

**THE ASSOCIATION OF  
BRITISH THEATRE TECHNICIANS**

**Registered No. 1231725**

**Registered Charity No. 282069**

**FINANCIAL STATEMENTS**

**31 DECEMBER, 2014**

**The Trustee-Directors are pleased to present their Report together with the Consolidated Financial Statements of the charity and its subsidiaries for the year ending 31<sup>st</sup> December 2014. This Report is the fortieth since the incorporation of the Association and the fifty-first since its inception.**

## **Chairman's Report 2014**

This is my last Annual Chairman's Report as I stepped down as Chairman of the ABTT in August 2014 after 12 years in post. Those 12 years have seen many changes in the ABTT, mostly for the better from where we were in 2002. At that point, the accounts and VAT Returns were still being compiled manually, the *Sightline* magazine was being produced in monochrome in-house and the Association itself was in danger of collapse due to a lack of income. In the capable hands of David Adams acting as Treasurer tightly controlling expenditure and with income provided by the late Richard Brett's initial Theatre Engineering and Architecture Conference, the ABTT survived and built some financial reserves. I was very pleased to hand over the Chairmanship to Louise Jeffreys who will bring skill and experience to providing the necessary strategic direction and leadership of the Council. Now that Robin Townley has moved to being able to be the full-time CEO, many of the matters we simply spoke about as good ideas for many years are starting to be achieved.

As I have done for the last 12 years, I acknowledge that the backbone of the ABTT is the work of our various committees. The committees and the people who partake in them produce some of the measurable outcomes of the ABTT. The committees began 2014 as they were in 2013: the Safety Committee was chaired by Michael Anderson, Head of Health and Safety at Earl's Court and Olympia; the Training and Education Committee was initially led by Peter Maccoby from The Royal Central School of Speech and Drama who handed over to Trustee-Director Sebastian Barnes who also lead the Website Committee until its dissolution in July; the Historical Research Committee was chaired by Roger Fox; the Theatre Planning Committee was headed up by Theatre Architect Tim Foster who was also the Chairman of the OISTAT Architectural Commission and Jean Shevelan completed the group as Chair of ABTT NorthNet. A new Committee was founded in July, the Communications and Publications Committee under my, Mark White's, chairmanship. The reports of these various committees are to be found elsewhere in this 2014 Annual Report.

Along with Robin Townley, the ABTT office continued to run efficiently due to Administrator Shadia Fakhoury and our four days per week Finance Administrator Amanda Abraham. Both of these capable women have been in post for some years and that experience certainly shows. On behalf of all ABTT Members I thank them.

The ABTT in 2014 continued with the services of paid consultants for various roles. They were: David Adams who continued his unique role as the ABTT Safety Consultant; Geoffrey Joyce delivered and developed ABTT Training in conjunction with our CEO and the office staff; Roger Fox was the ABTT Theatre Show Director and Ken Bennett-Hunter produced two excellent editions of *Sightline* before handing over the editorship to Paul Connolly. Catherine Cooper continued to develop membership of the Industry Supporters Group as well as providing the advice and means of face-to-face contacts with members and non-members at various shows and conferences. I thank them all on behalf of the membership of the ABTT.

The new website went live on January 28<sup>th</sup> 2014, primarily due to the hard work started by Shadia Fakhoury. The Website Committee latterly chaired by Sebastian Barnes was formally disbanded on the 2<sup>nd</sup> July, their work having been completed. The website is now administered by Shadia who has full content management abilities. This has made a welcome difference to the way we present ourselves to our members and the world at large.

Our fourth ABTT Fellows dinner took place at the Garrick Club in October. Ten of the current thirteen Fellows were present with Rod Ham, Francis Reid and Ian Albery regrettably unable to attend.

