

**THE ASSOCIATION OF  
BRITISH THEATRE TECHNICIANS**

**Registered No. 1231725**

**Registered Charity No. 282069**

**ANNUAL REPORT & FINANCIAL STATEMENTS**

**31 DECEMBER, 2015**

**The Trustee-Directors are pleased to present their Report together with the Consolidated Financial Statements of the charity and its subsidiaries for the year ending 31<sup>st</sup> December 2015. This Report is the forty-first since the incorporation of the Association and the fifty-second since its inception.**

### **Chairman's Report 2015**

I was elected as Chairman of the ABTT in September 2014 and this is therefore my first Annual Chairman's Report. I would like to congratulate Mark White for his exceptional Chairmanship of the ABTT over 12 years. Upon joining the ABTT Council I was immediately impressed by the commitment that the Association has to the wider theatre sector and in turn the commitment its membership and the sector have to it. The core of the ABTT's work is undertaken by the hugely experienced professional experts who serve on our various committees and I am enormously grateful for the time which they dedicate to the ABTT. The committee Chairmen remained the same at the start of 2015 as they were at the end of 2014: the Safety Committee was chaired by Michael Anderson, who upon leaving his role as Head of Health and Safety at Earl's Court and Olympia in April is now Principal Consultant at Anderson Bradshaw Limited; the Training and Education Committee was chaired by Sebastian Barnes who was a Trustee-Director until August but continued as Chairman after he relinquished his elected office having served two consecutive terms; the Historical Research Committee was chaired by Roger Fox; the Theatre Planning Committee was headed up by Theatre Architect Tim Foster who was also the Chairman of the OISTAT Architectural Commission; Jean Shevelan continued as Chair of ABTT NorthNet; David Evans, a Trustee-Director continued to Chair ABTT Cymru and Mark White continued as Chair of the Communications and Publications Committee. The reports of these various committees are to be found elsewhere in this 2015 Annual Report.

Robin Townley, our full-time Chief Executive, continues to lead an effective stakeholder management strategy and increase membership whilst also ensuring the efficient running of the ABTT office ably supported by the endeavours of full-time Administrator Shadia Fakhoury and four days per week Finance Administrator Amanda Abraham. In October Shadia Fakhoury left the employ of the ABTT to take-up a new role with a larger industry body supporting part of the film and television sector. On behalf of the ABTT I should like to offer our profound thanks to Shadia for all she has done for the Association since her appointment in March 2010. I should also like to thank the rest of the office team and welcome Suzanne Archer who was appointed Interim Administrator in December.

The ABTT is supported by the services of paid consultants for various roles. In 2015 they were: David Adams who continued his unique role as the ABTT Safety Consultant; Geoffrey Joyce who delivered and developed ABTT Training in conjunction with our Chief Executive and the office staff; Roger Fox who was the ABTT Theatre Show Director; and Paul Connolly who as Editor, with the assistance of Ken Bennett-Hunter as Commissioning Editor, produced four excellent editions of *Sightline* despite relocating to Hong Kong in July. Catherine Cooper continued to develop membership of the Industry Supporters' Group as well as providing the advice and means of face-to-face contacts with members and non-members at various shows and conferences. I thank them all on behalf of the membership of the ABTT.

The ABTT website continues to be a key conduit for communication both with the ABTT membership and the world in general and our on-going ability to control the content from the ABTT Office is very useful.

The fifth ABTT Fellows' dinner took place at the Garrick Club in October. Unfortunately I was unable to attend personally but Robin Townley joined nine of the current sixteen Fellows with David Adams, Ian Albery, Jason Barnes, Tony Bond, Roger Fox, Rod Ham, and Francis Reid regrettably unable to attend.

I am pleased to report that the 37<sup>th</sup> annual ABTT Theatre Show was a success. In the West Hall at Alexandra Palace for the first time, Roger Fox, David Mayo and Isobel Hatton delivered a vibrant show which was greatly liked by exhibitors and visitors alike. Initial concerns about access to the new venue were quickly allayed. In 2015, the ABTT Awards Ceremony was presented in association with the Stage Management Association after the close of the show on the first day. The Award for ABTT Technician of the Year was presented to Gavin Pell, a well-respected carpenter and flyman who co-founded Pirate Crew, a theatre specific crewing company, which is setting standards across the industry and provides an excellent training ground for the crew and technical managers of the future.

