

**THE ASSOCIATION OF
BRITISH THEATRE TECHNICIANS**

Registered No. 1231725

Registered Charity No. 282069

ANNUAL REPORT & FINANCIAL STATEMENTS

31 DECEMBER 2018

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 2018. This Report is the forty-fourth since the incorporation of the Association and the fifty-fifth since its inception.

Chairwoman's Report 2018

I was delighted to be re-elected as Chairwoman of the ABTT in November 2017, 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 2018 as they were at the end of 2017: 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, Theatre Consultant; the Theatre Planning Committee was headed up by Theatre Architect Tim Foster who was also the Chairman of the OISTAT Architectural Commission; Jean Sheela 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 2018 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 Elysia Moore as Association Co-ordinator and Stuart Roberts as Financial Controller following their appointment in 2016. I should like to thank both of them for their significant contributions to the Association's presence and activities.

The ABTT is supported by the services of paid consultants for various roles. In 2018 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; and Rebecca Morland as Editor of *Sightline*. 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.

Roger Fox was the ABTT Theatre Show Director, and led the delivery of a successful 40th annual ABTT Theatre Show with the support of David Mayo and Isobel Hatton. Again, in the West Hall at Alexandra Palace for the fourth time the show was busy and greatly liked by exhibitors and visitors alike. After 40 years, Roger Fox has stepped down. I thank him for his work over many years making this a must attend event. I am delighted that Isobel Hatton was appointed as the new ABTT Theatre Show Director and will continue to keep the Show relevant and a cornerstone in our industry's calendar.

The International Theatre Engineering and Architecture Conference (ITEAC) fulfilled its ambition as the place to be for those involved in the planning, design, construction or operation of places of entertainment. An amazing 96% of attendees said that they want to participate at the next event in 2022. I would like to thank the editorial board led by David Staples, Catherine Cooper as Conference

Organiser, the sponsors and all those who worked to make this extraordinary event a success.

In December the Award for ABTT Technician of the Year was presented to Malcolm Glanville, Technical Director of Rambert. Malcolm has consistently achieved technical excellence in his support of the UK's leading contemporary dance company since the 1980s. It is a delight to be able to recognise his contribution, and on behalf of the ABTT I offer him our warmest congratulations on receiving this award.

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 2018. The ABTT has yet to appoint a new Honorary Treasurer.

There were four vacancies on Council in 2018 occurring through the retirement by rotation of the following Trustee-Directors who had completed their three-year term of office: Richard Bunn, David Evans, Richard (Rikki) Newman and Mark White. Richard Bunn and Richard (Rikki) Newman had served two consecutive terms and were not eligible to immediately stand for re-election. David Evans and Mark White were eligible to stand for a further three-year term. Mark White declined to stand again. The vacancies were filled by Louise Birchall, David Evans, Darren Joyce and Charlotte Lockyer who were elected to serve as Trustee-Directors of the ABTT for three years.

I should also like to thank Zoe Cotton, James McKeogh and Matthew Freeman for serving throughout 2018 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.

I am grateful for the companies or organisations that form the ABTT Industry Supporters' Group. The income provided from these philanthropists is essential for the support of our day to day activities and charitable works.

The 2018 Christmas party was held at the Gillian Lynne Theatre in Drury Lane on Friday 8th December. 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 Fellows David Staples and Will Bowen and to bestow Honorary Membership upon Rikki Newman.

Louise Jeffreys
Chairwoman

Our Purpose

The purposes of the charity are:

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

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

In guiding our activities for 2018 the Trustees continued to observe the Charity Commission's requirements for public benefit. The Association primarily relies on membership subscription for income which is supplemented both by the income generated from the annual ABTT Theatre Show and subscriptions from members of the ABTT Industry Supporters' Group. The International Theatre Engineering and Architecture Conference (ITEAC) held every four years and in 2018 also provides welcome returns. The trading activities of the group are carried out by the trading companies and any profits are distributed as a dividend to the charity as required by the Memorandums of Association of the profit-making trading entities

Our Activities

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

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

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

- Publish books, magazines and other matter relating to the art of the theatre and provide information services for the collection and dissemination of technical information.

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

In 2018 the ABTT contributed to the charitable public benefit requirement by continuing updated advice on the operation, refurbishment, and compliance with safety regulations by theatres within the United Kingdom. The ABTT also continues to publish a number of Codes of Practice, and is, on behalf of theatre operators and practitioners, a major contributor to *Technical Standards for Places of Entertainment* and contributes substantially to other publications such as *R U Safe?* and *Non-Conventional Theatre Spaces*. The ABTT also provides in-service training for theatre employees based around National Occupational Standards compiled by our Sector Skills Council (Creative and Cultural Skills) and accredited by the Royal Conservatoire of Scotland (RCS). This is carried out peripatetically at centres around the country.

