

**THE ASSOCIATION OF
BRITISH THEATRE TECHNICIANS**

Registered No. 1231725

Registered Charity No. 282069

ANNUAL REPORT & FINANCIAL STATEMENTS

31 DECEMBER 2017

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 2017. This Report is the forty-third since the incorporation of the Association and the fifty-fourth since its inception.

Chairwoman's Report 2017

Having been elected again as Chairwoman of the ABTT in November 2015, I entered my second year of my second term in office in November 2016. I was pleased to stand again in November 2017 and to be elected for a further two-year tenure. I remain impressed by and proud of the commitment that the Association has to the wider theatre sector and in turn the commitment its membership and the sector have to it. The core of the ABTT's work is undertaken by the hugely experienced professional experts who serve on our various committees and I am enormously grateful for the time which they dedicate to the ABTT. The committee Chairpersons remained the same at the start of 2017 as they were at the end of 2016: the Safety Committee was chaired by Michael Anderson, Principal Consultant at Anderson Bradshaw Limited; the Training and Education Committee was chaired by Sebastian Barnes, freelance Trainer and Assessor; the Historical Research Committee was chaired by Roger Fox; the Theatre Planning Committee was headed up by Theatre Architect Tim Foster who was also the Chairman of the OISTAT Architectural Commission; Jean Shevelan continued as Chairwoman of 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 elsewhere in this 2017 Annual Report.

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 and increasing membership. The efficient running of the ABTT office was ably supported by full-time Interim Administrator Suzanne Archer until her resignation in June. I should like to thank her for her contribution to the ABTT while she was with us. Stuart Roberts continued as a temporary Finance Administrator until being appointed full-time permanent Financial Controller in August and Elysia Moore joined the ABTT Office as full-time permanent Association Co-ordinator also in August. I should like to congratulate both of them on their appointments and thank them for all they have already contributed to the Association.

The ABTT is supported by the services of paid consultants for various roles. In 2017 they were: David Adams who continued his unique role as the ABTT Safety Consultant; James Eade as the ABTT Safety Committee's Electrical Consultant; Geoffrey Joyce who delivered and developed ABTT Training in conjunction with our Chief Executive and the office staff; Roger Fox who was the ABTT Theatre Show Director; and Rebecca Morland who took over from Paul Connolly (now permanently located in Hong Kong) as Editor of *Sightline* from the Autumn Edition onwards. Catherine Cooper continued to support the membership of the Industry Supporters' Group as well as providing the advice and means of face-to-face contacts with members and non-members at various shows and conferences. I thank them all on behalf of the membership of the ABTT.

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

I am pleased to report that the 39th annual ABTT Theatre Show was a success. In the West Hall at Alexandra Palace for the third time, Roger Fox, David Mayo and Isobel Hatton again delivered a vibrant show which was greatly liked by exhibitors and visitors alike. In 2017, the ABTT Awards Ceremony was again presented after the close of the show on the first day. The Award for ABTT Technician of the Year was presented to Charlotte Lockyer. With a BA(Hons) in Media and Cultural Studies (Bristol), Charlotte graduated from Royal Academy of Dramatic Arts (RADA) in 2007 with a Diploma in Theatre Technical Arts and immediately joined Stage Technologies for the first time. From there she went to work on West End and touring shows followed by a five-year stint in the National Theatre's Automation Department. She returned to Stage Technologies in 2014 and is now Head of Controls for Rentals, leading the skilled teams that install, commission and program many varied productions in the UK and overseas in both theatre, film and corporate work alike. On behalf of the ABTT I offer her our warmest congratulations on receiving this award.

There were two vacancies on Council in 2017. Two Trustee-Directors completed their first term of 3 years: re-elected for a second term of office they were Anette Ollerearnshaw and John Young. The results of the election were announced at the ABTT Annual General Meeting held on 31st October 2017 at the London Academy of Music & Dramatic Art.

Richard Bunn, Trustee-Director, as Vice-Chairman and Matthew Jones from Taylor Wessing as Honorary Secretary continued to serve having been appointed in their roles in September 2015 and being reappointed in November 2017. I thank them both for their excellent service and advice during 2017. The ABTT has yet to appoint a new Honorary Secretary.

I should also like to thank Zoe Cotton, James McKeogh and Matthew Freeman for serving throughout 2017 as co-opted Young Associate Representatives to the Council. Their various contributions and insights at Council meetings, Trade Shows and Careers Events has been of tremendous value to the Association.

The Industry Supporters' Group encompassed 125 companies or organisations at the end of 2017. The income provided from these philanthropists is essential for the support of our day to day activities and charitable works.

The 2017 Christmas party was held at the New London Theatre in Drury Lane on Friday 8th 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 a new Fellow: Dr David Wilmore.

I am pleased that during 2017 the Council and executive have continued working on a process of strategic review that I supported upon my election and the CEO has been working on a Business Plan to be approved next year.

Louise Jeffreys
Chairwoman 2017

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 2017 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 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 Memorandum 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 2017 the ABTT contributed to the charitable public benefit requirement by continuing updated advice on the operation, refurbishment, and compliance with safety regulations by theatres within the United Kingdom. The ABTT also continues to publish a number of Codes of Practice, and is, on behalf of theatre operators and practitioners, a major contributor to *Technical Standards for Places of Entertainment* and contributes substantially to other publications such as the *Performing Arts Technical Training Handbook*. The ABTT also provides in-service training for theatre employees based around National Occupational Standards compiled by our Sector Skills Council (Creative and Cultural Skills) and accredited by the Royal Conservatoire of Scotland (RCS). This is carried out peripatetically at centres around the country.

