ex-officio; NorthNet Chairwoman)	0/5
Loretta Tomasi	(Honorary Treasurer)	3/4
Mark White	(ex-officio; Chairman of the ABTT Comms. & Pubs. Committee)	2/5
Emma Wilson	(Trustee-Director)	0/1
John Young	(Trustee-Director)	2/5

In attendance:

Elysia Moore	(Association Co-ordinator)	5/5
Stuart Roberts	(Financial Controller)	5/5
Robin Townley	(CEO)	5/5

Administration

Those in office at 31 December 2019 were as follows:

Chief Executive Officer	Robin Townley
Honorary Treasurer	Loretta Tomasi
Honorary Secretary	Matthew Jones
Company Secretary	Roger Fox
Deputy Company Secretary	David Adams
Association Co-ordinator	Elysia Moore
Financial Controller	Stuart Roberts
Safety Consultant	David Adams
Electrical Safety Consultant	James Eade
Safety Compliance Consultant	Melvin Sandell
Training Consultant	Geoffrey Joyce
Honorary Archivist	Jane Thornton MBE
Editor *Sightline*	Rebecca Morland
Theatre Show Director	Isobel Hatton

Staff Changes

There were no changes in the permanently employed staff in 2019: Elysia Moore remained the Association Co-ordinator, Stuart Roberts the Association Financial Controller and Robin Townley the Chief Executive Officer.

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

The five-year lease for the 4th Floor of 55 Farringdon Road, London EC1 was entered into commencing on 11th October 2014, and expired on 10th October 2019. At 31st December 2019, extension of this lease is subject to renegotiation with the Association's landlords.

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. The profits of both companies are distributed as a dividend to the charity as required by the Memorandum of Association of these profit-making trading entities

Strategic Partnerships

The Theatre Safety Committee
The ABTT is one of eleven members of the Theatre Safety Committee. The other members are: Society of London Theatre; UK Theatre; Independent Theatre Council; Institute of Entertainment and Arts Management; Little Theatre Guild; Society of Independent Theatres; Equity: Musicians Union; Stage Management Association and BECTU. The Theatre Safety Committee supports the ABTT in the production of a Code of Practice for the Theatre Industry.

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 Scènographes, 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/

Theatres Trust
Theatres Trust is the national advisory public body for theatres. It believes that current and future generations should have access to good quality theatre buildings where they can be inspired by, and enjoy, live performance. It champions the future of live performance by protecting and supporting excellent theatre buildings which meet the needs of their communities. It does this by providing advice on the design, planning, development and sustainability of theatres, campaigning on behalf of theatres old and new and offering financial assistance through grants. The ABTT provides expert technical assistance to the Theatres Trust.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 generation 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 and their participation in for a common purpose. The responsibilities of Trustee-Directors and the 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 and increase the Electoral College.*
- *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.

INTERNATIONAL THEATRE ENGINEERING AND ARCHITECTURE CONFERENCE

The International Theatre Engineering and Architecture Conference (ITEAC) is held every 4 years. The last event was held at Savoy Place, the home of the Institution of Engineering and Technology in 2018, and following excellent feedback from this event and 97% of participants declaring their intention to attend or participate again, planning is underway for the next conference at the same venue in 2022.

ABTT 2019 THEATRE SHOW

Theatre Show Director Isobel Hatton

The ABTT Theatre Show 2019 was the forty-first show since its inception at the Donmar Warehouse in 1978. It is an annual event and continues to be a major source of funding for the Association.

The Show returned to The West Hall of Alexandra Palace on June 5/6 and was the first under the guidance of Isobel Hatton as show director following the 2018 retirement of Roger Fox who had led the show since the beginning.

There were over 105 exhibitors showing the usual mix of products and services. As peripheral activity, there was an emphasis on product training and educational sessions with one to one mentoring being offered to young people looking to become involved in technical theatre.

A wide programme of seminars and product demonstration sessions was presented on each day. Following its recent refurbishment, the Alexandra Palace Theatre was booked for Wednesday June 5th in order to offer visitor tours and seminars highlighting the works. A production of the one man show In Loyal Company was staged in the evening to offer a real theatre experience for visitors and exhibitors alike.

The annual ABTT Awards were presented in the new Theatre Foyer with a drinks reception in the East Court following the close of the Show on Wednesday 5 June.

An almost exclusive use of social media marketing, e-mail and web advertising contributed to pre-registration numbers and visitor attendance reaching record levels. Registration was up 13% and attendance was up 7%.

Visitor registration was via Eventbrite with on-site badging facilities offered by Outsourced Events.

Isobel Hatton was Show Director, Roger Fox was consultant to the show director with David Mayo of The Event Kit providing administration, sales, and marketing services.

ABTT THEATRE AWARDS 2019

The annual ABTT Awards were presented in the new Theatre Foyer with a drinks reception in the East Court following the close of the Show on Wednesday 5 June.

The winners were:

ABTT 2019 Engineering Product of the Year:	AED Group, Showlift AED-SL18
ABTT 2019 Sound Product of the Year:	Sennheiser, DIGITAL 6000 SK 6212
ABTT 2019 Lighting Product of the Year:	Robe, T1 Profile
ABTT 2019 Widget of the Year:	Mantracourt Electronics, BroadWeigh
ABTT 2019 Theatre Show Stand of the Year:	TheatrePlan
ABTT 2019 Technician of the Year:	Martin Chisnall

SAFETY COMMITTEE

Chairman	Michael Anderson
Vice Chairman	Mark White
Secretary	Ross Anderson

The ABTT Safety Committee met 11 times in 2019 with some 24 members variously able to join the meetings in person and another 29 members receiving the minutes and items for discussion and comment electronically. We continue to enjoy a very broad range of well-represented technical specialists.

Michael Anderson continued to be the Chairman in 2019. The committee continued with a wide range of matters to do with Safety and Welfare with the occasional foray into Health in theatrical performance in particular with the occasional foray into non-theatrical aspects of entertainment. The business of the Committee is in part to answer queries from the Members of our Association and as importantly, to take note of their observations. We also distribute various forms of guidance from the HSE and the like. From time to time non-ABTT members ask questions with many of those being answered by the Executive Director. All queries are filtered by the ABTT office.