Two Trustee-Directors completed a second consecutive term of office and therefore left the Council in 2015, they were Sebastian Barnes and David Draude. I should like to thank them for their diligent and careful counsel throughout their terms of office. Re-elected for a second term of office were Petrus Bertschinger, Richard Bunn and Rikki Newman. Mark White, who had previously served prior to his role as Chairman, was elected a Trustee-Director and we welcomed David Evans who was elected for the first time. The results of the election were announced at the ABTT Annual General Meeting held on 26<sup>th</sup> August 2015 at The Barbican Centre, London. During the year Chris Quirk as Honorary Treasurer and Matthew Jones from Taylor Wessing as Honorary Secretary continued to serve having been appointed in their roles in December 2013. At the September Council meeting I was elected Chairman for a further term of two years, having served for a year since the resignation of Mark White; Richard Bunn was elected Vice-Chairman and Chris Quirk and Matthew Jones both re-elected. I thank them both for their excellent service and advice during 2015.

It is with sadness that I reflect on the death of ABTT Trustee-Director, Petrus Bertschinger who died suddenly in October. He was universally described as a larger than life character, a true professional and a theatre man through and through. I had met with him as part of a small working group finalising the ABTT's Vision and Mission statements a little more than a week before his death and on his last Sunday he had chaired a meeting of the Production Managers' Forum. He is sorely missed.

The Industry Supporters' Group encompassed 110 companies or organisations at the end of 2015. The income provided from these philanthropists is essential for the support of our day to day activities and charitable works.

The 2015 Christmas party was held at the New London Theatre in Drury Lane on Friday 4<sup>th</sup> December, attended by over 280 people. Sponsorship of the gathering was generously provided again by Electronic Theatre Controls Ltd and it was hosted by Really Useful Theatres. At the event Council were pleased to publicly welcome three new Fellows: David Blyth, Geoffrey Joyce and Paul Sadler and two new Honorary Members: Ken Bennett-Hunter and Maggie Saxon.

I am pleased that during 2015 the Council and executive have been able to complete a process of strategic review that I was pleased to endorse upon my election. We have considered the responses to the membership survey undertaken by the Council. Through a rigorous exercise with some external support we have drawn priorities from the views of the membership and used these to

produce a clearly stated definition of the ABTT which includes a vision and mission statement and a statement of identity. We have continued to use these initial steps to effectively plan our activities for the next three years.

Louise Jeffreys  
Chairman 2015

## **Our Purpose**

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

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

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

In guiding our activities for 2015 the Trustees continued to observe the Charity Commission's requirements for public benefit. The Association primarily relies on membership subscription for income which is supplemented both by the income generated from the annual ABTT Theatre Show and subscriptions from members of the ABTT Industry Supporters' Group. The International Theatre Engineering and Architecture Conference (ITEAC) held every four years also provides welcome returns. The trading activities are carried out by the trading companies and profits are gift-aided to the charity.

## **Our Activities**

Our objectives are set out in the ABTT Memorandum of Association, a copy of which is to be found on our website.

[http://www.abtt.org.uk/wp-content/uploads/2013/04/abtt\\_memorandum\\_and\\_articles\\_of\\_association.pdf](http://www.abtt.org.uk/wp-content/uploads/2013/04/abtt_memorandum_and_articles_of_association.pdf)

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

- Advocate and provide efficient standards of planning for the building or reconstruction of theatres and to promote theatre design which will offer the widest possible scope for theatrical expression;
- Promote and encourage improvement in the design and the proper installation and use of stage equipment and materials;
- Advocate an enlightened and flexible approach to measures for public safety and fire precautions in theatres and the application of new technical knowledge and experience in those fields to changing conditions;
- Encourage high standards of work in all technical matters relating to the theatre;



- Facilitate the exchange of ideas and information amongst theatre technicians and others concerned in any way with the theatre, paying attention to the different needs and opportunities of each locality, organisation and form of theatre;
- Organise meetings, correspondence, demonstrations, exhibitions, and courses of training in relation to the technical aspects of theatre;
- Publish books, magazines and other matter relating to the art of the theatre, and provide information services for the collection and dissemination of technical information.

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

In 2015 the ABTT contributed to the charitable public benefit requirement by continuing updated advice on the operation, refurbishment, and compliance with safety regulations by theatres within the United Kingdom. The ABTT also continues to publish a number of Codes of Practice, and is, on behalf of theatre operators and practitioners, a major contributor to *Technical Standards for Places of Entertainment* and contributes substantially to other publications such as the *Performing Arts Technical Training Handbook*. The ABTT also provides in-service training for theatre employees based around National Occupational Standards compiled by our Sector Skills Council (Creative and Cultural Skills) and accredited by the Royal Conservatoire of Scotland (RCS). This is carried out peripatetically at centres around the country.

## **Tallescopes®**

The manufacturers of the Tallescope® developed a system of “Venue independent rescue” as required by the HSE. Failure to have done so could well have resulted in a prohibition under Work at Height 2005 legislation. (An updated version of the ABTT *Code of Practice for the selection and use of temporary access for Work at Height in theatres* was published in 2014, as a revision of the 2011 edition, and widely circulated generally free of charge.) A new ABTT *Code of Practice for the use of Tallescopes for working at height in theatres* (COP012) was published in 2014, as an addendum to the 2011 *Code of Practice for the selection and use of temporary access equipment for working at height in theatres* (COP011). A further revision was made to COP012 in August 2015 to acknowledge the development of further means of rescue.