Training Courses

Training is vitally important to the theatre industry for ensuring that managers and technicians have the skills which will equip them to work in an ever-changing technology-based work environment. The ABTT conducts a number of training courses on a peripatetic basis each year, with the largest being the ABTT Summer School conducted in the summer recess of Warwick University in July and August. Venues around the UK welcome the ABTT and allow us to use their facilities for our training courses. In addition we delivered for the second year running a version of the Bronze Award training course in Kuala Lumpur in partnership with the British Council in April. Our remote learning CAD course continued to receive registrations. In 2017, we continued to consolidate our accredited courses and commenced a revalidation process with the Royal Conservatoire of Scotland.

ABTT 2017 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 2017, 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: 1231725, 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: 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 2017 were as follows:

Richard Bunn	(re-appointed 2015)
David Edelstein	(re-appointed 2016)
David Evans	(appointed 2015)
Peter Maccoy	(appointed 2016)
Tom Mannings	(re-appointed 2016)
Richard (Rikki) Newman	(re-appointed 2015)
Anette Ollerearnshaw	(re-appointed 2017)
Caroline Rouse	(appointed 2016)
Nikki Scott	(appointed 2016)
Mark White	(appointed 2015)
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 significant 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 significant 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 2017 the Association appointed:

Fellow of the ABTT: David Wilmore

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 2017 was as follows:

	2017	2016	2015	2014	2013	2012	2011	2010	2009
Fellows	19	18	19	16	14	13	9	10	9
Honorary Members	15	16	16	15	13	13	14	12	11
Members	303	312	322	319	297	279	261	266	246
Associates	1291	1338	1350	1193	1057	1019	1134	1088	919
Affiliated Organisations	199	198	201	194	194	198	201	210	197
TOTALS	1827	1882	1908	1737	1575	1522	1619	1586	1382

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, Anette Ollerearnshaw and John Young completed their first term of office and were eligible to stand for a further term. Anette Ollerearnshaw and John Young were re-elected for a second term.

Trustee-Directors induction and training

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

Organisation

Council of management

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

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

Any Member or Associate of the Association co-opted by the Trustee-Directors to fill a casual vacancy amongst the elected Trustee-Directors or by way of addition to the Council, the maximum

number of persons to be at the discretion of the Council. When considering co-opting Trustee-Directors, the Board has regard to the requirement for any specialist skills needed. Only elected Trustee-Directors have a vote.

Officers

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

At their meeting on 8th November 2017 the Council appointed Louise Jeffreys as Chairwoman to serve for a further two years and Richard Bunn as Vice Chairman to serve for one year until he completes his second consecutive term of three years as a Trustee-Director and is required to stand down. The Vice Chairperson must be a serving elected Trustee-Director,. The Council also appointed Matthew Jones as Honorary Secretary to hold office for two years. An Honorary Treasurer was not appointed due to the lack of a candidate.

Attendance at 2017 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 Part year)	2/5
Richard Bunn	(Trustee-Director)	4/5
Zoe Cotton	(Co-opted Young Associate)	1/5
David Edelstein	(Trustee-Director)	1/5
David Evans	(Trustee-Director)	1/5
Tim Foster	(ex-officio; Chairman of the ABTT Theatre Planning Committee)	4/5
Matthew Freeman	(Co-opted Student Associate)	3/5
Roger Fox	(ex-officio; Chairman of the ABTT Historical Research Committee)	5/5
Louise Jeffreys	(Officer; Chairwoman)	5/5
Matthew Jones	(Officer; Honorary Secretary)	3/5
Peter Maccoy	(Trustee-Director)	2/5
Tom Mannings	(Trustee-Director)	4/5
James McKeogh	(Co-opted Student Associate)	-
Paul Moore	(Co-opted)	2/5
Rikki Newman	(Trustee-Director)	4/5
Anette Ollerearnshaw	(Trustee-Director)	1/5
Caroline Rouse	(Trustee-Director)	0/5
Nikki Scott	(Trustee-Director)	4/5
Jean Shevelan	(ex-officio; NorthNet Chairwoman)	1/5
Mark White	(Trustee-Director)	5/5
John Young	(Trustee-Director)	5/5
In attendance:		
Elysia Moore	(Association Co-ordinator) Appointed August 2017	2/5
Stuart Roberts	(Financial Controller) Appointed from Temporary Cover August 2017	2/5
Robin Townley	(CEO)	5/5

Administration

Those in office at 31 December 2017 were as follows:

Chief Executive Officer	Robin Townley
Honorary Treasurer	Vacant
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
Training Consultant	Geoffrey Joyce
Hon Archivist	Jane Thornton MBE
Editor <i>Sightline</i>	Rebecca Morland
Theatre Show Director	Roger Fox

Staff Changes

Following a year as Temporary Finance Officer, Stuart Roberts was appointed full-time, permanent Financial Controller in August 2017.

At the beginning of the year an appraisal of the administrative tasks undertaken in the ABTT Office lead to the development of the Job Description for a new role of Association Co-ordinator. This was advertised widely, and a shortlist interviewed. The Interim Administrator, Suzanne Archer, applied for the role and was interviewed. Following being informed that she would not be offered an appointment in the new role she chose to resign leaving in June 2017. Although a number of offers were made an appointment was not confirmed after the first recruitment process and a second recruitment exercise was conducted which lead to the appointment of Elysia Moore as Association Co-ordinator. She commenced her role in August 2017.