The ABTT Safety Committee maintained a presence within two of the currently sitting 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, PLASA, TSC and JACE.

Jeffrey Phillips continued his sterling work as the secretary of Working Group Number 1 of the European Standards Committee (MHE3/13 - TC433 leading to EN 17602) that has developed 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. That work was essentially completed at the end of 2017. The Working Group Number 4 (Controls) published a draft for public comment this year and are looking for approval and therefore adoption by the wider European Community. Having formally departed from the European Economic Community (Brexit) in January this year, the implementation of EN 17602 in the UK will prove interesting and will no doubt provoke much discussion.

The ABTT Safety Committee maintains its focus as a major contributor to *Technical Standards for Places of Entertainment* and had three active members in common at December 2019. Although

bearing the 2015 date on the cover, the on-line version is updated around 3 times per year and the various print runs are also updated as the demand for print versions determines. These versions bear the year and month of printing/updating. The committee keeps up to date with changes in relevant British Standards courtesy of our roving reporter Dave Spink who has provided these most useful and relevant pieces of information for many years.

Of the many subjects discussed during 2019, some stand out; Fire Protection Measures and Fire Safety Engineering (and a number of others resulting from the Grenfell Tower fire and enquiries), the still controversial ABTT Pyrotechnics Guidance, the National Work at Height Conference, updates to various matters such as hearing protection in orchestra pits, Counterweight Flying Inspection and Maintenance guidance, Code of Practice for Fibre Ropes, Wire Ropes and Flying, PPE Inspection and many other matters.

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

Many matters and projects were carried over into 2020. We recognise that it is important to ensure that the output(s) of the committee deals with the needs of the Members of the ABTT as well as the theatre industry as a whole. We welcome contributions from all ABTT members in developing systems and measures to provide a safer working environment. These contributions should be sent in the first instance to the ABTT office.

ABTT TRAINING AND EDUCATION COMMITTEE

Chairman Sebastian Barnes

This committee has met five times during the year, at the The National Theatre, London, during the ABTT Show and at our Summer School at Warwick University Arts Centre.

We have 17 members from a range of theatre organisations including employers, education, training providers and freelance sector.

We meet regularly to:

- Discuss and influence current training and education developments in Technical Theatre sector, including safety, qualifications, operating and legal standards
- Guide the development and delivery of our courses
- Advise Council on the training budget
- Help set and maintain our training standards
- Increase awareness of learning routes in our sector

Courses

In the last year we have discussed the development of our training courses with the main issues including;

- increasing our capacity to respond to rising demand, particularly from the current apprenticeship program.

- avoiding duplication through the potential overlap between our Bronze course and the BECTU Safety Passport.

We continue to promote our Bronze and Silver courses as 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, including Hong Kong, London, Glasgow and Manchester and for technical apprentices in Wales. We're very pleased our 2019 Summer School was sold out, run successfully despite the overrun of building works at Warwick Arts Centre.

We have developed some new short courses to respond to perceived demand, including Ladder Awareness, Carpentry for Stage. We have delivered our Ladder Awareness to one school, with the potential to expand with the help of the STSG.

We've used some filming of recent courses to create new videos for our website.

Apprenticeships

We are pleased the relatively new 2 year, Level 3 Creative Venue Technician Apprenticeship is being used across the country. We note that the first candidates completed in May. We're pleased to note currently the only End Point Assessors for the CVT include committee members, John Young, Louise Birchall and Sebastian Barnes. Our Bronze course is being used as part of apprenticeship training for many apprentices, contributing to the increased demand.

OISTAT ARCHITECTURE COMMISSION

Chair: Tim Foster

"The OISTAT Architecture Commission (AC) exists to facilitate communication and understanding about theatre buildings amongst architects, consultants, technicians and artists worldwide. Through communication about common interests, the commission provides forums for professional growth, develops projects and collects and disseminates information. It meets in order to exchange knowledge about theatre architecture and related technical topics. The commission welcomes participation by anyone with an interest in theatre buildings".

One of the principal activities of the AC every 4 years is the organisation of the OISTAT Theatre Architecture Competition (TAC), which is aimed at architectural students and young practitioners, to encourage them to develop an understanding of the design elements which make a successful theatre. The competition is organised to coincide with World Stage Design (WSD). The 10th Theatre Architecture Competition took place in 2017 and was exhibited at WSD in Taipei. The next competition will be held in 2021 and will be exhibited at WSD in Calgary, Canada. The site for the competition is usually located in the country where the exhibition is taking place to encourage local participation and we are in talks about locating the next competition at The Banff Centre, close to Calgary, with its beautiful location in the Rockies. The competition is judged by an international jury

of architects and theatre practitioners and significant cash prizes are awarded to the winners at World Stage Design.

Meetings

The AC aims to meet once a year and increasingly the meeting is combined with a tour of local theatres. Recent meetings have included.

In 2017 we met at WSD in Taipei, where the last competition was exhibited and we then made a 3 day tour of the major new arts centres which were either recently completed or approaching completion, as well as a beautiful traditional Chinese theatre.

In 2018 we met in Chicago, USA, hosted by the USITT in conjunction with the American Society of Theatre Consultants. We enjoyed some fascinating talks and visited 8 very different theatres in the Chicago area.

In 2019 we met in Prague during The Prague Quadrennial and attended the OISTAT Forum. This was followed by a 3 day tour of Baroque theatres in The Czech Republic and Germany, finishing in Berlin to coincide with 'Stage Set Scenery'. We are very grateful to former chair of the Commission Reinhold Daberto for organising this.

Future meetings

In 2020 we had hoped to meet in the Netherlands in June and to visit theatre buildings in Amsterdam, Rotterdam and around. This meeting has now been cancelled due to the coronavirus crisis and will be rearranged in early 2021. It will be replaced by an online meeting at which I will relinquish my position as chair, having served two four-year terms.