## **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. Our CAD course continued to develop with a change in the software platform. In 2015, we continued to consolidate our accredited courses. The pilot Apprenticeship Scheme which incorporates ABTT Bronze level training courses continued for a second year with the support of the sponsoring employers: the Ambassador Theatre Group; Fairfield Halls Croydon; White Light Ltd and Curve, Leicester

## **ABTT 2015 Theatre Show**

The Theatre Show continues to inform the theatre and allied industries of the technological advances that have been made in equipment over the previous twelve months and to showcase the equipment currently available in the market place. The Association also uses the opportunity to showcase itself to members and to enunciate that which the organisation stands for. The Theatre Show encapsulates that which the ABTT is all about, new and tried and trusted equipment and a programme of seminars to educate and inform those who work in the theatre industry and the general public alike. The Theatre Show, being open to everyone, is of great benefit not only to professional theatre, but also to amateur and school theatres as products can be reasonably cross-compared to find the best solutions in equipping a theatre.

## **Marketing and Promotion.**

The Association aspires to present itself in a modern and positive light. In 2015, we continued our campaign of encouragement to those people who make theatre work in the nations of the United Kingdom to form the backbone of the ABTT. The greater the number of members, the greater amount of knowledge will be exchanged. Our aim is to ensure that all forms of British technical theatre are guided, directed, are safe and above all are rewarding and challenging. The ABTT continues to play a role in helping British cultural industries to lead the way in the international arena.

## **Achievements of the Association**

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

## **Reference and Administrative Details**

Inception: 3 March 1961

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

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

Principal Office: 55 Farringdon Road, London EC1M 3JB

Telephone: 020 7242 9200

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

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

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

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



## **Trustee- Directors**

The Trustee-Directors serving at the end of 2015 were as follows:

Richard Bunn	(re-appointed August 2015)
David Edelstein	(appointed August 2013)
David Evans	(appointed 2015)
Brod Mason	(re-appointed August 2013)
Tom Mannings	(appointed August 2013)
Ted Moore	(re-appointed August 2013)
Richard (Rikki) Newman	(re-appointed August 2015)
Anette Ollerearnshaw	(appointed 2014)
Mark White	(appointed 2015)
John Young	(appointed 2014)

Due to the death of Petrus Bertschinger one of the eleven positions of Trustee-Director was unfilled at the end of 2015.

## **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 and 22 September 2005). It obtained dispensation from the Secretary of State for Trade to omit the word "Limited" from its registered name. The Association is registered as a charity with the Charity Commission.

### **Membership of the Association**

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

- a Member
- an Associate
- an Affiliated Organisation

### **Membership**

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

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

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

the opinion of the Trustee-Directors, have rendered signal service to the Association. Fellows and Honorary Members are entitled to the privileges and rights of Members. Members together with Fellows and Honorary Members have the right to vote and are collectively referred to in this Report as the Electoral College.

*During 2015 the Association appointed:*

Fellows of the ABTT: David Blyth, Geoffrey Joyce and Paul Sadler.

Honorary Members of the ABTT: Ken Bennett-Hunter and Maggie Saxon.

## **Associateship**

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

## **Affiliated organisation**

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

## **Membership of the Association at 31 December 2015 was as follows:**

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

## **Appointment of Trustee-Directors**

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

Accordingly, the Electoral College was sent an invitation to nominate Trustee-Directors prior to the AGM and advising them of the retiring Trustee-Directors. Two Trustee-Directors, Sebastian Barnes and David Draude, completed their second consecutive term and were ineligible to stand, three Trustee-Directors, Petrus Bertschinger, Richard Bunn and Richard (Rikki) Newman completed their first term of office and were eligible to stand for a further term. Petrus Bertschinger, Richard Bunn and Richard (Rikki) Newman were re-elected for a second term. David Evans and Mark White were elected for a first term.



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

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

## **Organisation**

### **Council of management**

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

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

Any Member or Associate of the Association co-opted by the Trustee-Directors to fill a casual vacancy amongst the elected Trustee-Directors or by way of addition to the Council, but so as not to exceed a maximum of 21 members of the Council. When considering co-opting Trustee-Directors, the Board has regard to the requirement for any specialist skills needed.  
Only elected Trustee-Directors have a vote.