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 11th 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. 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 Scénographes, Techniciens et Architectes de Théâtre) (OISTAT). OISTAT is a co-operative, non-governmental organisation which operates under the auspices of UNESCO. OISTAT's principal purpose is to foster opportunities for co-operation between and among theatre organisations. The ABTT is one of the OISTAT Centres in the UK and as such plays an active role in each Commission. www.oistat.org/

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.

ABTT 2017 THEATRE SHOW

Roger Fox Theatre Show Director

The ABTT 2017 Theatre Show returned to The West Hall of Alexandra Palace for its 39th outing on 6 and 7 June. The dates were changed from those planned as a General Election was called for 8 June, which was deemed likely to have a detrimental effect on visitor numbers. Support was clear from both exhibitors and visitors for the change.

There were over 105 exhibitors showing the usual mix of products and services. A popular attraction was the debut of a demountable theatre, Project 33, created by Triple E for an Edinburgh Fringe Festival client who intended to use it in London for the rest of the year.

A diverse programme of seminars and product training sessions was presented on each day.

An almost exclusive use of e-mail and web advertising contributed to pre-registration numbers again reaching record levels. Visitors continued to enjoy the Alexandra Palace experience with attendance maintained at its previous level.

The ABTT Awards were presented at a reception following the close of the Show on Tuesday 6 June.

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

ABTT THEATRE AWARDS 2017

The 2017 Association of British Theatre Technicians (ABTT) Theatre Awards were presented for the third time in the Londesborough Room at Alexandra Palace following the first day of the ABTT Theatre Show. In a new development, comic Tim Fitzhigham warmed up proceedings with his observations on technicians, gigging and awards with 'Widget' in the title.

The winners were:

ABTT 2017 Engineering Product of the Year: Doughty Engineering '3-position tank trap'

ABTT 2017 Sound Product of the Year: Shure 'Axient Digital'

ABTT 2017 Lighting Product of the Year: City Theatrical 'DMXcat'

ABTT 2017 Widget of the Year: White Light 'Sparkular'

ABTT Theatre Show 2016 Stand of the Year: Gerriets GB

ABTT Technician of the Year 2017: Charlotte Lockyer

SAFETY COMMITTEE

Chairman Michael Anderson
Vice Chairman Mark White

The ABTT Safety Committee met 11 times in 2017 with some 21 members able to join the meetings in person and another 18 members receiving the minutes etc electronically. We have a very broad range of well represented technical specialists.

Michael Anderson continued as Chairman in 2017. The committee continued with a broad range of matters to do with Safety and sometimes Health in theatrical performance in particular with the occasional foray into non-theatrical aspects of entertainment. The business of the Committee is to answer queries from the Members of our Association and to take note of their observations. 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.

The ABTT Safety Committee maintained a presence within three BSI Standards Committees and is well regarded for bringing a practical and reasoned approach to the development of Standards. Additionally, the committee has representation within the SAGE, 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) that is developing the Code of Practice on the Operation and Management of Stage Automation which will bring all of Europe into a common standard for manufacture, interchangeability and operation of automated stage machinery. That work was essentially completed at the end of 2017 with only Working Group Number 4 (Controls) yet to complete. Various matters resulting from these regulations were discussed including Working Load Limits and Entertainment Load Limits.

The ABTT Safety Committee maintains its focus as a major contributor to *Technical Standards for Places of Entertainment* and had six members in common by December 2017. Although bearing the 2015 date on the cover, the on-line version is continually updated and the various print runs are also updated as the demand for print versions determines. These imprints bear the year and month of printing. One of the issues identified during the year was the matter of suspended loads above the public being subject to the same standards as suspended loads in the performance area. This matter came about as a result of a chandelier attachment failure in a UK theatre auditorium, fortunately not when the public was in occupation.

Of particular interest was the changes to Building Regulations and Fire Safety as a result of the Grenfell Tower tragedy in June. By the end of the year there were a number of documents out for public consultation.

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 2018. 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.

ABTT TRAINING AND EDUCATION COMMITTEE

Chairman: Sebastian Barnes

Committee:

This committee has met five times during the year, twice at the Lyceum Theatre, at the Savoy Theatre, at the Piccadilly Theatre, London, once during our Summer School at Warwick University Arts Centre. We've been very grateful for John Young's help to arrange the London venues.

We have 16 members regularly able to attend from a range of organisations including employers, education, training providers and the 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
- Set and Maintain our training standards
- Increase awareness of career routes in our sector

Courses:

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

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

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

We have been following development of the new Trailblazer, 2 year Creative Venue Technician apprenticeship, replacing the current 1 year Technical Theatre Apprenticeship. We're very pleased John Young, key to this Trailblazer development, continues to be a member of our committee.

We have been involved in reaccrediting our Bronze, Silver and Gold courses with the Royal Conservatoire of Scotland. This process needs to happen every 4 to 5 years to ensure our processes and course quality are up to relevant standards.

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

OISTAT

Tim Foster

Chair of OISTAT Architecture Commission

OISTAT is The International Organisation of Scenographers, Theatre Architects and Technicians, which generates, promotes and maintains a global network of specialist practitioners, educators and researchers working in 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 been chair of the Architecture Commission and sit on the Governing Board. Sean Crowley (SBTD) is an elected member of the Executive and David Wilmore (ABTT) is chair of the Research Commission. The UK is therefore well represented.