In 2021 we will also meet in Calgary to attend World Stage Design and see the results of the next architecture competition.

I would like to reiterate that Architecture Commission meetings are open to everyone with an interest in theatre buildings. Please do join us. Our activities are informative and fun.

Governing Board

As chair of a commission I also sit on OISTAT's Governing Board, which guides the business of the organisation. We last met in Oslo in October 2019.

THEATRE PLANNING COMMITTEE

Chairman: Tim Foster

The Theatre Planning Committee has not met during the year to review any theatre projects. Our main work has been preparation for the production of a revised edition of Theatre Buildings: A Design Guide.

Theatre Buildings: A Design Guide was published by the ABTT in 2010, as a successor to Theatre Planning edited by Roderick Ham, which first appeared in 1972 and was revised and updated in 1985. There was therefore 25 years between publications and much had changed during that period. The book was divided into nine sections which covered general planning principles and the key areas of a theatre building, from the auditorium to the foyers to backstage, as well as technical sections dealing with stage engineering, lighting and sound. It also included 28 reference projects, providing scale drawings, photographs and vital statistics for a range of theatre buildings, ranging from large scale

new projects to smaller scale conversions and restorations of existing buildings. Each section of the book was assigned an editor, who in turn commissioned other experts to contribute specialist sections and the book as a whole was edited by Judith Strong.

Changes in theatrical presentation, building management, sustainability thinking and the technology which serves them has developed at an increasingly rapid rate and the book now needs to be updated to keep up with these developments. The ABTT is recognised as the leader in this field through its custodianship of the Technical Standards, which are constantly updated, whereas the design guidance provided by Theatre Buildings has remained static. It is therefore now time to update this publication to reflect current developments and new ways of doing things. The intention is that this will be an updated not a new book, which seeks to keep what is still relevant, replace what is out-dated or inadequate and introduce new content on issues which were not covered previously.

We are delighted that Margaret Shewring has agreed to act as the editor of the new edition and Routledge, the publishers, have expressed enthusiasm for an updated book. Consultation meetings will be held in early 2020 to discuss content and to appoint new section editors.

TECHNICAL ACCESS PASSPORT (TAP)

Project Leader Tom Mannings

Work continued during 2019 on the development of a nationwide passport 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 website.

The individual's records held in the system are independently verified by a 3rd party agency, (for ABTT sponsored technicians, that is the ABTT itself). 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 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 had 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.

Looking forwards the development plan is to 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 remains available to act in an advisory capacity to the Theatres Trust and other bodies on matters which may affect significant technical installations in theatres. The Theatre Trust has not called on this service during the year.

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 is contributing to the History of the Association project specially through the work of the ABTT Hon. Archivist, Jane Thornton. It continues to monitor theatre buildings which may be under threat or contain significant technical installations. The complete removal of the historic stage machinery at the Theatre Royal Drury Lane was landmark event and in January many committee members witnessed a final demonstration of the lifts in action.

The Committee continued to support The Friends of the Streatham Hill Theatre in their efforts to return the theatre as a place of entertainment.

The future location of the ABTT library has been a major topic of discussion following the Theatres Trust decision to shrink its office footprint. Discussions are underway which may result in rehoming the library at a London Drama College.

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 main business of the committee is organising ABTT member's visits to theatres and other venues of special interest in the North of England. NorthNet also provides opportunities for networking in the North of England. The number of active members within the committee continues to shrink 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. Venue hosts and colleagues are encouraged to participate in committee meetings. The committee endeavours to meet east of the Pennines (around Leeds) and West (around Manchester) on alternate occasions.

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 Chairman of NorthNet normally attends council meetings and reports on the activities of this committee to the council of the ABTT. The flow of information is a two-way process with a report to this committee of those proceedings of the council which are available for publication. However, because of various health and transport problems the chairman has not been able to attend council meetings in 2019.

Visits

A planned theatre visit did not come to fruition because eventually the venue was not able to offer a date in 2019. It is hoped to re-arrange this visit for 2020.

Possible future member's visits are a regular agenda item.

Meetings

For various reasons including illness and transport problems no formal meetings of the committee were possible in 2019.

No presentation of the "Phil Windsor Spanner Award" was made in 2019 following last year's decision to change to making awards on an ad hoc basis. 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" in the title refers to an occasion when he was in hospital in his latter days and asked his wife to bring him a spanner so he could tighten a loose reading lamp over his bed.

A long-standing committee member indicated his intention not to renew his membership of the ABTT after 2020. This was because he found himself evermore limited in activities by a combination of conditions. This is a further example of the reasons for the decline in committee membership which is why the addition of "New Blood" is required.

It is believed that a collection of documents left by a former committee member who died a few years ago may be a significant source of information on the history of the Association. For this reason, it has been offered to the ABTT for possible archiving.

ABTT CYMRU COMMITTEE

Chairman Martin Hunt

ABTT Cymru provides networking opportunities for members in and around Wales. The committee provides a regional forum for venues and companies to support each other by lending equipment and crew.

Examples of this collaboration have been drew from the Wales Millennium Centre running the Main stage for the Butetown carnival, support for the Hay Festival, and the crew from the Torch Theatre Milford Haven working with National Theatre Wales in their sea going show 'The Tide whisperer'.

The committee facilitates and celebrates venues' support for many cultural and community events. This has included the Torch Theatre at the outdoor cinema in Pembroke castle, an ice rink at Aberystwyth Arts Centre and a summer fair, the Wales Millennium Centre with the Festival of Voice

A meeting was held on 5th June in Alexandra Palace with discussion around areas of interest including movement of member within the region, the shared apprentice scheme, training, mental health and diversity.

ABTT SCHOOL THEATRE SUPPORT GROUP

Chairman Paul Durose

The ABTT School Theatre Support Group (STSG) is a network of professional theatre technicians and managers working in UK schools and colleges, established in 2005. As an affiliated committee of the ABTT since 2014, the primary aim is to offer a community of support in this specialist field, with members responsible for many professionally-equipped theatres and studios across the country, as well as training and facilitating the next generation of theatre practitioners in schools.