## **Officers**

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

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

Attendance at 2015 Council Meetings:

David Adams	(ex-officio; Deputy Company Secretary)	0/6
Sebastian Barnes	(Trustee-Director; Chairman of the ABTT Training & Education Committee Part year)	5/6
Petrus Bertschinger	(Trustee-Director)	4/4
Richard Bunn	(Trustee-Director)	6/6
Zoe Cotton	(Co-opted Student Associate)	3/6
David Edelstein	(Trustee-Director)	4/6
David Evans	(Co-opted; then Chairman ABTT Cymru; then Trustee)	1/6
Tim Foster	(ex-officio; Chairman of the ABTT Theatre Planning Committee)	2/6
Roger Fox	(ex-officio; Chairman of the ABTT Historical Research Committee)	6/6
Louise Jeffreys	(Officer; Chairman)	6/6
Matthew Jones	(Officer; Honorary Secretary)	6/6
Tom Mannings	(Trustee-Director)	3/6
Brod Mason	(Trustee-Director)	3/6

Paul Moore	(Co-opted)	1/6
Ted Moore	(Trustee-Director)	3/6
Rikki Newman	(Trustee-Director)	6/6
Anette Ollerearnshaw	(Trustee-Director)	2/6
Chris Quirk	(Officer; Honorary Treasurer)	2/6
Megan Sheeran	(Co-opted Young Associate)	0/6
Jean Shevelan	(ex-officio; NorthNet Chairman)	4/6
Mark White	(Officer; Chairman/Chairman Comms. & Pubs. Committee)	5/6
John Young	(Trustee-Director)	5/6
<b>In attendance:</b>		
Robin Townley	(CEO)	6/6
Shadia Fakhoury	(Administrator)	4/4
Amanda Abraham	(Finance Administrator)	4/5

## Administration

Those in office at 31 December 2015 were as follows:

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

## Staff Changes

The ABTT administrator, Shadia Fakhoury, resigned from the organisation in October 2015 to take up a new role. Suzanne Archer was appointed Interim Administrator in December 2015.

Between 7<sup>th</sup> September and 10<sup>th</sup> December the ABTT Office hosted an Intern for three days a week. Kelly Marry was on placement from Siena College, New York studying for a Bachelor of Creative Arts majoring in Acting and Theatre.

## Committees

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

### Premises

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



## Related Parties

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

The Association has two wholly owned commercial subsidiaries. Theatrical Trading Ltd produces the annual ABTT Theatre Show and produces the majority of the Association's publications and training. Theatrical Events Ltd stages conferences such as the International Theatre Engineering & Architecture Conference and has published related books. Both companies transfer all their profits to the Association by gift-aid. Details of their financial activities during 2015 are annexed to this Report.

### *Stage Management Association (SMA)*

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

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

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

### *The Theatres Trust*

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

## 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 Chairman and other Officers as the administration of the organisation is so small. The Officers act as senior ambassadors for the Association and through their industry contacts help to drive the Association forward. However it is hoped that with the growth in the organisation and more income over the next*



*five-year cycle, the activities of the Association can be widened and the time required of the Officers reduced.*

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

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

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

## **ACHIEVEMENTS and PERFORMANCE**

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

### **ABTT 2015 THEATRE SHOW**

Roger Fox      Theatre Show Director

The ABTT 2015 Theatre Show, the 37th in the series, had a new home in The West Hall of Alexandra Palace on 24 and 25 June. Alexandra Palace offers great opportunities for the future development of the Theatre Show but gave an immediate new look and purpose to the event. For the first time in many years all the exhibits were in one pillar-free hall.

The gamble of moving both the Show dates and location paid off with a hall full of stands and a large visitor pre-registration. The weather played its part and everyone enjoyed the event and especially the opportunity to network on the terrace with its stunning views over London. The general feedback indicated that both exhibitors and visitors enjoyed a rejuvenated and successful Show.



A successful programme of seminars was presented on each day in The Roman Bar with another programme of a more practical nature in The Londesborough Room. Technical students from The Central School of Speech and Drama under the direction of their tutor, the late Petrus Bertschinger, provided technical support.

Extensive use was made of social media, e-mail and web advertising all of which contributed to pre-registration numbers again reaching record levels. An innovation was the successful introduction of a Theatre Show App which carries news and details of the Show and exhibits. It is hoped that this can be developed into a full-time ABTT App in the future.

The ABTT Awards and The Stage Management Association Awards were presented at a reception in The Londesborough Room following the close of the Show on Wednesday 24 June.

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

### **ABTT THEATRE AWARDS 2015**

The 2015 Association of British Theatre Technicians (ABTT) Theatre Awards were presented for the second time together with the 2015 National Awards for Stage Management at a joint ceremony with the Stage Management Association in the Londesborough Room at Alexandra Palace following the first day of the ABTT Theatre Show. The Awards Ceremony was kindly sponsored but Ambersphere Solutions Ltd, Electronic Theatre Controls Ltd, Triple E Ltd, The Stage, GDS and White Light Ltd.