The major OISTAT event in 2017 was World Stage Design held at the campus of Taipei National University of the Arts (TNUA), Taipei, Taiwan between July 1st and 9th and hosted by the Taiwanese OISTAT Centre and Taiwan Association of Theatre Technology (TATT). The WSD2017 Exhibition is open to all designers for performance and is curated by an international jury. Scenofest, which took place alongside the exhibition, provided a programme of workshops, seminars, performances, and guest speakers, offering global participation and multicultural exchange, particularly aimed at students and young practitioners. More information can be found at <http://www.wsd2017.com>. The OISTAT Congress took place during World Stage Design, when a new president and members of the Executive Committee were elected.

The 10th Theatre Architecture Competition (TAC2017), organized by the Architecture Commission every 4 years, was also exhibited at World Stage Design. 102 entries were received from 22 different countries, with far higher numbers coming from the Far East than previously, which means we are opening up a whole new cohort of students and young practitioners wanting to engage with the design of that most elusive building type - a theatre. The top 25 entries were exhibited at World Stage Design and a digital catalogue was prepared, which is available to download from the OISTAT website.

The site selected for the competition was a disused sports stadium in Hsinchu City in Taiwan, an interesting architectural relic from the mid 20thC, which is looking for a new use. We are extremely grateful to the Government of Hsinchu City for their generous financial support of the competition and in particular to Professor Chun-Hsiung Wang and Mr Sheng-Yuan Huang of Fieldoffice Architects, who both helped to make this possible.

Architecture Commission Meetings

A joint meeting of the Architecture and Research Commission took place in London in May 2017. This was organized at short notice by The ABTT to coincide with a conference organised by The Victoria and Albert Museum to discuss the historic collection of 19thC painted scenery at the Normansfield Theatre, which has recently been conserved. On the day before the conference a tour of historic theatres in London was organised, which included two surviving 19thC music halls, Hoxton Hall and Wilton's Music Hall, and the Theatre Royal Drury Lane, concluding with dinner at The Garrick Club.

The Architecture Commission met again in Taiwan, during World Stage Design and the OISTAT Congress, giving an opportunity to see the exhibition of the Theatre Architecture Competition prize-winners and to see some new theatres in Taiwan. Taiwan is currently building three major new performing arts centres, each designed by significant international architects, and a fascinating tour of these theatres and other places of interest was arranged, travelling by bus from Taipei in the north to Kaoschung in the south.

Future Meetings

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

2018 Chicago, USA (October) to coincide with 'Open House'

2019 Prague, Czech Republic (June) to coincide with PQ19 and to include a tour of Baroque theatres

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

THEATRE PLANNING COMMITTEE

Tim Foster

Chair of Theatre Planning Committee

The Theatre Planning Committee met twice during the year to undertake design reviews.

The first meeting in January was organized jointly with The Theatres Trust to consider proposals for alterations to The Theatre Royal Drury Lane. This is an extremely important Grade I listed building which requires very careful handling. A panel of relevant experts, historians, users and designers was assembled who met to hear a presentation by the design team and client, which was followed by a lively discussion of the proposals. Various suggestions were put forward, which the client and design team agreed to take away for further consideration. A very full report summarizing the proceedings was prepared by The Theatres Trust.

The second meeting held in August was to consider proposals for The New Harpenden Arts & Cultural Centre, which is to be created by converting an existing sports centre in an attractive parkland setting. The review panel, comprising an architect, acoustician, theatre consultant and two theatre management experts, visited the existing building before reviewing the design with the client, operator and design team. There was particular focus on acoustic issues as a new retirement home was being built very close to the existing building. An inexperienced design team benefitted from advice on general planning and the need for some theatre consultant input. A report was prepared after the meeting for the benefit of the client and their team.

Roderick Ham

We were very sad to hear the news at the beginning of the year of the death of Roderick Ham at the age of 91. He was the chair of the Theatre Planning Committee for many years and was a distinguished theatre architect who played an important role in the development of theatre design in the UK in the post war years.

In 1961 he became a founder member of the ABTT. He became a member of the Theatre Planning Committee, chaired by Peter Moro. Together with Peter he prepared a series of information sheets on aspects of theatre design, which were published by The Architects' Journal. As a result of this work he

was commissioned by the ABTT to compile and edit a book on the subject, published as 'Theatre Planning' in 1972. This became the standard work of reference for all designers of theatres, which he revised and expanded for re-publication in 1987 as 'Theatres, Planning Guidance for Design and Adaptation'. In 2012 he was made a fellow of the ABTT.

He was also one of the nicest men you could meet, a gentle giant, who gave me my first job in 1973 and persuaded me to join the ABTT. I am delighted that I was able to save his archive of drawings, which have been passed to The Theatres Trust for safe keeping.

TECHNICAL ACCESS PASSPORT (TAP)

Project Leader Tom Mannings

Work continued during 2017 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 website.

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

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

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

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

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

Future plans for 2018 include an increase in the feature set to widen the appeal of the scheme.

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

The Committee's regular business includes monitoring theatre buildings which may be under threat or contain significant technical installations. Streatham Hill Theatre, Glasgow Citizens' Theatre, and London's Victoria Palace and Drury Lane Theatre refurbishment projects are among those discussed.

Assistance was given to an Action Group seeking to retain Harker's Paint Studio as a working space even though Planning Permission has been granted for residential use. The outcome is not yet known.

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

ABTT NORTHNET COMMITTEE

Chairman Jean Shevelan

The first meeting of the year was a member's visit to the Contact Theatre in Manchester on Wednesday 18th January 2017.