Training Courses

Training is vitally important to the theatre industry for ensuring that managers and technicians have the skills which will equip them to work in an ever-changing technology-based work environment. The ABTT conducts a number of training courses on a peripatetic basis each year, with the largest being the ABTT Summer School conducted in the summer recess of Warwick University in July and August. Venues around the UK welcome the ABTT and allow us to use their facilities for our training courses. In addition we delivered for the third year running an international version of the Bronze Award training course this time in Hong Kong in partnership with the West Kowloon Cultural District Authority. Our remote learning CAD course continued to receive a growing number of registrations. In 2018, we concluded a revalidation process with the Royal Conservatoire of Scotland of all ABTT Certificated courses and validation for a further five years was confirmed..

ABTT 2018 Theatre Show

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

Marketing and Promotion

The Association aspires to present itself in a modern and positive light. In 2018, we continued our campaign of encouragement to those people who make theatre work in the nations of the United Kingdom to form the backbone of the ABTT. The greater the number of members, the greater amount of knowledge will be exchanged. Our aim is to ensure that all forms of British technical theatre are guided, directed, are safe and above all are rewarding and challenging. The ABTT continues to play a role in helping British cultural industries to lead the way in the international arena. In 2018 we commenced the design of a new Association website.

Achievements of the Association

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

Reference and Administrative Details

Inception: 3 March 1961

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

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

Principal Office: 55 Farringdon Road, London EC1M 3JB

Telephone: 020 7242 9200

E-mail: office@abtt.org.uk

Registered Office: 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 2018 were as follows:

Louise Birchall	(appointed 2018)
David Edelstein	(re-appointed 2016)
David Evans	(re-appointed 2018)
Darren Joyce	(appointed 2018)
Charlotte Lockyer	(appointed 2018)
Peter Maccoy	(appointed 2016)
Tom Mannings	(re-appointed 2016)
Anette Ollerearnshaw	(re-appointed 2017)
Caroline Rouse	(appointed 2016)
Nikki Scott	(appointed 2016)
John Young	(re-appointed 2017)

Structure, Governance and Management

Governing document

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

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

Membership of the Association

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

- a Member
- an Associate
- an Affiliated Organisation

Membership

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

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

The Trustee-Directors may appoint as Fellows of the Association any persons who, in the opinion of the Trustee-Directors, have rendered signal service to the technical aspects of the art of the theatre. The Trustee-Directors may also appoint as Honorary Members of the Association any persons who, in the opinion of the Trustee-Directors, have rendered signal service to the Association. Fellows and Honorary Members are entitled to the privileges and rights of Members. Members together with Fellows and Honorary Members have the right to vote and are collectively referred to in this Report as the Electoral College.

During 2018 the Association appointed:

Fellows of the ABTT: Will Bowen
 Paule Constable
 David Staples
 Honorary Members: Rikki Newman
 Jack Watling

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 2018 was as follows:

	2018	2017	2016	2015	2014	2013	2012	2011	2010	2009
Fellows	22	19	18	19	16	14	13	9	10	9
Honorary Members	15	15	16	16	15	13	13	14	12	11
Members	316	303	312	322	319	297	279	261	266	246
Associates	1255	1291	1338	1350	1193	1057	1019	1134	1088	919
Affiliated Organisations	217	199	198	201	194	194	198	201	210	197
TOTALS	1825	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, Richard Bunn and Rikki Newman, completed their second consecutive term of office and were not eligible for election, two Trustee-Directors, David Evans and Mark White, completed their first term of office and were eligible for re-election. Mark White declined to stand for re-election. Three candidates were nominated to serve as Trustee-Directors, Louise Birchall, Darren Joyce and Charlotte Lockyer. There being four vacancies and four nominations a ballot was not required: David Evans was re-elected for a second three year term and Louise Birchall, Darren Joyce and Charlotte Lockyer were elected for their first three year terms.

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 had 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. As the AGM in 2018 was held on 11th December, no officers were appointed until the first Council meeting following which was on 30th January 2019. At that time the Council accepted Louise Jeffreys's resignation as Chairwoman recording their immense gratitude for the service she had rendered since 2014. Richard Bunn was appointed as Chairman to serve for the remaining year of the current term of office and Nikki Scott was appointed Vice-Chair to serve for two years. Matthew Jonew remained Honorary Secretary and the post of Honorary Treasurer remained vacant.

Attendance at 2018 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)	1/5
Richard Bunn	(Trustee-Director)	4/5
Zoe Cotton	(Co-opted Young Associate)	1/5
David Edelstein	(Trustee-Director)	3/5
David Evans	(Trustee-Director)	2/5
Tim Foster	(ex-officio; Chairman of the ABTT Theatre Planning Committee)	3/5
Matthew Freeman	(Co-opted Student Associate)	2/5
Roger Fox	(ex-officio; Chairman of the ABTT Historical Research Committee)	5/5
Louise Jeffreys	(Officer; Chairwoman)	5/5
Matthew Jones	(Officer; Honorary Secretary)	4/5
Peter Maccoy	(Trustee-Director)	5/5
Tom Mannings	(Trustee-Director)	0/5
James McKeogh	(Co-opted Student Associate)	0/5
Paul Moore	(Co-opted)	0/5
Rikki Newman	(Trustee-Director)	5/5
Anette Ollerearnshaw	(Trustee-Director)	0/5
Tamykha Patterson	(Co-opted Young Associate)	1/5
Caroline Rouse	(Trustee-Director)	3/5
Nikki Scott	(Trustee-Director)	3/5
Jean Shevelan	(ex-officio; NorthNet Chairwoman)	1/5
Mark White	(Trustee-Director)	4/5
John Young	(Trustee-Director)	4/5
In attendance:		
Elysia Moore	(Association Co-ordinator)	5/5
Stuart Roberts	(Financial Controller)	5/5
Robin Townley	(CEO)	5/5