The winners were:

ABTT 2015 Engineering Product of the Year: ModTruss manufactured by Triple E

ABTT 2015 Sound Product of the Year: S21 manufactured by DigiCo, presented by Autograph

ABTT 2015 Lighting Product of the Year: ColorSource PAR manufactured by ETC

ABTT 2015 Widget of the Year: Duke DCH 250/500 presented by Safety Lifting Gear

ABTT Theatre Show 2015 Stand of the Year: Drapemakers

ABTT Technician of the Year 2015: Gavin Pell

### **SAFETY COMMITTEE**

Chairman                      Michael Anderson

The ABTT Safety Committee met 11 times in 2015 with a broad ranging set of skilled and experienced regular attenders who work in the theatre and events industries.

Michael Anderson continued as Chairman in 2015 and to deal with a broad range of matters to do with Safety in theatrical performance. The 'Projects' system of nominating a group or individual to deal with areas of concern continued their works during the year and produced measurable outcomes for consideration by the committee as a whole. An expanded list of specialists in given areas was developed so as to be able to answer members and non-ABTT members' questions using the ABTT office as a filter.

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

The committee maintains a focus as a major contributor to *Technical Standards for Places of Entertainment* and contributed significantly to the 2015 print edition with the on-line version being continually updated. The suspended plaster ceilings issue was a case in point.

*Sightline* continued to carry Safety Matters in each issue, devised by Geoffrey Joyce, and produced by Geoffrey Joyce, David Adams and others.

The matter of CDM (Construction, Design and Management) Regulations pertaining to theatre in particular but also generally to other entertainment sectors in the UK in April 2015 took up much of the Committee time both within and without the formal meetings. The end result was the HSE would engage in 'proportionate enforcement'. The ABTT Safety Committee continued to act as the focus for the agreement of methods and practices to be sought and developed to assist theatre and production across the UK theatre spectrum from schools, amateur productions and fringe theatres right through to receiving venues and opera houses.

The Safety Committee issued Guidance Note 20 on Suspended Fibrous Plaster Ceilings following the lengthy delay required by the theatre owners in agreeing the wording. The Safety Committee was grateful for the work contributed to this by The Theatres Trust and also by the HSE who had taken an overview on this process and provided much help in utilising their existing guidance particularly in the matter of determining who can be regarded as competent in a completely unregulated plastering industry.

The Code of Practice on Portable Appliance Testing was more or less complete by the end of 2015 with publication expected in March 2016.

The committee carried much work over into 2016. As this continues it is important to ensure that the committee reflects the needs of the members of the ABTT as well as the theatre industry as a whole and we welcome contributions from all ABTT members in developing systems and measures to provide a safer working environment.

## **ABTT TRAINING AND EDUCATION COMMITTEE**

Chairman: Sebastian Barnes

### **Committee:**

This committee has met five times during the year, four at the Lyceum Theatre, London, one during our Summer School at Warwick Arts Centre.

We have up to 12 members regularly able to attend, from a range of organisations including employers, training providers and freelance.

### **Courses:**

We have discussed development of our training courses and found the main issues to include;  
- Range of courses could be expanded.



- Capacity to respond to perceived increasing demand could be improved.
- Marketing of courses needs improving/expanding.

Through the year we have continued to explore the potential to market our courses in one day models, as we believe the market for our 5 day model has reached saturation. We have delivered our courses at a variety of locations through the year, with some not as well attended as expected.

We are pleased to be expanding the numbers of tutors for our courses, responding to an increasing demand for our courses.

We have agreed a method for candidates to attempt our Silver level courses without first attending Bronze level. This includes a self-assessment, references and short personal statement. We want to improve access to our Silver courses for those with sufficient working experience and knowledge.

We have been approached by other organisations and individuals to approve some technical courses and resources, indicating the credibility of the ABTT in the training sector. We've considered each carefully, before responding appropriately. We've noted some parallels with our courses.

We've been contributing to and monitoring development of our Ceiling Awareness and Theatre Essentials courses.

We're pleased to note some enquiries for our courses from other countries, including Kuala Lumpur, Saudia Arabia and South Korea.

#### Developments:

We are monitoring changes in the qualifications available to Technical Theatre Apprenticeships including the Trailblazers Creative Venue Technician (CVT) initiative that is enabling employers to contribute to constructing qualification frameworks more relevant to current job roles. We're very pleased John Young, Chair of the CVT Trailblazer Group, is part of our committee.

## OISTAT

Tim Foster

Chairman of ABTT Theatre Planning Committee  
Chair of OISTAT Architecture Commission

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

OISTAT is organised as a series of Commissions representing various interest groups, which include **Education, Architecture, Performance Design, Technology, Research and Publication & Communication**. OISTAT is governed by an Executive Committee, who are elected every four years, and a Governing Board, made up of the chairs of the Commissions. There are two OISTAT national centres in the UK, one being the ABTT, representing the technicians, theatre consultants and architects and the other the SBTD, representing the designers. Since 2012 I have had the honour of chairing the Architecture Commission. The Education Commission is chaired by Ian Evans (SBTD) and Sean Crowley (also SBTD) is an elected member of the Executive.