As has become usual, I am pleased to report that the 36<sup>th</sup> annual ABTT Theatre Show was a success. In its third year at the Old Truman Brewery in Brick Lane in Shoreditch, Roger Fox, David Mayo and Isobel Hatton delivered a busy if somewhat cramped show with a slight increase in attendance. In 2014, the ABTT Awards Ceremony was presented in association with the Stage Management Association after the close of the show on the first day. The ABTT Technician of the Year Award went to Pete Lambert, a well-respected Production Electrician and I am happy to report one of the very early (1984) ABTT Trainees when the training was based at City of Westminster College.

We welcomed two new ABTT Trustee-Directors in 2014, Anette Ollerearnshaw from The English National Opera and John Young from the Ambassador Theatre Group. The vacancies had come about due to the resignations of Stephen Hocking and Jo Miles. I was particularly sorry to lose the help and support of Stephen Hocking, who, as Vice Chairman had provided well thought-out advice and counsel which was always welcomed and well received. The results of the election were announced at the ABTT Annual General Meeting held on 12<sup>th</sup> August 2014 at The Place, a contemporary dance centre in Euston. During the year Chris Quirk as Honorary Treasurer and Matthew Jones from Taylor Wessing as Honorary Secretary continued to serve having been appointed in their roles in December 2013. I thank them both for their excellent service and advice during 2014.

A fourth International Theatre Engineering and Architecture Conference took place in June at Senate House, University of London. The Conference Manager was Stephen Hocking who along with Catherine Cooper plus the Editorial Board lead by David Staples delivered an information - packed 3 day event for almost 400 delegates from around the world.

It is with sadness that I reflect on the death of an ABTT Fellow, ex-Chairman, Conference Director and long term active member Richard Brett in January. Richard started the Theatre Engineering and Architecture Conference series in 2002 and had also set up the Industry Supporters Group. Richard's contribution to the ABTT was enormous both in terms of knowledge and in terms of actual and somewhat robust work. Something of a larger than life character Richard started and always finished projects and was much respected around the world. Sorely missed.

The Industry Supporters' Group encompassed 101 companies or organisations at the end of 2014. The income provided from these philanthropists is essential for the support of our day to day activities and administration costs.

The 2014 Christmas party was held at the New London Theatre in Drury Lane on Friday 13<sup>th</sup> December, attended by over 280 people. Sponsorship of the gathering was generously provided again by Electronic Theatre Controls Ltd. At the event Council were pleased to publicly welcome three new Fellows: Tony Bond, John Faulkner and Mark White and two new Honorary Members: Stephen Hocking and John Offord.

Mark White  
Chairman January-August 2014

## **New Chairman's Report 2014**

I was extremely proud to be elected to office at the meeting of the Council of Management held on 3rd September 2014. I am most grateful to the previous Chairman, Mark White, for his invaluable contribution to the wide and varied work of the Association over many years and am very pleased that he continues to play such a significant and responsible role in the Association through his chairmanship of the Communications and Publications Committee and his deputy chairmanship of the ABTT Safety Committee. I am immediately impressed by the commitment that the Association has to the wider theatre sector and in turn the commitment its membership and the sector have to it. I was pleased to be able to chair two meetings of the Council of Management in the remainder of 2014 and to attend the Fellows Dinner and the Christmas Party.

Working closely with the CEO Robin Townley, I have focussed on ensuring that the Council meetings make the greatest and most efficient use of the time and energies which the Trustee-Directors so generously donate to the Association and have set in place some strategies and priorities for 2015 which will support the effective planning of the ABTT's activities for the next three years.