Administration

Those in office at 31 December 2018 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
Electrical Safety Consultant	James Eade
Safety Compliance Consultant	Melvin Sandell
Training Consultant	Geoffrey Joyce
Honorary Archivist	Jane Thornton MBE
Editor <u>Sightline</u>	Rebecca Morland
Theatre Show Director	Isobel Hatton

Staff Changes

On the occasion of the 40th ABTT Theatre Show in 2018 Roger Fox, having been involved from the inception, took the opportunity to retire as Theatre Show Director. In recognition of his tremendous contribution to the Theatre Show as an annual industry resource and a significant financial support to the Association, Roger presented the ABTT Product Awards and was himself presented with a commemorative gold-plated ABTT Hook-Clamp Trophy.

Isobel Hatton was appointed Theatre show Director for 2019, having worked with Roger on 16 previous Theatre Shows.

There were no changes in the permanently employed staff in 2018: Elysia Moore remained the Association Co-ordinator, Stuart Roberts the Association Financial Controller and Robin Townley the Chief Executive Officer.

Committees

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

Premises

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.

INTERNATIONAL THEATRE ENGINEERING AND ARCHITECTURE CONFERENCE

The fifth edition of ITEAC was held on 3rd to 5th June 2018 at Savoy Place, the home of the Institution of Engineering and Technology. 520 registered to attend the event and over the three days of the conference there were the equivalent of 1,062 delegate days. 28 nationalities were represented. From the feedback survey 97% agreed London was a good location of the event; 97% judged the Conference Venue's location and facilities were good to excellent; 80% ranked speakers of high calibre; 96% agreed that ITEAC 2018 served a worthwhile purpose and 97% declared they intended to attend or participate at ITEAC 2022.

ABTT 2018 THEATRE SHOW

Roger Fox Theatre Show Director

The ABTT 2018 Theatre Show was the fortieth anniversary show since the first ABTT Trade Show was staged at the Donmar Warehouse in 1978. It has been an annual event, with one year missed, ever since and has become a major source of funding for the Association. The Show returned to The West Hall of Alexandra Palace on 6 and 7 June. Following the 2018 Show, Roger Fox, who has led the event since its inception, retired as Show Director after guiding it through its life at nine different locations..

There were over 105 exhibitors showing the usual mix of products and services. There was an emphasis on training and one to one mentoring sessions were offered to people looking to become involved in technical theatre.

A wide 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 their previous level.

The ABTT Awards were presented at a reception following the close of the Show on Wednesday 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 2018

The 2018 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 recognition of his involvement in all 40 ABTT Theatre Shows, Roger Fox presented the Award trophies and also received a special Award in recognition of his role as Theatre Show Director..

The winners were:

ABTT 2018 Engineering Product of the Year: MDG Round Floor Pocket

ABTT 2018 Sound Product of the Year: EM Acoustics EMS-41 Speaker

ABTT 2018 Lighting Product of the Year: Martin Mac Encore Wash

ABTT 2018 Widget of the Year: Flints 6 in 1 and 3 in 1 Stapler

ABTT Theatre Show 2018 Stand of the Year: Philips Lighting

Special Award in recognition of his role as ABTT Theatre Show Director: Roger Fox

SAFETY COMMITTEE

Chairman	Michael Anderson
Vice Chairman	Mark White
Secretary	Ross Anderson

The ABTT Safety Committee met 11 times in 2018 with some 22 members able to join the meetings in person and another 20 members receiving the minutes and items for discussion and comment electronically. We continue to enjoy a very broad range of well represented technical specialists.

Michael Anderson continued to be the Chairman in 2018. The committee continued with a wide range of matters to do with Safety and sometimes Health and latterly Welfare 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 as importantly, 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) looking to have a draft for public comment out in early 2019. Various matters resulting from these regulations were discussed including Working Load Limits and Entertainment Load Limits and levels of SIL required.

The ABTT Safety Committee maintains its focus as a major contributor to *Technical Standards for Places of Entertainment* and had five members in common at December 2018. Although bearing the 2015 date on the cover, the on-line version is updated around 3 times per year and the various print runs are also updated as the demand for print versions determines. These versions bear the year and month of printing/updating. The committee keeps up to date with changes in relevant British Standards courtesy of Dave Spink who has provided these most useful and relevant pieces of information for many years.

Of the many subjects discussed during 2018, some stand out; Fire hazard testing, BS 8300 and its onerous requirements for the provision of wheelchair spaces in auditoria, means of escape in entertainment premises, fire risks from lithium batteries, updates to pyrotechnics guidance, weapons and ammunition on stage guidance, hearing protection in orchestra pits.