The Architecture Commission's major undertaking in 2015 was the judging and exhibition of the 9th Theatre Architecture Competition, which was exhibited at Stage Set Scenery in Berlin in June 2015. There were 197 entries received from 37 different countries and the top 25 entries were exhibited. A digital catalogue was also prepared, which is available to download from the OISTAT website. This was the first time the competition was not held at The Prague Quadrennial and special thanks are due to the DTHG for their generous financial support and organisation of the jury meeting and exhibit. Special thanks were also due to the staff at OISTAT headquarters in Taiwan, who managed the considerable task of processing questions, receiving the entries and ensuring entrance fees were safely received. I was particularly pleased that the winning entry was a collaboration between two young architects and a playwright/producer from Canada. The brief has always encouraged collaboration between designers and theatre practitioners, but this was the first time, to our knowledge, it has actually happened.

The Theatre Architecture Competition has previously been organized on a four-year cycle to coincide with The Prague Quadrennial. It is now planned to move the competition date to coincide with World Stage Design, which is an OISTAT event. This means the next competition will be exhibited at World Stage Design in Taiwan in 2017 and plans for this are already underway.

A meeting of the Architecture Commission also took place at Stage Set Scenery in Berlin in June 2015, allowing members to see the competition exhibit. A tour of Berlin theatres was organized by former chair Reinhold Daberto, which included visits to:

- The Freidrichstrasse Palast and model of the Grosses Schauspielhaus by Hans Poelzig
- Workshops of Berlin Opera Companies
- Deutsche Theater and Kammerspiele
- Berliner Ensemble Theater

As is customary there was also an opportunity for members of the Architecture Commission to share and discuss recent work, at which Martien van Goor showed his work on the Schouwburg Kunstmin in Dordrecht, Netherlands.

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

2016 Seville, Spain (October)

2017 Taipei, Taiwan (June) to coincide with World Stage Design (WSD)

2018 Chicago, USA (October/tbc)

Further details of the Seville Meeting, which includes a conference and theatre tours, can be found on the OISTAT website and booking is now open.

While WSD is primarily an event for designers, it will also have some architectural content in 2017 and the 10th OISTAT Theatre Architecture Competition will be exhibited there. The meeting of The Architecture Commission will provide an opportunity to see theatres in Taiwan. Taiwan is currently building three major new performing arts centres, each designed by significant international architects, which should be completed in 2017 and be available to visit.



I would like to emphasize that OISTAT meetings are open to all and are generally self-funded, where delegates are responsible for their own travel and hotel costs. Do come along and join in the international dialogue.

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

Project Leader      Tom Mannings

Work continued during 2015 on the development of a nationwide portfolio scheme – the Technical Access Passport (TAP). The driving force behind this scheme has been the need for a cost effective online CV, for the immediate display/downloadable version of a cardholder's skills, including prior learning, experience and all else that goes to make-up a professional portfolio.

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

The individual's records held in the system are independently verified by a 3<sup>rd</sup> party agency, (for ABTT sponsored technicians, it is the ABTT itself). In 2014 online verification methods allowing an employer or training provider to verify directly were developed.

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

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

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

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

In 2015, the TAP scheme continued to develop with specific focus on the training and venue side of the functionality. 2016 will bring new features and greater integration with the ABTT website.

## **ABTT HISTORICAL RESEARCH COMMITTEE**

Chairman      Roger Fox

The Committee met seven times during the year.

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

The Committee's 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 Members and institutions within the theatre industry.

The Committee has continued to receive requests for assistance in finding new homes for technical theatre books. Alan Cohen has given his large collection to the Association which will form the first part of a devolved library policy where small technical book collections are placed on loan by the ABTT in further education institutions.

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

Interesting papers and artefacts studied by the Committee include two Remedial Works Notices served in 1883 and 1888 by the Metropolitan Board of Works on the owner of The Haymarket Theatre. One refers to works required to better fire protect the building.

The Committee fronts the Association's membership of APAC, the Association of Performing Arts Collections, and is represented by Jane Thornton, the ABTT Hon. Archivist, Jason Barnes and Robin Townley. The Committee is seeking to develop a closer relationship with the Society for Theatre Research.

## **ABTT NORTHNET COMMITTEE**

Chairman      Jean Shevelan

The committee met twice in 2015 and continued a policy of trying to meet in a variety of venues in order to involve other members in the activities of NorthNet. Pursuant to this policy meetings were held in May at the Carriageworks Theatre Leeds and in September at the Royal Northern College of Music Manchester.