STSG maintained a healthy membership during 2019, with 51 individual subscribers, 27 'school' subscribers (up to 3 members per organisation), 1 associate member and a healthy number of new members (the quantity of which is unfortunately unavailable due to change in the administration of the membership subscriptions this year). With total membership over 100, this represents a typical turnover of members based on expectations from previous years.

For the accounting period (which runs from September – August in line with the academic year), STSG operated with a small surplus of income, but this is budgeted to cover the organisation's future activities. Income comes from membership subscriptions, conference fees and sponsorship.

The committee did not meet during 2019 due to time constraints and personal circumstances. However, most business is conducted by email.

The annual STSG conference was held at The Perse School in February, attended by over 40 members, which was the highest turnout to date. Workshops and seminars were provided by our industry sponsors (including several ISG members), and the event was once again attended by Robin Townley of the ABTT.

STSG also exhibited at the ABTT Theatre Show in June.

In September STSG organised a free training day for its members courtesy of ISG member, Flints. This took place at Tring Park School for the Performing Arts, under the title of 'Wand-Making with Worbla', focusing on hands-on craft techniques for prop making and scenic design. It is planned for this to become an annual activity.

The STSG Performance Support Award continues to be well used by members, with the second PS Award Symposium held after the main conference in February. Ideas and suggestions from that meeting have been incorporated into the Award, which is now in use by many members at their schools. Progress has been somewhat slow due to volunteer time and resources.

Overall, it was another successful year for STSG, with the primary focus on the conference and continued links with the ABTT going forward, including the introduction of an ABTT-STSG joint membership scheme.

THE STEPHEN JOSEPH ASSOCIATION COMMITTEE

Chairman Alistair Livingstone

The Stephen Joseph Association (SJA) was formed in 2018 to promote the legacy of the theatre pioneer Stephen Joseph. It became a committee of ABTT in 2019.

Prior to joining the ABTT a group of alumni from Manchester University and professional theatre practitioners including Alan Ayckbourn, Terry Lane and Richard Pilbrow met informally at the Stephen Joseph Theatre in Scarborough in September 2017 to mark the 50th anniversary of his death. The group reconvened at the Martin Harris Centre for Music and Drama at Manchester University in November that year, for a Symposium to explore his legacy. These events gave rise to a number of publications with a limited circulation including an A5 booklet created and edited by Peter Thompson and an A4 brochure which included reminiscences, evaluation and obituaries

Many of those who had worked with or been influenced by Stephen, believed it was worth investigating further just how far reaching and influential this largely forgotten maverick and theatre pioneer has been in giving rise to the myriad forms of staging and possibilities current today. This gave rise to the formation for the Stephen Joseph Association with 7 founding committee members under the chairmanship of Terry Lane. Terry had worked with Stephen at Scarborough and Stoke in the early years of theatre-in-the-round and later became the designer and director of the first Traverse Theatre in Edinburgh. Terry stood down as Chairman in July having ably steered us through the formative years. After prolonged negotiation with the V&A Theatre and Performance Department we were really pleased to announce that the V&A Collections Strategy Group has acquired Terry's archive of papers and documents relating to his long association with Stephen, including: The Full Round; the biography of which he is the author.

The aim of the SJA is to promote Stephen's work to a contemporary audience, and in particular to mark the centenary of his birth in 2021. We are already working with Manchester University, the V&A Theatre and Performance Department and Royal Central School of Speech and Drama and other organisations to explore his legacy and to celebrate his life and work. We are inviting others to join us and help shape projects and initiatives now and for 2021, which of course also marks the inception of ABTT.

To date we have held two AGMs, the first at the V&A with Sam Walters as the guest speaker. Sam Spoke passionately about the Orange Tree Theatre, which was the first professional purpose-built theatre in the round and was designed by Iain Mackintosh. The second AGM and Seminar was held at the Playground Theatre, London, in September last year. Richard Bunn on behalf of ABTT, chaired presentations by Peter Tate, the Playground's founder and director and theatre practitioners Faynia Williams, Richard Crane, David Roger and Iain Mackintosh, followed by a lively discussion on the challenges of theatre in the 21st century.

The association also collaborated in the publication of Remembering Stephen Joseph, a book transcribing talks from the Manchester Symposium by ex-Manchester students and practitioners who had known and been influenced by Stephen.

Stephen Joseph was a founder member of the Association of British Theatre Technicians in 1961. It is therefore fitting that the SJA, after investigating the mutual benefits, in consultation with its

membership and the ABTT Executive, submitted a proposal to become a Committee under the auspices of the ABTT in May 2019. A final proposal was approved by the ABTT Council in June, and the SJA formalised its agreement at the AGM at the Playground Theatre, London on 20th September, 2019.

The SJA now has 48 subscription members and a steering committee of 7 who have, in the run up to the amalgamation with ABTT, been meeting approximately once a month online. At present most of these are simply continuing their SJA membership, whilst being encouraged to become SJA/ABTT Retired Associate members by paying the difference in membership fee. At the same time all existing ABTT members are encouraged to join the SJA Committee which they can do within their existing membership with no additional cost.

The move to join the ABTT has been welcomed by over 80% of the SJA membership, seeing this as a way of giving an important platform and longevity to investigating and promoting the wide ranging theatrical interests of Stephen Joseph, beyond 2021. These interests about which he was a passionate advocate included the promotion of actors, playwrights, design, architecture, lighting, technical standards and perhaps, and of most importance at this particularly extraordinary moment in our history, alternative ways of presentation and the democratisation of theatre.

Whilst many of our plans for celebrating this extraordinary practitioner's legacy are on temporary hold, we are still working and planning for 2021 and we would welcome any ABTT members who would like to join us.

PLANS FOR FUTURE PERIODS

The CEO will lead on continuing and developing the association's work with a focus on four goals of:

- Supporting the sector
- Supporting the membership
- Financial and Organisational Security
- Vocational training

Supporting the sector

The ABTT will continue to develop technical standards, codes of practice and guidance. The ABTT's work has becomes increasingly recognized in the UK as "soft law" defining the term "reasonably practicable" in the Health and Safety at Work etc. Act within the context of the operation of a place of entertainment or in the production and presentation of live performance in a place of entertainment. This is now the primary instrument by which the sector achieves self-regulation.