A meeting was held on 26th January at the Carriageworks Theatre, Leeds where proposals for the 2017 Phil Windsor Spanner Award were discussed. Nominations for the award can be made by anyone who wishes to propose someone whom they believe has performed good service in the theatre. The award is named in memory of a long standing former member who gave much valued service to the committee and the association. The "Spanner" reference is from a time when he was in hospital in his latter days and asked his wife to bring him a spanner so he could tighten a loose desk lamp over his bed.

A meeting was held on 20th July 2018 at the Opera House, Manchester where further discussion of the 2017 Phil Windsor Spanner Award took place. Publication of the winner was delayed until the recipient had been informed. This was Adrian Brooks who invited members to tour the extensive facilities at LS-Live in Production Park at South Kirkby, West Yorkshire. The presentation took place after an excellent lunch, courtesy of Adrian, and the tour on Thursday 9 November 2017.

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

The Chairman of NorthNet 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.

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

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

ABTT CYMRU COMMITTEE

Meetings Held

Jan 1st 2017 Riverfront Newport

1. Sustainability – David Evans & Ruth Stringer
 - NTW working toward Green Dragon award
 - Venues were asked to contemplate the environmental impact of their work – Green Prysm
 - Sharing of props, sets etc and recycling was discussed
2. Skills Audit/Creu Cymru – David Evans
 - There seems to be a lack of skills within the technical field in Wales.
 - It was concerning that some venues really struggle with a lack of staff at times.
3. Shared Apprenticeship Scheme – Martin Hunt
 - Apprentices completed ABTT training in working at height, knots and flying, and rigging and electricity.
 - More assessors were needed to help lighten the load on the one current assessor.
4. Welsh language glossary update – David Evans & Siôn Williams
 - An ongoing project – it was asked that all venues could try and input as much as they could.
5. CDM regs for Am Dram update
 - Training course are provided by ABTT
 - Technical standards for places of entertainment 2015
6. Smoking on stage – Jim Davis
 - Vaping is on a venue to venue basis , smoking not allowed in Wales
7. Venue inductions and PPE policy –
 - Mutually agreed that all venues are responsible for providing correct PPE.
 - Venues discretion who should pay for PPE.

July 7th 2017 Arad Goch Aberystwyth

1. CDM regulations Compliance checklist
 - What can venues do in advance to prep visiting companies?

- How do people fit into the CDM checklist? i.e. producers, designers, contractors.
 - It was discussed that designers are often reluctant to take the responsibility of the contractor and some have a clause in their contract (CTS generally do take responsibility for their sets as contractors)
 - All agree that the venue is responsible for training crew and for briefing visiting companies.
 - Site specific work can be very difficult due to the amount of people around the site.
 - Companies from abroad are also difficult due to different regulations.
2. Far Side of the Moon WMC incident
- A production which came to the WMC - the set collapsed halfway through the performance.
 - WMC were not held responsible and it was agreed that all safety procedures were adhered to.
 - The incident did however shine a light on the show procedure.
3. Shared Apprenticeship Scheme – Martin Hunt
- 2016/17 apprentices – how they got on
 - 2017/18 apprenticeship – what's next?
 - Cohort will include Apprentices for Theatr Genedlaethol in Carmarthen, WMC and WNO in Cardiff and Theatr Clwyd in Mold.
 - Diversity and pathways to backstage work
4. Training
- BS7909 - Was agreed that techs without previous electrical experience would struggle with this course.
 - PAT course TTS
 - ABTT Stage Structures
5. Backstage passport Cult Cymru ABTT
- Tap it card does not show venues what accreditation the holder has, BECTU card has the advantage of showing this clearly on the card.
 - BECTU course is very short, less than a day and can be tailored to the venue's needs, i.e. more manual handling.
 - Cost for BECTU £120 for members, a little more for non-members.

The January meeting in 2018 will be held at Theatr Hafren in Newtown. This will allow us all to say farewell to Peter Whitehead, who will retiring after 27 years at the venue.

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 to this specialist field; responsible for many professionally-equipped theatres across the country, as well as training and facilitating the next generation of theatre practitioners.

STSG had a membership of 122 during 2017, of which 78 were subscribers and 44 were new members. For the accounting period (which runs from September – August in line with the academic year), STSG exceeded income by £204 but this was budgeted to cover the organisation's activities.

Income comes from membership subscriptions, conference fees and sponsorship, and training.

The annual conference was held at Berkhamsted School in February, attended by 36 members. Workshops and seminars were provided by our industry sponsors (including several ISG members), and the event was attended by Robin Townley of the ABTT. STSG also ran a Fire Marshal training course in October attended by 21 members, and we participated with the National Independent Schools' Drama Association conference in June.

A significant moment came in June at the ABTT Theatre Show, with the formal launch of the STSG Performance Support Award, which is an extra-curricular programme for young people who want to be involved backstage outside the classroom, and to encourage an active interest in the industry. It has been developed by STSG members in response to demands for a low-cost non-academic course, which can be tailored to suit the needs of technicians and tutors responsible for running after-school clubs or tech crews, and for pupils getting their first taste of backstage theatre. The Award has been extremely successful with many members taking up the package to run at their school.

It was a very successful year for the STSG, with strong plans for the future including increasing our links with the main ABTT organisation.

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.

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

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

FINANCIAL REVIEW

The Trustee-Directors continue to monitor the financial position on a quarterly basis via the preparation and review of Management information, which, amongst other procedures, is discussed at ABTT Council meetings. The following year's activities for both the Charity and its trading subsidiaries are agreed during the process of setting detailed budgets in the autumn of the preceding year. The Budget for the 2018 financial year was approved in November 2017.

The Consolidated Financial Statements for the year ending 31 December 2017 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 £4,243 (2016: surplus of £14,781). The approved budget for the year had an outcome of a surplus of £141 so the final position was £4,102 better than expected.