Louise Jeffreys  
Chairman August 2014- Current

### **Our Purpose**

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

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

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

In guiding our activities for 2014 the Trustees continued to observe the Charity Commission's requirements for public benefit. The Association primarily relies on membership subscription for income which is supplemented both by the income generated from the annual ABTT Theatre Show and subscriptions from members of the ABTT Industry Supporters' Group. The International Theatre Engineering and Architecture Conference (ITEAC) held every four years also provides welcome returns. The trading activities are carried out by the trading companies and profits are gift-aided to the charity. Annual subscription fees remain modest at £65 for both Associate and full Members. It is hoped that this level of annual subscription does not impose an obstacle to any who wish to receive the full benefits of membership and to fully participate in the work of the Association. In addition it is recognised that at different points in a career membership subscriptions can be proportionally more onerous. Retired Associates and Members are only required to pay an annual subscription of £32.50 and Student (in full-time education) and Young (under 26 years of age) Associates are only required to

pay an annual subscription of £20. All membership categories enjoy access to all membership benefits.

## Our Activities

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

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

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

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

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

In 2014 the ABTT contributed to the charitable public benefit requirement by continuing updated advice on operation, refurbishment, and compliance with safety regulations by theatres within the United Kingdom. The ABTT also continues to publish a number of Codes of Practice, and is, on behalf of theatre operators and practitioners, a major contributor to *Technical Standards for Places of Entertainment* and contributes substantially to other publications such as the *Performing Arts Technical Training Handbook*. The ABTT also provides in-service training for theatre employees based around National Occupational Standards compiled by our Sector Skills Council (Creative and Cultural Skills) and accredited by the Royal Conservatoire of Scotland (RCS). This is carried out peripatetically at centres around the country.

## Tallescopes®

The manufacturers of the Tallescope® developed a system of "Venue independent rescue" as required by the HSE. Failure to have done so could well have resulted in a prohibition under Work at Height 2005 legislation. (An updated version of the ABTT *Code of Practice for the selection and use of temporary access for Work at Height in theatres* was published in 2014, as a revision of the 2011 edition, and widely circulated generally free of charge.) A new ABTT *Code of Practice for the use of*

*Tallescopes for working at height in theatres (COP012)* was published in 2014, as an addendum to the *2011 Code of Practice for the selection and use of temporary access equipment for working at height in theatres (COP011)*.

## **Training Courses**

Training is vitally important to the theatre industry for ensuring that managers and technicians have the skills which will equip them to work in an ever-changing technology-based work environment. The ABTT conducts a number of training courses on a peripatetic basis each year, with the largest being the ABTT Summer School conducted in the summer recess of Warwick University in July and August. Venues around the UK welcome the ABTT and allow us to use their facilities for our training courses. Our CAD course continued to develop with a change in the software platform. In 2014, we continued to consolidate our accredited courses. A most welcome development was the establishment of a pilot Apprenticeship Scheme which incorporated ABTT Bronze level training courses. The sponsoring employers continued as the Ambassador Theatre Group along with Fairfield Halls Croydon and White Light Ltd.

## **ABTT 2014 Theatre Show**

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

## **Marketing and Promotion.**

The Association aspires to present itself in a modern and positive light. In 2014, we continued our campaign of encouragement to those people who make theatre work in the Nations of the United Kingdom to form the backbone of the ABTT. The greater the number of members, the greater amount of knowledge will be exchanged. Our aim is to ensure that all forms of British technical theatre are guided, directed, are safe and above all are rewarding and challenging. The ABTT continues to play a role in helping British cultural industries to lead the way in the international arena.

## **Achievements of the Association**

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

## Reference and Administrative Details

Inception: 3 March 1961

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

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

Principal Office: 55 Farringdon Road, London EC1M 3JB

Telephone: 020 7242 9200

E-mail: office@abtt.org.uk

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 2014 were as follows:

Petrus Bertschinger	(appointed August 2012)
Sebastian Barnes	(re-appointed August 2012)
Richard Bunn	(appointed August 2012)
David Draude	(re- appointed August 2012)
David Edelstein	(appointed August 2013)
Brod Mason	(re-appointed August 2013)
Tom Mannings	(appointed August 2013)
Ted Moore	(re-appointed August 2013)
Richard (Rikki) Newman	(appointed August 2012)
Anette Ollerearnshaw	(appointed 2014)
John Young	(appointed 2014)

## Structure, Governance and Management

### Governing document

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

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

## Membership of the Association

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

a Member

an Associate

an Affiliated Organisation

### Membership

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

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

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

*During 2014 the Association appointed:*

Fellows of the ABTT: Tony Bond, John Faulkner and Mark White.