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 2019. 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 four times during the year, at the Duke of York's Theatre, London, during our ABTT Show, our Summer School at Warwick University Arts Centre and the National Theatre, London. We've been very grateful for Kathryn Geraghty and John Young's help to arrange London venues for our meetings.

We have 16 members from a range of theatre 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
- Help set and maintain our training standards

- Increase awareness of learning routes in our sector

Courses:

In the last year we have discussed the development of our training courses and found the main issues to include;

- we could our capacity to respond to increasing demand.
- we could improve the awareness of our courses.

We continue to promote our Bronze and Silver courses as one day models, as we believe the market for our 5 day model has reached saturation. We have delivered our courses at a variety of locations through the year, including Hong Kong, London, Glasgow and Manchester. We have developed some new short courses to respond to perceived demand, including Ladder Awareness, Carpentry for stage.

We are pleased the new Trailblazer apprenticeship, 2 year Creative Venue Technician, is now available to use. We've been following the uptake and preparations for the first candidates to complete. Our Bronze course is being used as part of the training by some employers.

We have are very pleased that our Bronze, Silver and Gold courses have been recredited through the Royal Conservatoire of Scotland. This process ensures our processes and course quality are up to relevant standards. The RCS has given us a few conditions to act on over the following year, to ensure we maintain the relevant course content and delivery standard.

OISTAT

Tim Foster
Chair of OISTAT Architecture Commission

As chair of the OISTAT Architecture Commission I will start with our Mission Statement.

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

One of the principal activities of the AC every 4 years is the organisation of the OISTAT Theatre Architecture Competition (TAC), which is aimed at architectural students and young practitioners, to encourage them to develop an understanding of the design elements which make a successful theatre. The competition used to be arranged to coincide with PQ but has now been moved to a new cycle to coincide with World Stage Design (WSD). The 10th Theatre Architecture Competition took place in 2017 and was exhibited at WSD in Taipei. The next competition will be held in 2021 and will be

exhibited at WSD in Calgary. In recent years the site for the competition has been chosen in the country where the exhibition is taking place to encourage local participation (Germany and Taiwan). The competition is judged by an international jury of architects and theatre practitioners and significant cash prizes are awarded to the winners at World Stage Design. A catalogue is prepared which documents the competition entries. Preparations are already underway for the next competition in Canada.

Meetings

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

In 2016 we met in Seville, where we took part in an international conference organised by OISTAT España and visited local theatres and the famous bullring.

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

In 2018 we met in Chicago, USA, hosted by the USITT in conjunction with the American Society of Theatre Consultants. We enjoyed some fascinating talks and visited 8 very different theatres in the Chicago area. The meeting also coincided with 'Chicago Open House' allowing us access to some of Chicago's rich architectural heritage.

Future meetings

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

In 2020 we hope to meet in Amsterdam and to visit theatre buildings in and around the city. I will relinquish my position as chair at this meeting having served two four-year terms.

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

And finally, The Architecture Commission has an educational function. We seek to offer workshops and educational events wherever we meet and we are currently discussing the possibility of creating an online learning resource on theatre planning issues.

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

Governing Board

As chair of a commission I also sit on OISTAT's Governing Board, which guides the business of the organisation. We last met in Calgary in October 2018 to view the excellent facilities of the University of Calgary, where World Stage Design will be held in 2021.

THEATRE PLANNING COMMITTEE

Tim Foster

Chair of Theatre Planning Committee

The Theatre Planning Committee did not meet in 2018.

TECHNICAL ACCESS PASSPORT (TAP)

Project Leader Tom Mannings

Work continued during 2018 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 2019 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 remains available to act in an advisory capacity to the Theatres Trust on matters which may affect significant technical installations in theatres. This service has not been called on during the year

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

The Committee is contributing to the History of the Association project, and continues to monitor theatre buildings which may be under threat or contain significant technical installations. The Drury Lane Theatre refurbishment project which involves the complete removal of the historic stage machinery installations has been a matter of concern.

Advice was given to an Action Group seeking to retain the Streatham Hill Theatre as a place of entertainment.

The future location of the ABTT library has been a major topic of discussion following the news that the Theatres Trust may be shrinking its office footprint and losing its Resource Centre

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

About us:

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. It also provides opportunities for networking 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. Venue hosts and colleagues are encouraged to participate in committee meetings. The committee endeavours to meet east of the Pennines (around Leeds) and West (around Manchester) on alternate occasions.

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

The Chairman of NorthNet 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.

Visits:

The first visit of the year was to Hull New Theatre on Tuesday 10th April 2018 where members were shown the extensive refurbishment. This included the replacement of the whole backstage area from the proscenium arch with new stage dressing rooms, scene dock, storage, workshop and improved off-road large vehicle access

At the end of the year there was a member's visit to the 330 seat Academy Theatre at Coop Academy in Manchester on Wednesday 5th December 2018. Amongst areas of interest was the lighting rig which was entirely LED.