The Charity's wholly owned trading subsidiary, Theatrical Trading Limited earned a profit for the financial year of £122,020 (2016: profit of £122,079) and the entire profit was distributed to the Association.

The charity's wholly owned trading subsidiary, Theatrical Events Limited made a loss for the financial year of £1,095 (2016: loss of £1,540). There was no activity in the company during 2017 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 £124,168 (2016: £119,594). Revenues overall were down at £573,816 (2016: £589,323).

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 2017 were £274,963 (2016: £270,720; 2015: £255,939). 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 £144,963 (2016: £140,720; 2015: £125,939;) (see Note 20). 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 page 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 was 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 (2016: £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 (2016: £20,000) and the Training Fund to £20,000 (2016: £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 (Tap This Fund) is maintained at £5,000 (2016: £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 20 to the annexed financial statements.

Trustees responsibilities in relation to the financial statements

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

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

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

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

In so far as the trustees are aware:

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

Auditors

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

By order of the Trustee-Directors

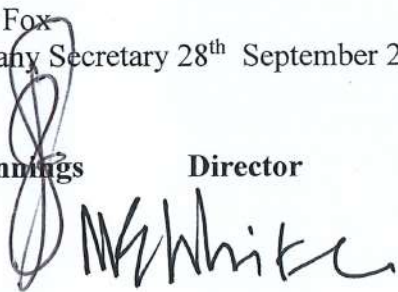
Roger Fox
Company Secretary 28th September 2018

T Mannings

Director

M White

Director

Handwritten signatures of T Mannings and M White. T Mannings' signature is a stylized, circular scribble. M White's signature is a more fluid, cursive script.

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 2017 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 2017, 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.

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

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 inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions 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.

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

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 Charities 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 page 23, 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
New Bridge Street House, 30-34 New Bridge Street
London
EC4V 6BJ
Date: 28th September 2018

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 2017

	Notes	Unrestricted Funds	Restricted Funds	Total Funds 2017	Total Funds 2016
		£	£	£	£
Income:					
Donations and legacies	4	20,220	-	20,220	10,582
<i>Income from charitable activities:</i>					
Subscriptions		124,168	-	124,168	119,594
<i>Income from other trading activities:</i>					
Commercial trading operations	5	426,714	-	426,714	455,908
Investment income	6	2,714	-	2,714	3,239
Total Income		573,816	-	573,816	589,323
Expenditure					
<i>Costs of raising funds:</i>					
Commercial trading operations	5	305,809	-	305,809	335,501
<i>Expenditure on charitable activities:</i>					
Charitable expenditure	7	263,764	-	263,764	239,041
Total expenditure		569,573	-	569,573	574,542
Net movement of funds in year		4,243	-	4,243	14,781
Total funds brought forward		270,720	-	270,720	255,939
Total funds carried forward		274,963	-	274,963	270,720

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 32 to 44 form part of these financial statements.

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

COMPANY NUMBER: 01231725

BALANCE SHEETS AS AT 31 DECEMBER 2017

	Notes	Group 2017 £	Group 2016 £	Charity 2017 £	Charity 2016 £
Fixed Assets					
Tangible fixed assets	15	208	417	208	417
Investments	16	-	-	22	22
		208	417	230	439
Current Assets					
Stocks		1,785	159	-	-
Debtors	17	200,145	141,182	197,592	196,284
Cash at bank and in hand		237,974	305,817	188,018	177,931
		439,904	447,158	385,610	374,215
Liabilities					
Creditors falling due within one year	18	165,149	176,855	104,855	99,007
Net Current Assets		274,755	270,303	280,755	275,208
Net Assets		274,963	270,720	280,985	275,647
The funds of the charity					
Unrestricted income funds:					
General	20	144,963	140,720	150,985	145,647
Designated	20	130,000	130,000	130,000	130,000
Total charity funds	22	274,963	270,720	280,985	275,647

The notes on pages 32 to 44 form part of these financial statements.

The financial statements were approved by the board of directors on 28th September 2018 and signed on its behalf by:-

T Mannings

Director

M White

Director

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS
STATEMENT OF CASHFLOWS AND CONSOLIDATED STATEMENT OF
CASHFLOWS FOR YEAR ENDING 31 DECEMBER 2017

	Notes	Group 2017 £	Group 2016 £	Charity 2017 £	Charity 2016 £
Cash (used in) / generated from operating activities	24	(70,557)	(19,654)	7,393	(93,055)
Cash flows from investing activities					
Interest income		2,714	3,239	2,694	3,107
Purchase of tangible fixed assets		-	(626)	-	(626)
Cash provided by investing activities		2,714	2,613	2,694	2,481
(Decrease) / increase in cash and cash equivalents in the year		(67,843)	(17,041)	10,087	(90,574)
Cash and cash equivalents at the beginning of the year		305,817	322,858	177,931	268,505
Total cash and cash equivalents at the end of the year		237,974	305,817	188,018	177,931

The notes on pages 32 to 44 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.

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:

	2017	2016
	£	£
Income	147,082	133,283
Dividends	122,022	122,079
	<hr/> 269,104	<hr/> 255,362
Expenditure on charitable activities	(263,766)	(239,041)
Net outgoings	<hr/> 5,338	<hr/> 16,321
Total funds brought forward	275,647	259,326
Total funds carried forward	<hr/> 280,985	<hr/> 275,647
Represented by:		
Unrestricted general fund	150,985	145,647
Unrestricted designated funds	130,000	130,000
	<hr/> 280,985	<hr/> 275,647

4. Income from donations and legacies

	2017	2016
	£	£
Gift aid	11,371	8,285
Donations	2,242	880
Legacy	5,541	-
Royalties	1,066	1,417
Total income from donations and legacies	<hr/> 20,220	<hr/> 10,582

During the year the charity received a legacy totalling £5,541 (2016: £nil) from the estate of Thomas James Sinclair Steel.