Honorary Members of the ABTT: Stephen Hocking and John Offord.

### 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 2014 was as follows:

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



## **Appointment of Trustee-Directors**

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

Accordingly, the Electoral College was sent an invitation to nominate Trustee-Directors prior to the AGM and advising them of the retiring Trustee-Directors. Two Trustee-Directors Stephen Hocking and Jo Miles, resigned and two new Trustee-Directors (Anette Ollerearnshaw and John Young) were elected in 2014.

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

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

## **Organisation**

### **Council of management**

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

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

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

Only elected Trustee-Directors have a vote.

## Officers

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

At their meeting on 3<sup>rd</sup> September 2014 the Council appointed Louise Jeffreys as Chairman to serve for a year, the previous Chairman having resigned at the end of the first year of his elected two year term, and Richard Bunn as Vice Chairman to serve for one year, the previous Vice Chairman having resigned at the end of the first year of his elected two year term. Mark White was appointed Chairman of the newly-formed Publications and Communications Committee.

Attendance at 2014 Council Meetings:

David Adam	(ex-officio; Deputy Company Secretary)	6/6
Sebastian Barnes	(Trustee-Director; Chairman of the ABTT Training & Education Committee Part year)	6/6
Petrus Bertschinger	(Trustee-Director)	4/6
Richard Bunn	(Trustee-Director)	5/6
David Draude	(Trustee-Director)	3/6
David Evans	(Co-opted; then Chairman ABTT Cymru)	1/1
Tim Foster	(ex-officio; Chairman of the ABTT Theatre Planning Committee)	2/6
Roger Fox	(ex-officio; Chairman of the ABTT Historical Research Committee)	6/6
Stephen Hocking	(Trustee-Director)	1/3
Louise Jeffreys	(Officer; Chairman)	2/2
Matthew Jones	(Officer; Honorary Secretary)	5/6
Peter Maccoy	(ex-officio; Chairman of the ABTT Training & Education Committee Part year)	0/2
Tom Mannings	(Trustee-Director)	2/6
Brod Mason	(Trustee-Director)	6/6
Jo Miles	(Trustee-Director)	0/1
Paul Moore	(Co-opted)	1/1
Ted Moore	(Trustee-Director)	2/6
Rikki Newman	(Trustee-Director)	6/6
Anette Ollerearnshaw	(Trustee-Director)	1/2 0/3
Chris Quirk	(Officer; Honorary Treasurer)	3/6
Jean Shevelan	(ex-officio; NorthNet Chairman)	5/6
Mark White	(Officer; Chairman/Chairman Comms. & Pubs. Committee)	6/6
John Young	(Trustee-Director)	2/3
<b>In attendance:</b>		
Robin Townley	(CEO)	6/6
Shadia Fakhoury	(Administrator)	6/6
Amanda Abraham	(Finance Administrator)	5/6

## Administration

Those in office at 31 December 2014 were as follows:

Chief Executive Officer	Robin Townley
Honorary Treasurer	Chris Quirk
Honorary Secretary	Matthew Jones
Company Secretary	Roger Fox
Deputy Company Secretary	David Adams
Administrator	Shadia Fakhoury
Finance Administrator	Amanda Abraham
Safety Consultant	David Adams

Training Consultant  
Hon Archivist  
Editor *Sightline*  
Director Theatre Show

Geoffrey Joyce  
Jane Thornton MBE  
Paul Connolly  
Roger Fox

## Staff Changes

There were no staff changes in 2014.

## 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 ten-year, renewable, lease for the 4th Floor of 55 Farringdon Road, London EC1 was entered into on 17 March 2004. The lease expired on 17 March 2014. The officers instigated proceedings to establish a new lease for the 4<sup>th</sup> floor of 55 Farringdon Road.