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

Meetings:

Due to various problems the committee met formally on only one occasion in 2018

This meeting was held on Wednesday 3rd October at the Theatre Royal Wakefield where a decision was taken to change the Phil Windsor Spanner Award from an annual presentation to one that was made as and when the committee recognised someone's exceptional contribution. Nominations for the award can be made by anyone who wishes to propose someone whom they believe has performed exceptional 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.

Jack Watling, a long standing member of the NorthNet committee, retired from ASG and indicated his intention to retire from the ABTT also. The council of the ABTT resolved to award Jack with Honorary Membership to mark his long standing service and contribution to both the industry and the ABTT.

ABTT CYMRU COMMITTEE

Chairman Martin Hunt

ABTT Cymru met twice in 2018.

As well as discussions on technology, training and H&S, the committee inputs into the funding and training objectives of the Wales Apprentice scheme

Meetings held

17th January Theatr Hafren Newtown Agenda:

Peter Whitehead retires from Theatr Hafren after 27 years service

Andy Patterson leaves the WMC for the Storyhouse in Chester

1. Arrivals and Departures Introduce Andy Patterson
2. Minutes from Arad Goch – action points
3. ABTT Business from Robin Townley –
4. Andrew Patterson New Build Storyhouse Chester, Wales
5. Shared Apprenticeship Scheme – Martin Hunt
 - o 2017-18 cohort
 - o Budgets including levy
 - o 2018/19 apprenticeship – what’s next?
 - o Any new skills need covering?
6. Training Including BS7909 Sian Gale Cult Cymru
7. Events and Dates for 2018
8. Backstage passport again
9. Working parties
10. A.O.B
11. Venue and date for next meeting – Torch Theatre Milford haven

As part of agenda point 5, we discussed how to use the Apprenticeship scheme to increase diversity in backstage recruitment

Sian Gale from BECTU told us about the work Cult Cymru were doing in training

Work begins on compiling and sharing a Welsh Glossary of backstage terms

13th Nov 2018 Torch Theatre Milford Haven Agenda:

1. Minutes from Newtown – action points
2. ABTT Business from Robin Townley –
 - o *ABTT CYMRU page*
 - o *Campaigns*
 - o *Ecodesign / Tungsten light sources update*
3. Shared Apprenticeship Scheme – Martin Hunt
 - o 2018-19 cohort
 - o Budgets
 - o Any new skills need covering?
 - Workshop on freelancing and tax QLab
4. Training BS7909 Cult Cymru letter of support

5. Welsh Glossary on sharepoint
6. Share reports form ABTT / UK Theatre
7. A.O.B
8. Venue and date for next meeting – ABTT Trade show London

BS7909 Testing of Temporary Electrical Installations could be a priority for training next year

Can we use Geoff Joyce / David Evans Essential Guide to Theatre and Stage Technology for training purposes ? This might suit the Apprenticeships very well.

QLab to be formally introduced into the Apprenticeships training

ABTT SCHOOL THEATRE SUPPORT GROUP

Chairman: Paul Durose

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

STSG maintained a healthy membership during 2018, with 58 individual subscribers, 18 'school' subscribers (up to 3 members per organisation), 2 associate members and 44 new members. This represents a typical turnover of members based on expectations from previous years.

For the accounting period (which runs from September – August in line with the academic year), STSG slightly exceeded income, but this was budgeted to cover the organisation's activities. Income comes from membership subscriptions, conference fees and sponsorship.

The annual conference was held at Uppingham School in February, attended by 35 members. Workshops and seminars were provided by our industry sponsors (including several ISG members), and the event was once again attended by Robin Townley of the ABTT. Delegates were also invited to spend the following day at Hawthorn who provided rigging training.

STSG also exhibited at the ABTT Theatre Show in June, and participated with the National Independent Schools' Drama Association conference in the same month.

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

Overall, it was another successful year for STSG, with the primary focus on the conference and continued links with the main ABTT organisation going forward.

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 2019 financial year was approved in November 2018.

The Consolidated Financial Statements for the year ending 31 December 2018 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 £39,762 (2017: surplus of £4,243). The approved budget for the year had an outcome of a surplus of £24,550 so the final position was £15,212 better than expected.

The Charity's wholly owned trading subsidiary, Theatrical Trading Limited earned a profit for the financial year of £139,779 (2017: profit of £122,022) and the entire profit was gifted to the Association.

The charity's wholly owned trading subsidiary, Theatrical Events Limited earned a profit for the financial year of £21,462 (2017: loss of £1,095). There was significant business in the company in the year pertaining to the International Theatre Engineering and Architecture Conference held in June.

The principal funding source of the Charity, other than the trading activities of the subsidiaries, is membership subscriptions. Membership and subscription Revenues remained steady at £124,492 (2017: £124,168). Revenues overall were up as expected in an ITEAC year at £906,586 (2017: £573,816).

Investment powers and policy

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

Reserves policy

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

The unrestricted reserves at 31 December 2018 were £314,725 (2017: £274,963; 2016: £270,720). The Trustee-Directors view this level of reserves as sufficient to meet the Charity's immediate objectives and to provide some degree of financial flexibility into the medium term and in the current economic conditions.