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

NOTES TO THE FINANCIAL STATEMENTS (Continued)

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 2017 £	Theatrical Trading Ltd 2017 £	Total 2017 £	2016 £
Turnover	-	426,714	426,714	455,908
Cost of sale and administration costs	(1,095)	(304,714)	(305,809)	(335,501)
Interest receivable	-	20	20	132
Net profit	(1,095)	122,020	120,925	120,539
Dividends	-	(122,022)	(122,022)	(122,079)
Loss	(1,095)	(2)	(1,097)	(1,540)
Assets and liabilities of the subsidiaries were:				
Current assets	99,570	104,202	203,772	236,512
Current liabilities	(105,572)	(104,200)	(209,772)	(241,416)
Total net (liabilities) / assets	(6,002)	2	(6,000)	(4,904)
Aggregate share capital and reserves	(6,002)	2	(6,000)	(4,904)

6. Investment income

All of the group's investment income of £2,714 (2016: £3,239) 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 2017 £	2016 £
Safety consultancy fees		10,300	10,300	10,300
Subscriptions and awards		1,168	1,168	913
Members mailings		1,822	1,822	2,293
Support costs	8	245,147	245,147	220,080
Governance costs	8	5,327	5,327	5,455
		<u>263,764</u>	<u>263,764</u>	<u>239,041</u>

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 2017 £	2016 £
Salaries, fees and national insurance		147,449	-	147,449	146,719
Rent, rates and electricity		33,133	-	33,133	30,395
Repairs and maintenance		404	-	404	714
Office equipment rental		2,346	-	2,346	1,835
Insurance		3,464	-	3,464	3,494
Depreciation		209	-	209	909
Committee expenses	9	5,550	-	5,550	5,359
Meeting expenses		-	327	327	1,005
External audit		-	5,000	5,000	4,450
Legal and professional fees		1,750	-	1,750	500
Bank charges		2,391	-	2,391	2,084
General expenses		11,137	-	11,137	5,327
Other support costs	10	37,314	-	37,314	22,744
		<u>245,147</u>	<u>5,327</u>	<u>250,474</u>	<u>225,535</u>

9. Committee expenses

	2017 £	2016 £
Safety	2,500	4,724
OISTAT	2,193	420
Theatre planning	82	-
ABTT North committee	28	-
Training	314	173
Other	433	42
	<u>5,550</u>	<u>5,359</u>

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

NOTES TO THE FINANCIAL STATEMENTS (Continued)

10. Other support costs

	2017 £	2016 £
Printing, postage and stationery	6,221	7,727
Telephone	2,352	1,714
Advertising and publicity	9,167	5,406
Website	9,228	984
I.T. Support	10,346	6,913
	<u>37,314</u>	<u>22,744</u>

11. Net expenditure for the year

	2017 £	2016 £
This is stated after charging:		
Operating leases – Land and buildings	26,500	22,497
Operating leases – Other	2,346	1,835
Depreciation	209	909
Auditors remuneration	5,000	3,700
Auditors remuneration – other services	6,550	6,400

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

	2017 £	2016 £
Wages and salaries	102,260	99,784
Social security costs	8,581	8,251
	<u>110,841</u>	<u>108,035</u>

One employee had employee benefits in excess of £60,000 in both 2017 and 2016.

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 (2016: £nil). No charity trustee received payment for professional or other services supplied to the charity (2016: £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 £77,770 (2016: £76,278).

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

NOTES TO THE FINANCIAL STATEMENTS (Continued)

13. Staff numbers

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

	2017 Number	2016 Number
Management	1	1
Office and administration	2	1
	<u>3</u>	<u>2</u>

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, 2017	60,700	18,600	25,890	16,210
Additions	-	-	-	-
Disposals	-	-	-	-
At 31 December, 2017	<u>60,700</u>	<u>18,600</u>	<u>25,890</u>	<u>16,210</u>
Depreciation				
At 1 January, 2017	60,283	18,600	25,473	16,210
Charge for year	209	-	209	-
Disposals	-	-	-	-
At 31 December, 2017	<u>60,492</u>	<u>18,600</u>	<u>25,682</u>	<u>16,210</u>
Net book value				
At 31 December, 2016	<u>417</u>	<u>-</u>	<u>417</u>	<u>-</u>
At 31 December, 2017	<u>208</u>	<u>-</u>	<u>208</u>	<u>-</u>

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

NOTES TO THE FINANCIAL STATEMENTS (Continued)

15. Tangible fixed assets (Continued)

Charity

	Total £	Website Development £	Office Equipment £	Leasehold Improvements £
Cost				
At 1 January, 2017	60,700	18,600	25,890	16,210
Additions	-	-	-	-
Disposals	-	-	-	-
At 31 December, 2017	<u>60,700</u>	<u>18,600</u>	<u>25,890</u>	<u>16,210</u>
Depreciation				
At 1 January, 2017	60,283	18,600	25,473	16,210
Charge for year	209	-	209	-
Disposals	-	-	-	-
At 31 December, 2017	<u>60,492</u>	<u>18,600</u>	<u>25,682</u>	<u>16,210</u>
Net book value				
At 31 December, 2016	<u>417</u>	<u>-</u>	<u>417</u>	<u>-</u>
At 31 December, 2017	<u>208</u>	<u>-</u>	<u>208</u>	<u>-</u>

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.