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 awards, usually on an annual basis, the "Phil Windsor Spanner Award" to recognise exceptional contribution from anyone in theatre which merits recognition by the ABTT. The award is named in memory of a long standing former member who gave much valued service to the committee and the association. The "Spanner" reference is from a time when he was in hospital in his latter days and asked his wife to bring him a spanner so he could tighten a loose desk lamp over his bed.

The award for 2015 was made to Jolyon Coombs at the Bolton Little Theatre in December 2015. The 2015 Philip Windsor Spanner award recognised the outstanding service made by Jolyon who, during his long career, has practised most of the technical disciplines of the theatre and made a most valuable contribution by passing on his varied skills to others.

#### **Member's visit in 2015 was as follows:**

In December 2015 there was a visit to Bolton Little Theatre which is one of the North's leading amateur houses having been founded in 1931. Jolyon Coombs showed members around the extensive facilities of the theatre including the intimate auditorium, dressing rooms, wardrobe, prop store, furniture store and meeting rooms. Members of ABTT NorthNet expressed their thanks for a most interesting and enjoyable visit. Thanks also went to David Cusworth for his work in organising this visit.

#### **Obituary**

It was with great sadness that the committee learned of the death of Ivor Dykes in December 2015 at the age of 91. As Honorary Secretary Ivor was the backbone of the ABTT North Committee which developed into the ABTT NorthNet Committee.

During his varied and extensive career Ivor worked on the original production of *Oh! What a Lovely War* during his time with Joan Littlewood's Theatre Workshop. An important part of the production was the projection of which he was rightly proud. Ivor produced the slides following research at the Imperial War Museum. He was credited in a recent tour.

Ivor will be missed by his many friends in many circles.

#### **ABTT CYMRU COMMITTEE**

Co-Chairmen David Evans / Martin Hunt

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

#### **Meetings in 2015**

January – New Theatre/Motorpoint Arena/The Other Room (Cardiff) – we did a tour of the New Theatre before hosting the meeting at the Motorpoint Arena – we then went over to the then brand new and as yet unopened The Other Room, the first pub theatre in Wales. The venue needed a lot of support through kit and equipment loans so the group pooled their resources by offering to lend out



chairs for the audience, PA systems and other bits and bobs to ensure a successful first season for this new and exciting space.

June – Theatr Clwyd, Mold – Martin Hunt and Jo Davies from Wales Millennium Centre have approached the Centre’s senior management team to propose setting up a Shared Apprenticeship Scheme, in which the Centre becomes the primary employer of 10 apprentices that are based in venues across Wales. This is to ensure the continued take up of the technical theatre apprenticeship at more venues around Wales, and can also help with funding for these apprentices.

Dawn Hillier attended from Creative & Cultural Skills to discuss a consultation on the current technical apprenticeship qualification.

October – Pontio, Bangor – this was the first look for a lot of us around the brand new theatre in Bangor, which was on the point of opening to the public at the time. Martin Hunt and Jo Davies are in the process of contacting venues to see if they would be willing to take on an apprentice as part of the Shared Apprenticeship Scheme. Formulated feedback on the qualification consultation was given to Sarah Mair Hughes from Creative & Cultural Skills, after initial discussions back in June.

National Theatre Wales were organising training for FOH staff and ushers ready for their Christmas show - Candyllion – there was a lot of interest in this from the group so Fiona Curtis from NTW said she would feedback in the new year.

## **PLANS FOR FUTURE PERIODS**

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

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

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

## FINANCIAL REVIEW

Treasurer      Chris Quirk

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 2016 financial year was approved in November 2015.

The Consolidated Financial Statements for the year ending 31 December 2015 together with the related Notes to the Financial Statements are annexed to this Report. Although the Charity qualifies as "Small", the Trustee-Directors have opted to present Consolidated Financial Statements in line with the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1<sup>st</sup> January 2015) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006, to allow greater transparency of information for its members.

The Consolidated Statement of Financial Activities shows a deficit for the year of £18,026 (2014: deficit of £54,814). The approved budget for the year had an outcome of a deficit of £41,838 so the final position was £23,812 better than expected.

The Charity's wholly owned trading subsidiary, Theatrical Trading Limited earned a profit for the financial year of £104,765 (2014: profit of £67,481) 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 £1550 (2014: loss of £645). There was no activity in the company during 2015 other than the completion of business pertaining to the International Theatre Engineering and Architecture Conference held in 2014.

The principal funding source of the Charity, other than the trading activities of the subsidiaries, is membership subscriptions. Membership increased and subscription Revenues increased to £113,271 (2014: £105,010). Revenues overall were down at £514,184 (2014: £679,975) (2013: £450,603) with the absence of the quadrennial conference bringing turnover down to normal levels for a non-conference year.