We will organise the Theatre Show and International Theatre Engineering and Architecture Conference as landmark National and Global events for social, business and professional networking and advancement of best practice, and to contribute to ABTT revenues to support other activities.

Supporting the membership

The ABTT wishes to be identified for the promotion of technical excellence in live performance, to acknowledge this and linking to its organizational value of 'acknowledging achievement' the ABTT will promote associate membership of the Association as an important progression for personal and professional development and admission as a full Member as aspirational recognition by industry peers of successful relevant experience and practice. In turn the authority and validation of the ABTT and its work is reliant upon a broad representation of the industry. Awards will be used and developed to recognise outstanding contributions to the industry.

New technology solutions will be developed for the Technical Access Passport (TAP) as a means of capturing continuing professional development and recording skill, knowledge, training and experience.

Meetings will to provide members with opportunities to physically visit venues and to engage in face to face discussion, and debate. All of this in a sociable fashion with those who share similar interest and passions. Sightline will continue to be positioned as the Journal of Record for Theatre Technology and Design. Social media channel will be used to provide a rich and valued content about the Association's activities and news, events and groups of interest to our members.

Financial and Organisational Security

To undertake its charitable aims the ABTT needs to be confident of its annual income and will look for opportunities for increasing that income to facilitate greater activity. Options for renewing the lease on our existing premises will be reviewed following expiration of the current arrangement.

Vocational Training

The ABTT has developed a good reputation for providing appropriate, fit-for-purpose vocational training in backstage production skills. The ABTT will continue to provide specific vocational training, ensuring an efficient provision to support career development at entrance/early career, intermediate and supervisory levels.

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 2019 financial year was approved in November 2018.

The Consolidated Financial Statements for the year ending 31 December 2019 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 1st 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 £1,204 (2018: surplus of £39,762). The approved budget for the year had an outcome of a surplus of £7,650 so the final position was £6,446 worse than expected.

The Charity's wholly owned trading subsidiary, Theatrical Trading Limited earned a profit for the financial year of £126,350 (2018: profit of £139,776) 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 £1,116 (2018: profit of £21,462). There was no significant business in the company in the year.

The principal funding source of the Charity, other than the trading activities of the subsidiaries, is membership subscriptions. Membership and subscription Revenues fell slightly to £123,130 (2018: £124,492). As expected revenues overall were less than 2018, an ITEAC year, but up £45,891 from 2017 the most recent comparable year at £619,707 (2018: £906,586; 2017: £573,816).

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 interest-bearing deposit accounts.

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 2019 were £315,929 (2018: £314,725; 2017: £274,963; 2016: £270,720). 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 £175,929 (2018: £174,725; 2017: £144,963; 2016: £140,720;) (see Note 21). 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, monitored on an ongoing basis.

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 page 12. 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 activity of Theatrical Events Limited was to run the International Theatre Engineering and Architecture Conference, which was last held in June 2018. The next edition of ITEAC will be held in 2022. 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 at £95,000 (2018: £95,000) 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 (2018: £20,000) and the Training Fund to £20,000 (2018: £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 Creative Venue Technician Apprenticeship and increasing requests for training from overseas.

The Technical Access Passport Fund is maintained at £5,000 (2018: £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 21 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

At the 2019 Annual General Meeting, MHA MacIntyre Hudson were re-appointed as Auditors to the Association for the ensuing year.

By order of the Trustee-Directors

Nicola Scott
Trustee-Director
Date: 24 JUNE 2020

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

Opinion

We have audited the financial statements of The Association of British Theatre Technicians (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 December 2019 which comprise the Consolidated Statement of Financial Activities, the Balance Sheets, the Statement of Cash Flows and the Consolidated Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

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 Part 4 of the Charities (Accounts and Reports) Regulations 2008. 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 and the charitable company's members as a body and the charitable company's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

In our opinion the financial statements:

- give a true and fair view of the state of the group's and parent charitable company's affairs as at 31 December 2019, and of the group's incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been 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 of 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 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

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of going concern basis of accounting in the preparation of the financial statements is not appropriate; or

- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the group's or parent charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the trustees' report, other than the financial statements and our auditor's report thereon. 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 inconsistences 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 of 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 (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and

- the directors' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of our 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 directors' report.

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

- adequate and sufficient accounting records have not kept by the charitable company, 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 directors' 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.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on pages 26 and 27, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

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

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 concluded 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 aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

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.

John Coverdale BSc FCA (Senior Statutory Auditor)
for and on behalf of MHA MacIntyre Hudson, Statutory Auditor
2 London Wall Place
6th Floor
London
EC2Y 5AU
Date: ******

MHA MacIntyre Hudson is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006.

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING CONSOLIDATED INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 DECEMBER 2019

	Notes	Unrestricted Funds	Restricted Funds	Total Funds 2019	Total Funds 2018
		£	£	£	£
Income:					
Donations and legacies	4	16,175	-	16,175	13,560
Income from charitable activities:					
Subscriptions		123,130	-	123,130	124,492
Income from other trading activities:					
Commercial trading operations	5	477,130	-	477,130	765,905
Investment income	6	3,272	-	3,272	2,629
Total Income		**619,707**	**-**	**619,707**	**906,586**
Expenditure					
Costs of raising funds:					
Commercial trading operations	5	352,343	-	352,343	604,833
Expenditure on charitable activities:					
Charitable expenditure	7	266,160	-	266,160	261,991
Total expenditure		**618,503**	**-**	**618,503**	**866,824**
Net movement of funds in year		1,204	-	1,204	39,762
Total funds brought forward		314,725	-	314,725	274,963
Total funds carried forward		**315,929**	**-**	**315,929**	**314,725**

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 35 to 50 form part of these financial statements.