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

NOTES TO THE FINANCIAL STATEMENTS (Continued)

17. Debtors

	Group		Charity	
	2017	2016	2017	2016
	£	£	£	£
Trade debtors	72,930	68,737	49,280	39,153
Prepayments & accrued income	118,089	65,429	18,660	16,004
Other debtors	9,126	7,016	5,436	7,016
Amount due from subsidiary undertakings	-	-	124,216	134,111
	<u>200,145</u>	<u>141,182</u>	<u>197,592</u>	<u>196,284</u>

18. Creditors: amounts falling due within one year

	Group		Charity	
	2017	2016	2017	2016
	£	£	£	£
Trade creditors	19,559	23,968	4,678	4,552
Taxation and social security costs	3,764	5,062	3,764	2,771
Other creditors	28,058	23,807	25,949	21,943
Accruals	23,845	34,852	6,827	8,130
Deferred income (Note 19)	89,923	89,166	63,637	61,611
	<u>165,149</u>	<u>176,855</u>	<u>104,855</u>	<u>99,007</u>

19. 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	89,166	61,611
Amount released to income earned from charitable activities	(89,166)	(61,611)
Amount deferred in year	89,923	63,637
Balance as at 31 December	<u>£89,923</u>	<u>£61,611</u>

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

NOTES TO THE FINANCIAL STATEMENTS (Continued)

20. Analysis of charitable funds

Analysis of movements in unrestricted funds

Group

	Balance at 1 January 2017	Incoming Resources	Resources expended	Transfers	Balance at 31 December 2017
General fund	140,720	511,657	(498,319)	(9,095)	144,963
<i>Designated funds:</i>					
Contingency fund	85,000	-	-	-	85,000
Tap This fund	5,000	-	(2,700)	2,700	5,000
Publication fund	20,000	17,854	(20,761)	2,907	20,000
Training fund	20,000	44,305	(47,793)	3,488	20,000
	130,000	62,159	(71,254)	9,095	130,000
Total	£270,720	573,816	(569,573)	-	£274,963

Charity

	Balance at 1 January 2017	Incoming Resources	Resources expended	Transfers	Balance at 31 December 2017
General fund	145,647	269,104	(263,766)	-	150,985
<i>Designated funds:</i>					
Contingency fund	85,000	-	-	-	85,000
Tap This fund	5,000	-	-	-	5,000
Publication fund	20,000	-	-	-	20,000
Training fund	20,000	-	-	-	20,000
	130,000	-	-	-	130,000
Total	£275,647	269,104	(263,766)	-	£280,985

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

NOTES ON THE FINANCIAL STATEMENTS (Continued)

20. Analysis of charitable funds

Analysis of movements in unrestricted funds (continued)

Group

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

Charity

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

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

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

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

The Training Fund has been established to assist in funding training and increased requests for overseas training. Other than the Contingency Fund it is envisaged that the designated funds will be utilised over the next one to two years.

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

NOTES ON THE FINANCIAL STATEMENTS (Continued)

21. Transfer between group funds

£9,095 was transferred to the designated funds from the general fund in order that the designated funds were maintained at a level agreed at the discretion of the Trustees.

22. Analysis of group assets between funds

	General Fund £	Designated Funds £	Restricted Funds £	Total £
Tangible fixed assets	208	-	-	208
Current assets	309,904	130,000	-	439,904
Current liabilities	(165,149)	-	-	(165,149)
	<u>144,963</u>	<u>130,000</u>	<u>-</u>	<u>274,963</u>

23. Operating lease commitments

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

	2017		2016	
	Land and Buildings £	Other £	Land and Buildings £	Other £
Lease commitments				
expiring in less than 1 year	-	-	-	-
expiring within 2 to 5 years	<u>26,500</u>	<u>2,651</u>	<u>26,500</u>	<u>2,651</u>

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

NOTES ON THE FINANCIAL STATEMENTS (Continued)

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

	Group 2017 £	Group 2016 £	Charity 2017 £	Charity 2016 £
Net movement in funds	4,243	14,781	5,338	16,321
Add back depreciation charge	209	909	209	909
Deduct interest income to be shown in investing activities	(2,714)	(3,239)	(2,694)	(3,107)
(Increase)/decrease in stock	(1,626)	1,180	-	-
Increase in debtors	(58,963)	(5,136)	(1,308)	(94,635)
(Decrease)/ increase in creditors	(11,706)	(28,149)	5,848	(12,543)
Net cash (used in)/generated from operating activities	(70,557)	(19,654)	7,393	93,055

25. Financial Instruments

Financial instruments measured at amortised cost are as follows:

	Group 2017 £	Group 2016 £	Charity 2017 £	Charity 2016 £
Financial Assets				
Trade debtors	72,930	68,737	49,280	39,153
Amount due from subsidiary undertakings	-	-	124,216	134,111
Financial Liabilities				
Trade creditors	19,559	23,968	4,678	4,552
Other creditors	12,500	12,500	12,500	12,500
Accruals	23,845	34,852	6,827	8,130

26. 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 £21 (2016: £1,278). In addition Triple E Limited were invoiced £8,238 (2016: £4,471) by the group for an exhibition stand at the 2018 theatre show.

During the year the charity paid £2,400 (2016: £1,461) to the trustee, R Newman for services provided.

All transactions were at an arms length value.