The General Fund stands at £174,725 (2017: £144,963; 2016: £140,720;) (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 12. As part of their overall review of risks, the Trustee-Directors considered that provision should be made for contingencies, particularly in view of the Association's reliance upon the financial surplus arising from the activities of Theatrical Trading Limited and Theatrical Events Limited, which cannot be assured to continue at the same level from year to year. The activity of Theatrical Events Limited was to run the International Theatre Engineering and Architecture Conference, which was held in June 2018. The next edition of ITEAC will be held in 2022. The Theatre Show run by Theatrical Trading Limited is held every year. The Trustee-Directors have decided that the level of the Contingency Fund should increase to £95,000 (2017: £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 (2017: £20,000) and the Training Fund to £20,000 (2017: £20,000), to reflect expected expenditure on the planned activities of the Charity. Specifically the Publication fund will be used in the continued plans to transfer the catalogue of ABTT publications from print to online and to support the revision of a number of Codes of Practice. The Training Fund will be used to support training particularly the increase in activities resulting from the Creative Venue Technician Apprenticeship and increasing requests for training from overseas.

The Technical Access Passport Fund is maintained at £5,000 (2017: £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.

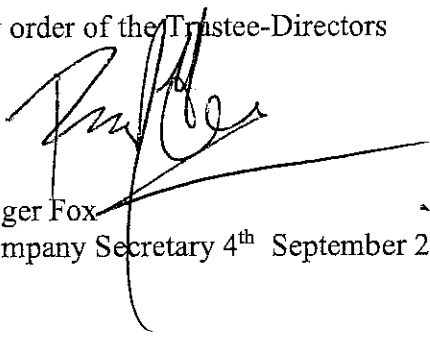
In so far as the trustees are aware:

- 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 4th September 2019

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 2018 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 2018, 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 25, 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.

MHA MacIntyre Hudson

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: 31st October 2019

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 2018

	Notes	Unrestricted Funds	Restricted Funds	Total Funds 2018	Total Funds 2017
		£	£	£	£
Income:					
Donations and legacies	4	13,560	-	13,560	20,220
<i>Income from charitable activities:</i>					
Subscriptions		124,492	-	124,492	124,168
<i>Income from other trading activities:</i>					
Commercial trading operations	5	765,905	-	765,905	426,714
Investment income	6	2,629	-	2,629	2,714
Total Income		906,586	-	906,586	573,816
Expenditure					
<i>Costs of raising funds:</i>					
Commercial trading operations	5	604,833	-	604,833	305,809
<i>Expenditure on charitable activities:</i>					
Charitable expenditure	7	261,991	-	261,991	263,764
Total expenditure		866,824	-	866,824	569,573
Net movement of funds in year		39,762	-	39,762	4,243
Total funds brought forward		274,963	-	274,963	270,720
Total funds carried forward		314,725	-	314,725	274,963

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 33 to 45 form part of these financial statements.

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS
COMPANY NUMBER: 01231725
BALANCE SHEETS AS AT 31 DECEMBER 2018

	Notes	Group 2018 £	Group 2017 £	Charity 2018 £	Charity 2017 £
Fixed Assets					
Tangible fixed assets	15	9,862	208	9,862	208
Investments	16	-	-	22	22
		9,862	208	9,884	230
Current Assets					
Stocks		1,486	1,785	-	-
Debtors	17	150,228	200,145	210,544	197,592
Cash at bank and in hand		391,393	237,974	196,942	188,018
		543,107	439,904	407,486	385,610
Liabilities					
Creditors falling due within one year	18	214,244	165,149	118,085	104,855
Net Current Assets		328,863	274,755	289,401	280,755
Creditors falling due after one year	19	24,000	-	-	-
Net Assets		314,725	274,963	299,285	280,985
The funds of the charity					
Unrestricted income funds:					
General	21	174,725	144,963	159,285	150,985
Designated	21	140,000	130,000	140,000	130,000
Total charity funds	23	314,725	274,963	299,285	280,985

The notes on pages 33 to 45 form part of these financial statements.

The financial statements were approved by the board of directors on 31/10/2019 and signed on its behalf by: -



Caroline Rouse

Director



Peter Maccay

Director

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS
STATEMENT OF CASHFLOWS AND CONSOLIDATED STATEMENT OF
CASHFLOWS FOR YEAR ENDING 31 DECEMBER 2018

	Notes	Group 2018 £	Group 2017 £	Charity 2018 £	Charity 2017 £
Cash generated from / (used in) operating activities	25	160,867	(70,557)	16,541	7,393
Cash flows from investing activities					
Interest income		2,629	2,714	2,460	2,694
Purchase of tangible fixed assets		(10,077)	-	(10,077)	-
Cash (used in) / generated from investing activities		(7,448)	2,714	(7,617)	2,694
Increase / (decrease) in cash and cash equivalents in the year		153,419	(67,843)	8,924	10,087
Cash and cash equivalents at the beginning of the year		237,974	305,817	188,018	177,931
Total cash and cash equivalents at the end of the year		391,393	237,974	196,942	188,018

The notes on pages 33 to 45 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:

	2018	2017
	£	£
Income	140,512	147,082
Dividends	139,779	122,022
	<hr/>	<hr/>
	280,291	269,104
Expenditure on charitable activities	(261,991)	(263,766)
Net outgoings	<hr/>	<hr/>
	18,300	5,338
Total funds brought forward	280,985	275,647
Total funds carried forward	<hr/>	<hr/>
	299,285	280,985
Represented by:		
Unrestricted general fund	159,285	150,985
Unrestricted designated funds	140,000	130,000
	<hr/>	<hr/>
	299,285	280,985

4. Income from donations and legacies

	2018	2017
	£	£
Gift aid	10,229	11,371
Donations	2,302	2,242
Legacy	-	5,541
Royalties	1,029	1,066
Total income from donations and legacies	<hr/>	<hr/>
	13,560	20,220

During the year the charity received a legacy totalling £nil (2017: £5,541) 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 2018 £	Theatrical Trading Ltd 2018 £	Total 2018 £	2017 £
Turnover	264,822	501,083	765,905	426,714
Cost of sale and administration costs	(243,360)	(361,473)	(604,833)	(305,809)
Interest receivable	-	169	169	20
Net profit	21,462	139,779	161,241	120,925
Dividends	-	(139,779)	(139,779)	(122,022)
Profit / (loss)	21,462	-	21,462	(1,097)

Assets and liabilities of the subsidiaries were:

Current assets	114,893	227,077	341,970	203,772
Current liabilities	(75,433)	(227,075)	(302,508)	(209,772)
Total net assets / (liabilities)	39,460	2	39,462	(6,000)
Liabilities due after one year	(24,000)	-	(24,000)	-
Total assets / (liabilities)	15,460	2	15,462	(6,000)

Aggregate share capital and reserves	15,460	2	15,462	(6,000)
---	---------------	----------	---------------	----------------

6. Investment income

All of the group's investment income of £2,629 (2017: £2,714) 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 2018 £	2017 £
Safety consultancy fees		10,300	10,300	10,300
Subscriptions and awards		1,660	1,660	1,168
Members mailings		920	920	1,822
Support costs	8	243,501	243,501	245,147
Governance costs	8	5,610	5,610	5,327
		<u>261,991</u>	<u>261,991</u>	<u>263,764</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 2018 £	2017 £
Salaries, fees and national insurance		145,538	-	145,538	147,449
Rent, rates and electricity		33,614	-	33,614	33,133
Repairs and maintenance		275	-	275	404
Office equipment rental		2,224	-	2,224	2,346
Insurance		4,360	-	4,360	3,464
Depreciation		423	-	423	209
Committee expenses	9	5,691	-	5,691	5,550
Meeting expenses		-	860	860	327
External audit		-	4,750	4,750	5,000
Legal and professional fees		-	-	-	1,750
Bank charges		3,040	-	3,040	2,391
General expenses		2,577	-	2,577	11,137
Grants		4,500	-	4,500	-
Other support costs	10	41,259	-	41,259	37,314
		<u>243,501</u>	<u>5,610</u>	<u>249,111</u>	<u>250,474</u>

9. Committee expenses

	2018 £	2017 £
Safety	3,691	2,500
OISTAT	867	2,193
Theatre planning	577	82
ABTT North committee	-	28
Training	312	314
Other	244	433
	<u>5,691</u>	<u>5,550</u>

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

NOTES TO THE FINANCIAL STATEMENTS (Continued)

10. Other support costs

	2018 £	2017 £
Printing, postage and stationery	4,189	6,221
Telephone	1,949	2,352
Advertising and publicity	9,287	9,167
Website	4,816	9,228
I.T. Support	20,147	10,346
Travel	871	-
	<u>41,259</u>	<u>37,314</u>

11. Net expenditure for the year

	2018 £	2017 £
This is stated after charging:		
Operating leases – Land and buildings	26,500	26,500
Operating leases – Other	4,129	2,346
Depreciation	423	209
Auditors remuneration	4,750	5,000
Auditors remuneration – other services	10,050	6,550

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

	2018 £	2017 £
Wages and salaries	130,858	102,260
Social security costs	11,598	8,581
Pension costs	2,293	1,026
	<u>144,749</u>	<u>111,867</u>

One employee had employee benefits in excess of £60,000 in both 2018 and 2017.

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 (2017: £nil). No charity trustee received payment for professional or other services supplied to the charity (2017: £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 £78,952 (2017: £77,770).