## Related Parties

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

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

### *Stage Management Association (SMA)*

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

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

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

### *The Theatres Trust*

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

## Risk management

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

- *The income of the Association has two main sources, namely subscriptions and the surplus from the annual Theatre Show. Whilst it is unlikely that subscription income could fail completely, a Theatre Show could collapse as a result of terrorism or a serious downturn in the economy. Council has therefore made provision for such a collapse by establishing the Contingency Fund.*
- *The Association appointed a Chief Executive Officer to lead the organisation and split the governance from the management of its activities. The Trustees are keen to see the Association develop. Amongst other things the CEO takes responsibility for the financial planning of the Association.*

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

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

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

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

## ACHIEVEMENTS and PERFORMANCE

This section of this Annual Report highlights the work of the various committees and records the importance of the ABTT's work going on within the committees. This section will help members to understand how the Association is fulfilling its remit of continuing education and the development of technical theatre. The outcomes of the ABTT's work is primarily directed at its members, but there is also a wide public benefit from the ABTT's work by helping the theatre industry as a whole to remain

safe and innovative. The prime purpose of the ABTT is to provide a means of cross communication of knowledge and experience amongst those who design, build and operate theatres not only in the UK but also around the world. A better informed industry will always achieve more.

## **ABTT 2014 THEATRE SHOW**

Roger Fox     Theatre Show Director

The ABTT Theatre Show returned to The Old Truman Brewery in Brick Lane, London E1 on the 11 and 12 June. The building had been reconfigured since 2013 allowing a more compact area to be used with a more obvious main entrance. Three halls were used, with over 112 exhibitors showing a mix of products and services. Graduate students from Rose Bruford College again showcased examples of their work.

A successful programme of seminars was presented on each day. Innovations included workshop and test bench areas where exhibitors were able to give a more hands-on experience of their equipment and where some very successful practical competitions between drama colleges were held. The Guildhall School of Music and Drama were winners of a Triple E track system after they beat all comers against the clock to assemble a track from a kit of parts.

Extensive use was made of social media, e-mail and web advertising all of which contributed to pre-registration numbers again reaching record levels. Visitors continued to enjoy the Spitalfields atmosphere with attendance maintained at its previous level.

For the first time the Stage Management Association Awards were presented alongside the ABTT Awards at a reception at The Old Brewery following the close of the Show on Wednesday 11 June. Roger Fox was Show Director, with David Mayo and Isobel Hatton of The Event Kit administrating the event as well as providing design and publicity services.

The 2014 Theatre Show experienced a number of site operational problems which created considerable work and uncertainty for the organising team. As a result a decision was taken to stage the 2015 Theatre Show in the West Hall of Alexandra Palace on 24 and 25 June 2015. The move offers great opportunities for the future development of the Theatre Show as well as giving enhanced exhibitor and visitor experiences.

## **ABTT THEATRE AWARDS 2014**

The 2014 Association of British Theatre Technicians (ABTT) Theatre Awards were presented for the first time together with the 2014 National Awards for Stage Management at a joint ceremony with the Stage Management Association at Corbet Place adjacent to the Truman Brewery. The Special Guest Awards Host was award winning actress Lesley Manville. The Awards Ceremony was kindly sponsored but Electronic Theatre Controls Ltd, Triple E Ltd, The Stage, Prompt Side Theatrical Drapery Ltd, GDS and White Light Ltd.

The winners were:

Engineering Product of the Year: Doughty Engineering for Modular Rigging System

Sound Product of the Year: Orbital Sound for Nemesis UNT – 2D

Lighting Product of the Year: GDS for ArcLanp

Widget of the Year: Flints with '4 tools' manufactured by Leading Edge

ABTT Theatre Show 2014 Stand of the Year: Rose Bruford College

ABTT Technician of the Year: Peter Lambert, Production Electrician

## **SAFETY COMMITTEE**

Chairman                      Michael Anderson

The ABTT Safety Committee met 11 times in 2014 with a broad ranging set of skilled and experienced regular attenders who work in the theatre and events industries.