### *Investment powers and policy*

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

### *Reserves policy*

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



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

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

Charities SORP (FRS 102) requires the Trustee-Directors to consider the risks to which the Association is subject and to take steps to mitigate those risks. Further information on how this risk assessment and monitoring has been conducted is set out in the Risk Management section on pages 10 and 11. As part of their overall review of risks, the Trustee-Directors considered that provision should be made for contingencies, particularly in view of the Association's reliance upon the financial surplus arising from the activities of Theatrical Trading Limited and Theatrical Events Limited, which cannot be assured to continue at the same level from year to year. The current activity of Theatrical Events Limited is to run the International Theatre Engineering and Architecture Conference, which will next be held in 2018. The Theatre Show run by Theatrical Trading Limited is held every year. The Trustee-Directors have decided that the level of the Contingency Fund should remain the same at £85,000 (2014: £85,000) given the risks in the business and will continue to monitor this closely in future periods.

The Trustee-Directors have reviewed the level of each of the designated funds and have set the Publication Fund at £20,000 (2014: £20,000) and the Training Fund to £20,000 (2014: £20,000), to reflect expected expenditure on the planned activities of the Charity. Specifically the Publication fund will be used in the continued plans to transfer the catalogue of ABTT publications from print to online and to support the revision of a number of Codes of Practice. The Training Fund will be used to support training particularly the increase in activities resulting from the Apprenticeship Pilot scheme commenced in 2013 and increasing requests for training from overseas.

The Technical Access Passport Fund is maintained at £5,000 (2014: £5,000) and this will be monitored on an ongoing basis.

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

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

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

Company law requires the charity 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 of the Charities SORP;
- 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; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in existence.

### **Report of the Trustees for the year ended 31<sup>st</sup> March 2016**

The trustees are responsible for keeping proper accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity 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 charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

### **Statement as to disclosure to our auditors**

In so far as the trustees are aware at the time of approving our trustees' annual report:

- there is no relevant audit information, being information needed by the auditor in connection with preparing their report, of which the charitable company's auditor is unaware; and
- the trustees, having made enquires of fellow directors and the charitable company's auditor that they ought to have individually taken, have taken all steps that he/she is obliged to take as a director in order to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

### **Auditors**

The trustees are proposing the reappointment of MHA MacIntyre Hudson as auditor at the forthcoming annual general meeting.

This report was approved by the Board on 7 September 2016 and signed on its behalf by:



**David Edelstein**

**Director**



**John Young**

**Director**



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

We have audited the financial statements of The Association of British Theatre Technicians for the year ended 31 December 2015 on pages 25 to 39. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

This report is made solely to the charitable Company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable Company's members those matters we are required to state to them in an 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 its members, as a body, for our audit work, for this report, or for the opinion we have formed.

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

As explained more fully in the Trustees' Responsibilities Statement (set out on pages 21 and 22) the trustees' (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's (APB's) Ethical Standards for Auditors.

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

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

### **Opinion on financial statements**

In our opinion the financial statements:

- give a true and fair view of the state of the group's and the charitable company's affairs as at 31 December 2015 and of the group's incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the Companies Act 2006.

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

**Opinion on other matter prescribed by the Companies Act 2006**

In our opinion the information given in the Trustees' report for the financial year for which the financial statements are prepared is consistent with the financial statements.

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

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

- the parent charitable company has not kept adequate and sufficient accounting records, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to take advantage of the small companies exemption from the requirement to prepare a strategic report.

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



**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
**CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES**  
**(INCLUDING CONSOLIDATED INCOME AND EXPENDITURE ACCOUNT)**  
**FOR THE YEAR ENDED 31 DECEMBER 2015**

	Notes	Unrestricted Funds	Restricted Funds	Total Funds 2015	Total Funds 2014
		£	£	£	£
<b>Income:</b>					
Donations and legacies		10,803	-	10,803	11,932
<i>Income from charitable activities:</i>					
Subscriptions		113,271	-	113,271	105,010
<i>Income from other trading activities:</i>					
Commercial trading operations	4	386,453	-	386,453	559,418
Investment income	5	3,657	-	3,657	3,615
<b>Total Income</b>		<b>514,184</b>	<b>-</b>	<b>514,184</b>	<b>679,975</b>
<b>Expenditure</b>					
<i>Costs of raising funds:</i>					
Commercial trading operations	4	283,287	-	283,287	492,640
<i>Expenditure on charitable activities:</i>					
Charitable expenditure	6	248,923	-	248,923	242,149
<b>Total expenditure</b>		<b>532,210</b>	<b>-</b>	<b>532,210</b>	<b>734,789</b>
<b>Net movement of funds in year</b>		<b>(18,026)</b>	<b>-</b>	<b>(18,026)</b>	<b>(54,814)</b>
Total funds brought forward		273,965	-	273,965	328,779
<b>Total funds carried forward</b>		<b>255,939</b>	<b>-</b>	<b>255,939</b>	<b>273,965</b>

The statement of financial activities includes all gains and losses recognised in the year.  
All incoming resources and resources expended derive from continuing activities.