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS
COMPANY NUMBER: 01231725
BALANCE SHEETS AS AT 31 DECEMBER 2019

	Notes	Group 2019 £	Group 2018 £	Charity 2019 £	Charity 2018 £
Fixed Assets					
Tangible fixed assets	15	12,792	9,862	12,792	9,862
Investments	16	-	-	22	22
		12,792	**9,862**	**12,814**	**9,884**
Current Assets					
Stocks		4,694	1,486	-	-
Debtors	17	165,940	150,228	226,999	210,544
Cash at bank and in hand		359,617	391,393	195,452	196,942
		530,251	**543,107**	**422,451**	**407,486**
Liabilities					
Creditors falling due within one year	18	203,114	214,244	118,220	118,085
Net Current Assets		**327,137**	**328,863**	**304,231**	**289,401**
Creditors falling due after one year	19	24,000	24,000	-	-
Net Assets		**315,929**	**314,725**	**317,045**	**299,285**
The funds of the charity					
Unrestricted income funds:					
General	21	175,929	174,725	177,045	159,285
Designated	21	140,000	140,000	140,000	140,000
Total charity funds	23	**315,929**	**314,725**	**317,045**	**299,285**

The notes on pages 35 to 50 form part of these financial statements

The financial statements were approved by the board of directors on 24th June 2020 and signed on its behalf by: -

Nicola Scott **Director**

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS
STATEMENT OF CASHFLOWS AND CONSOLIDATED STATEMENT OF CASHFLOWS FOR YEAR ENDING 31 DECEMBER 2019

	Notes	Group 2019 £	Group 2018 £	Charity 2019 £	Charity 2018 £
Cash generated from / (used in) operating activities	**25**	**(25,615)**	**160,867**	**5,118**	**16,541**
Cash flows from investing activities					
Interest income		3,272	2,629	2,825	2,460
Purchase of tangible fixed assets		(9,433)	(10,077)	(9,433)	(10,077)
Cash (used in) / generated from investing activities		**(6,161)**	**(7,448)**	**(6,608)**	**(7,617)**
Increase / (decrease) in cash and cash equivalents in the year		(31,776)	153,419	(1,490)	8,924
Cash and cash equivalents at the beginning of the year		391,393	237,974	196,942	188,018
Total cash and cash equivalents at the end of the year		**359,617**	**391,393**	**195,452**	**196,942**

The notes on pages 35 to 50 form part of these financial statements.

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

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.

(k) Going Concern

The financial statements have been prepared on a going concern basis. The Trustees have considered relevant information, including the annual budget, forecast future cash flows and the impact of subsequent events in making their assessment. The COVID-19 pandemic and the ensuing economic shutdown has had a significant impact on the charity's operations. In particular the annual Theatre Show hosted by the charity's subsidiary, Theatrical Trading Limited, has been cancelled for 2020 which will impact on the charity's results for the year ended 31 December 2020. In response to the COVID-19 pandemic, the Trustees have performed a robust analysis of forecast future cash flows taking into account the potential impact on the charity of possible future scenarios arising from the impact of COVID-19. This analysis also considers the effectiveness of available measures to assist in mitigating the impact.

Based on these assessments and having regard to the resources available to the charity, the Trustees have concluded that there is no material uncertainty and that they continue to adopt the going concern basis in preparing the annual report and financial statements.

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:

	2019	2018
	£	£
Income	142,130	140,512
Dividends	141,790	139,779
	283,920	280,291
Expenditure on charitable activities	(266,160)	(261,991)
Net incoming funds	17,760	18,300
Total funds brought forward	299,285	280,985
Total funds carried forward	317,045	299,285
Represented by:		
Unrestricted general fund	177,045	159,285
Unrestricted designated funds	140,000	140,000
	317,045	299,285

4. Income from donations and legacies

	2019	2018
	£	£
Gift aid	13,000	10,229
Donations	2,509	2,302
Royalties	666	1,029
Total income from donations and legacies	16,175	13,560

5. 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 2019	**Theatrical Trading Ltd 2019**	**Total 2019**	**2018**
	£	£	£	£
Turnover	-	477,130	477,130	765,905
Cost of sale and administration costs	(1,116)	(351,227)	(352,343)	(604,833)
Interest receivable	-	447	447	169
Net profit	(1,116)	126,350	125,234	161,241
Dividends	-	(126,350)	(126,350)	(139,779)
Profit / (loss)	(1,116)	-	(1,116)	21,462
Assets and liabilities of the subsidiaries were:				
Current assets	84,737	233,906	318,643	203,772
Current liabilities	(61,833)	(233,904)	(295,737)	(209,772)
Total net assets / (liabilities)	22,904	2	22,906	(6,000)
Liabilities due after one year	(24,000)	-	(24,000)	-
Total (liabilities) / assets	(1,096)	2	(1,094)	(6,000)
Aggregate share capital and reserves	(1,096)	2	(1,094)	(6,000)

6. Investment income

All of the group's investment income of £3,272 (2018: £2,629) arises from money held in interest bearing deposit accounts.

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

NOTES TO THE FINANCIAL STATEMENTS (Continued)

7. Analysis of expenditure on charitable activities

	Notes	Members' Services £	Total 2019 £	*2018 £*
Safety consultancy fees		10,300	10,300	*10,300*
Subscriptions and awards		306	306	*1,660*
Members mailings		867	867	*920*
Support costs	8	248,282	248,282	*243,501*
Governance costs	8	6,405	6,405	*5,610*
		266,160	266,160	*261,991*

8. 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 2019 £	*2018 £*
Salaries, fees and national insurance		151,647	-	151,647	*145,538*
Rent, rates and electricity		21,946	-	21,946	*33,614*
Repairs and maintenance		102	-	102	*275*
Office equipment rental		2,224	-	2,224	*2,224*
Insurance		4,103	-	4,103	*4,360*
Depreciation		6,503	-	6,503	*423*
Committee expenses	9	5,059	-	5,059	*5,691*
Meeting expenses		-	1,505	1,505	*860*
External audit		-	4,900	4,900	*4,750*
Legal and professional fees		13,667	-	13,667	-
Bank charges		2,830	-	2,830	*3,040*
General expenses		2,608	-	2,608	*2,577*
Grants		4,500	-	4,500	*4,500*
Other support costs	10	33,093	-	33,093	*41,259*
		248,282	6,405	254,687	*249,111*