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:

	2018 Number	2017 Number
Management	1	1
Office and administration	2	2
	<u>3</u>	<u>3</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, 2018	60,700	18,600	25,890	16,210
Additions	10,077	9,433	644	-
Disposals	(18,600)	(18,600)	-	-
At 31 December, 2018	<u>52,177</u>	<u>9,433</u>	<u>26,534</u>	<u>16,210</u>
Depreciation				
At 1 January, 2018	60,492	18,600	25,682	16,210
Charge for year	423	-	423	-
Disposals	(18,600)	(18,600)	-	-
At 31 December, 2018	<u>42,315</u>	<u>-</u>	<u>26,105</u>	<u>16,210</u>
Net book value				
At 31 December, 2017	<u>208</u>	<u>-</u>	<u>208</u>	<u>-</u>
At 31 December, 2018	<u>9,862</u>	<u>9,433</u>	<u>429</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, 2018	60,700	18,600	25,890	16,210
Additions	10,077	9,433	644	-
Disposals	(18,600)	(18,600)	-	-
At 31 December, 2018	52,177	9,433	26,534	16,210
Depreciation				
At 1 January, 2018	60,492	18,600	25,682	16,210
Charge for year	423	-	423	-
Disposals	(18,600)	(18,600)	-	-
At 31 December, 2018	42,315	-	26,105	16,210
Net book value				
At 31 December, 2017	208	-	208	-
At 31 December, 2018	9,862	9,433	429	-

16. Investments

The charity holds 2 shares of £1 each in its wholly owned trading subsidiary company Theatrical Trading Limited and 2 shares of £10 each in its other wholly owned subsidiary company Theatrical Events Limited. These are the only shares allotted, called up and fully paid. The activities and results of the subsidiaries is summarised in note 5.

17. Debtors

	Group		Charity	
	2018 £	2017 £	2018 £	2017 £
Trade debtors	84,652	72,930	41,410	49,280
Prepayments & accrued income	58,416	118,089	16,210	18,660
Other debtors	7,160	9,126	7,150	5,436
Amount due from subsidiary undertakings	-	-	145,774	124,216
	150,228	200,145	210,544	197,592

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

NOTES TO THE FINANCIAL STATEMENTS (Continued)

18. Creditors: amounts falling due within one year

	Group		Charity	
	2018	2017	2018	2017
	£	£	£	£
Trade creditors	8,507	19,559	1,870	4,678
Taxation and social security costs	12,015	3,764	3,773	3,764
Other creditors	28,240	28,058	25,949	25,949
Accruals	56,777	23,845	13,440	6,827
Deferred income (Note 20)	108,705	89,923	73,053	63,637
	<u>214,244</u>	<u>165,149</u>	<u>118,085</u>	<u>104,855</u>

19. Creditors: amounts falling due after one year

	Group		Charity	
	2018	2017	2018	2017
	£	£	£	£
Deferred income (Note 20)	24,000	-	-	-
	<u>24,000</u>	<u>-</u>	<u>-</u>	<u>-</u>

20. Deferred income

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

	Group	Charity
Balance as at 1 January	89,923	63,637
Amount released to income earned from charitable activities	(89,923)	(63,637)
Amount deferred in year	132,705	73,053
Balance as at 31 December	<u>£132,705</u>	<u>£73,053</u>

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

NOTES TO THE FINANCIAL STATEMENTS (Continued)

21. Analysis of charitable funds

Analysis of movements in unrestricted funds

Group

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

Charity

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

THE 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 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 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)

22. Transfer between group funds

£2,739 was transferred from the general fund to the designated funds in order that the designated funds were maintained at a level agreed at the discretion of the Trustees.

23. Analysis of group assets between funds

	General Fund £	Designated Funds £	Restricted Funds £	Total £
Tangible fixed assets	9,862	-	-	9,862
Current assets	403,107	140,000	-	543,107
Current liabilities	(214,244)	-	-	(214,244)
Liabilities due after one year	(24,000)	-	-	(24,000)
	<u>174,725</u>	<u>140,000</u>	<u>-</u>	<u>314,725</u>

24. Operating lease commitments

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

	2018		2017	
	Land and Buildings £	Other £	Land and Buildings £	Other £
Lease commitments				
expiring in less than 1 year	20,547	-	-	-
expiring within 2 to 5 years	<u>-</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)

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

	Group 2018 £	Group 2017 £	Charity 2018 £	Charity 2017 £
Net movement in funds	39,762	4,243	18,300	5,358
Add back depreciation charge	423	209	423	209
Deduct interest income to be shown in investing activities	(2,629)	(2,714)	(2,460)	(2,694)
Decrease / (increase) in stock	299	(1,626)	-	-
Decrease / (increase) in debtors	49,917	(58,963)	(12,952)	(1,308)
Increase / (decrease) in creditors	73,095	(11,706)	13,230	5,848
Net cash generated / (used in) operating activities	160,867	(70,557)	16,541	7,393

26. Financial instruments

Financial instruments measured at amortised cost are as follows:

	Group 2018 £	Group 2017 £	Charity 2018 £	Charity 2017 £
Financial Assets				
Trade debtors	84,652	72,930	41,410	49,280
Amount due from subsidiary undertakings	-	-	145,774	124,216
Financial Liabilities				
Trade creditors	8,507	19,559	1,870	4,678
Other creditors	12,500	12,500	12,500	12,500
Accruals	56,777	23,845	13,440	6,827

27. Related party transactions

During the year Triple E Limited, a company controlled by the trustee D Edelstein and his spouse, provided products and services to the group with a value of £1,733 (2017: £21). In addition, Triple E Limited were invoiced £2,969 (2017: £8,238) by the group for an exhibition stand at the 2018 theatre show.

During the year the group paid £1,938 (2017: £2,400) to the former trustee, R Newman for services provided. All related party transactions were at an arms length value.