9. Committee expenses

	2019 £	*2018 £*
Safety	31	*3,691*
OISTAT	2,219	*867*
Theatre planning	702	*577*
Training	254	*312*
Other	1,853	*244*
	5,059	*5,691*

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

NOTES TO THE FINANCIAL STATEMENTS (Continued)

10. Other support costs

	2019 £	*2018 £*
Printing, postage and stationery	3,598	*4,189*
Telephone	1,893	*1,949*
Advertising and publicity	4,045	*9,287*
Website	2,902	*4,816*
I.T. Support	20,519	*20,147*
Travel	136	*871*
	33,093	*41,259*

11. Net expenditure for the year

This is stated after charging:	2019 £	2018 £
Operating leases – Land and buildings	26,500	26,500
Operating leases – Other	4,129	4,129
Depreciation	6,503	423
Auditors remuneration	4,750	4,750
Auditors remuneration – other services	10,050	10,050

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

	2019 £	2018 £
Wages and salaries	135,205	130,858
Social security costs	12,107	11,598
Pension costs	3,719	2,293
	151,031	144,749

One employee had employee benefits in excess of £60,000 in both 2019 and 2018.

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 (2018: £nil). No charity trustee received payment for professional or other services supplied to the charity (2018: £nil).

The key management personnel of the charity comprise the trustees and the Chief Executive Officer. The total employee benefits (including employers' national insurance) of the key management personnel of the charity were £81,296 (2018: £78,952).

13. Staff numbers

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

	2019 Number	2018 Number
Management	1	1
Office and administration	2	2
	3	3

14. 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.

15. Tangible fixed assets
Group

	Total £	Website Development £	Office Equipment £	Leasehold Improvements £
Cost				
At 1 January, 2019	52,177	9,433	26,534	16,210
Additions	9,433	9,433	-	-
Disposals	-	-	-	-
At 31 December, 2019	61,610	18,866	26,534	16,210
Depreciation				
At 1 January, 2019	42,315	-	26,105	16,210
Charge for year	6,503	6,288	215	-
Disposals	-	-	-	-
At 31 December, 2019	48,818	6,288	26,320	16,210
Net book value				
At 31 December, 2018	9,862	9,433	429	-
At 31 December, 2019	12,792	12,578	214	-

15. Tangible fixed assets (Continued)

Charity

	Total £	Website Development £	Office Equipment £	Leasehold Improvements £
Cost				
At 1 January, 2019	52,177	9,433	26,534	16,210
Additions	9,433	9,433	-	-
Disposals	-	-	-	-
At 31 December, 2019	61,610	18,866	26,534	16,210
Depreciation				
At 1 January, 2019	42,315	-	26,105	16,210
Charge for year	6,503	6,288	215	-
Disposals	-	-	-	-
At 31 December, 2019	48,818	6,288	26,320	16,210
Net book value				
At 31 December, 2018	9,862	9,433	429	-
At 31 December, 2019	12,792	12,578	214	-

16. 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 5.

17. Debtors

	Group		Charity	
	2019 £	2018 £	2019 £	2018 £
Trade debtors	88,403	84,652	48,990	41,410
Prepayments & accrued income	64,688	58,416	17,079	16,210
Other debtors	12,849	7,160	10,504	7,150
Amount due from subsidiary undertakings	-	-	150,426	145,774
	165,940	150,228	226,999	210,544

18. Creditors: amounts falling due within one year

	Group		Charity	
	2019	2018	2019	2018
	£	£	£	£
Trade creditors	6,858	8,507	3,058	1,870
Taxation and social security costs	12,450	12,015	4,756	3,773
Other creditors	15,500	28,240	15,500	25,949
Accruals	90,228	56,777	16,830	13,440
Deferred income (Note 20)	78,078	108,705	78,076	73,053
	203,114	214,244	118,220	118,085

19. Creditors: amounts falling due after one year

	Group		Charity	
	2019	2018	2019	2018
	£	£	£	£
Deferred income (Note 20)	24,000	24,000	-	-
	24,000	24,000	-	-

20. 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	132,705	73,053
Amount released to income earned from charitable activities	(108,705)	(73,053)
Amount deferred in year	78,078	78,076
Balance as at 31 December	£102,078	£78,076

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

NOTES TO THE FINANCIAL STATEMENTS (Continued)

21. Analysis of charitable funds

Analysis of movements in unrestricted funds

Group

	Balance at 1 January 2019	Incoming Resources	Resources expended	Transfers	Balance at 31 December 2019
General fund	174,725	516,598	(507,054)	(8,340)	175,929
Designated funds:					
Contingency fund	95,000	-	-	-	95,000
Tap This fund	5,000	-	(2,700)	2,700	5,000
Publication fund	20,000	23,708	(30,233)	6,525	20,000
Training fund	20,000	79,401	(78,516)	(885)	20,000
	140,000	103,109	(111,449)	8,340	140,000
Total	**£314,725**	**619,707**	**(618,503)**	**-**	**£315,929**

Charity

	Balance at 1 January 2019	Incoming Resources	Resources expended	Transfers	Balance at 31 December 2019
General fund	159,285	283,920	(263,460)	(2,700)	177,045
Designated funds:					
Contingency fund	95,000	-	-	-	95,000
Tap This fund	5,000	-	(2,700)	2,700	5,000
Publication fund	20,000	-	-	-	20,000
Training fund	20,000	-	-	-	20,000
	140,000	-	(2,700)	2,700	140,000
Total	**£299,285**	**283,920**	**(266,160)**	**-**	**£317,045**

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

NOTES ON THE FINANCIAL STATEMENTS (Continued)

Analysis of charitable funds
Analysis of movements in unrestricted funds (continued)

Group

	Balance at 1 January 2018	Incoming Resources	Resources expended	Transfers	Balance at 31 December 2018
General fund	144,963	771,175	(738,674)	(2,739)	174,725
Designated funds:					
Contingency fund	85,000	-	-	10,000	95,000
Tap This fund	5,000	-	(1,575)	1,575	5,000
Publication fund	20,000	16,225	(26,141)	9,916	20,000
Training fund	20,000	119,186	(100,434)	(18,752)	20,000
	130,000	135,411	(128,150)	2,739	140,000
Total	**£274,963**	**906,586**	**(866,824)**	**-**	**£314,725**

Charity

	Balance at 1 January 2018	Incoming Resources	Resources expended	Transfers	Balance at 31 December 2018
General fund	150,985	280,291	(260,416)	(11,575)	159,285
Designated funds:					
Contingency fund	85,000	-	-	10,000	95,000
Tap This fund	5,000	-	(1,575)	1,575	5,000
Publication fund	20,000	-	-	-	20,000
Training fund	20,000	-	-	-	20,000
	130,000	-	(1,575)	11,575	140,000
Total	**£280,985**	**280,291**	**(261,991)**	**-**	**£299,285**

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.

22. Transfer between group funds

£8,340 was transferred from the general fund to the designated funds in order that the designated funds were maintained at a level agreed at the discretion of the Trustees.

23. Analysis of group assets between funds

	General Fund £	Designated Funds £	Restricted Funds £	Total £
Tangible fixed assets	12,792	-	-	12,792
Current assets	390,251	140,000	-	530,251
Current liabilities	(203,114)	-	-	(203,114)
Liabilities due after one year	(24,000)	-	-	(24,000)
	175,929	140,000	-	315,929

24. Operating lease commitments

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

	2018		2018	
	Land and Buildings £	Other £	Land and Buildings £	Other £
Lease commitments				
expiring in less than 1 year	-	-	20,547	-
expiring within 2 to 5 years	-	2,651	-	2,651

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

	Group 2019 £	Group 2018 £	Charity 2019 £	Charity 2018 £
Net movement in funds	1,204	39,762	17,760	18,300
Add back depreciation charge	6,503	423	6,503	423
Deduct interest income to be shown in investing activities	(3,272)	(2,629)	(2,825)	(2,460)
Decrease / (increase) in stock	(3,208)	299	-	-
Decrease / (increase) in debtors	(15,712)	49,917	(16,455)	(12,952)
Increase / (decrease) in creditors	(11,130)	73,095	135	13,230
Net cash generated / (used in) operating activities	**(25,615)**	**160,867**	**5,118**	**16,541**

26. Financial instruments

Financial instruments measured at amortised cost are as follows:

	Group 2019 £	Group 2018 £	Charity 2019 £	Charity 2018 £
Financial Assets				
Trade debtors	88,403	84,652	48,990	41,410
Amount due from subsidiary undertakings	-	-	150,426	145,774
Financial Liabilities				
Trade creditors	6,858	8,507	3,058	1,870
Other creditors	15,500	12,500	15,500	12,500
Accruals	90,228	56,777	16,830	13,440

27. 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 £- (2018: £1,733). In addition, Triple E Limited were invoiced £1,080 (2018: £2,969) by the group for an exhibition stand at the 2019 theatre show.

During the year the group paid £1,413 (2018: £1,938) to the former trustee, R Newman for services provided. All related party transactions were at an arm's length value.

28. Post balance sheet events

COVID-19 for any entity with a year-end of December 2019 or before is generally considered to be a non-adjusting post balance sheet event.

Cancellation of the 42nd ABTT Theatre Show due to the COVID-19 Pandemic.

Due to the Covid-19 pandemic and the effect of government measures to control and manage infection, the 42nd presentation of the ABTT Theatre Show due to be held at Alexandra Palace on 10th and 11th June 2020 has been cancelled.

A timeline of COVID-19 Pandemic significant events with regards to the cancellation of the ABTT Theatre Show for 2020:
16 March – The Prime Minister advised everyone in the UK against "non-essential" travel and contact with others, as well as suggesting people should avoid pubs, clubs and theatres, and work from home if possible.

17 March – The ABTT Theatre Show issued a statement confirming that a careful watch was being maintained on Government advice and measures and it was likely a decision would be made on Monday 3rd May as to whether the 42nd Theatre Show would proceed.

20 March – The Prime Minister ordered pubs and restaurants across the country to close.

23 March – The UK public was told that from this evening they would only be allowed to leave their homes for limited reasons, including shopping for food, exercise once per day, medical need and travelling for work when absolutely necessary. All shops selling non-essential goods were told to close, gatherings of more than two people in public were banned, all events including weddings but excluding funerals were cancelled.

8 April – The ABTT Theatre Show announced that the 42nd event would be postponed to June 2021 and there would not be an event in 2020.

16 April – It was announced that "lockdown" restrictions would continue for "at least" another three weeks. (Extend of 'Lockdown' 7th May)

As it became apparent that UK 'Lockdown' was likely to extend into May the decision to cancel the ABTT Theatre Show for 2020 was taken based upon three primary considerations:
1. Even if there were to be a rapid return to trading and behavioural conditions very similar to the pre-Covid-19 environment sometime in May, there would not be enough time or resource for exhibitors to successfully mobilise for a major trade show on 10th and 11th June;
2. Post-Covid-19 trading and behavioural conditions could possibly be very different to the previous business environment making it difficult if not impossible to stage a Trade Show or find an appetite amongst exhibitors or visitors to participate
3. 'Lockdown' restrictions could still be in place in June preventing any trade show being presented.

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

NOTES ON THE FINANCIAL STATEMENTS (Continued)

28. Post balance sheet events (continued)

Impact of the cancellation of the ABTT Theatre Show

The financial impact of the cancellation of the ABTT Theatre Show will be two-fold:

1. Theatrical Trading Limited has incurred irrecoverable management, marketing and show direction cost of approximately £70,000
2. Theatrical Trading Limited will not produce an anticipated profit of £95,000 which would have been paid as a dividend to the Association of British Theatre Technicians