Michael Anderson continued as Chairman in 2014 and continued to deal with many of the long-term outstanding items filling the minutes. The 'Projects' system of nominating a group or individual to deal with areas of concern consolidated their works during the year and produced measurable outcomes for consideration by the committee as a whole. A list of specialists in given areas was developed so as to be able to answer members and non-ABTT members questions using the ABTT office as a filter. This has cut the response time from receipt of enquiry to issue of advice.

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

The committee maintains a focus as a major contributor to *Technical Standards for Places of Entertainment*. A new edition is expected in 2015 with the on-line version being continually updated. One typical matter for consideration was: is there an absolute need for all suspended items such as trussing or flying bars to always have at least 3 suspension lines?

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

The matter of the Construction (Design and Management) Regulations that will be applied across all entertainment sectors in the UK by 2015 took up much of the Committee's time both within and without the formal meetings. By the end of 2014 it was becoming increasingly obvious that the law will be changed and the HSE Construction Division embarked on a series of consultations across the five Entertainment Sections in order to determine 'proportionate enforcement'. The ABTT Safety Committee will act as the focus for the agreement of methods and practices to be sought and developed to assist theatre and production across the UK theatre spectrum from schools, amateur productions and fringe theatres right through to receiving venues and opera houses.

The other major matter was to do with Suspended Fibrous Plaster Ceilings following the partial collapse of the auditorium ceiling at the Apollo Theatre in December 2013. The Council of the City of Westminster wrote to the ABTT asking if we had any further guidance other than the somewhat simplistic advice of ceilings needing to be inspected 'regularly by competent persons'? We assembled a group of initially 35 experts in March 2014 and set about providing a document laying out in clear and simple terms what was required for ceiling inspections and certification. The HSE took an overview on this process and provided much help in utilising their existing guidance particularly in the

matter of determining who can be regarded as competent in a completely unregulated plastering industry.

The committee carried much work over into 2015. As this continues it is important to ensure that the committee reflects the needs of the members of the ABTT as well as the theatre industry as a whole and we welcome contributions from all members in developing systems and measures to provide a safer working environment.

## **ABTT TRAINING AND EDUCATION COMMITTEE**

Chairman: Sebastian Barnes

### **Committee:**

Four committee meetings were held during the year, three at the Royal Central School of Speech and Drama, one during our Summer School at Warwick Arts Centre.

In the early part of 2014, Peter Maccoy stepped down as Chairman, owing to a change in his work role and Sebastian Barnes was elected as Chairman. David Evans was elected Vice Chairman.

We have also been discussing the remit of this committee. We have agreed that this should include:

- Setting and developing the ABTT's training strategy.
- Developing courses & assessment.
- Creating and setting vocational standards.
- Creating and developing Codes of Practice for small venues including schools and colleges, amateurs and people taking on temporary technical roles.

### **Courses:**

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

- Our range of courses needs expanding.
- Our capacity to respond to perceived increasing demand isn't sufficient.
- Our marketing of courses needs improving/expanding.
- We need to consider the Intellectual Property of course structure and materials.

Through the year we have defined a brief for our course tutors, researched potential additional tutors, and the potential to market our courses in one day models, as we believe the market for our five day model has reached saturation. We have delivered our courses at a variety of locations through the year, with some not as well attended as we would have liked.

Our Bronze Award course has been successfully delivered to some Creative Apprentices, working the Level 2 Technical Theatre Apprenticeship. Throughout the year we have been watching the progress of these apprenticeships using our Bronze Award course as part of their training. They are working in a variety of venues and organisations. Through delivering our Bronze course we noticed variations in the working experience of the apprentices, leading to different starting points at each course. ABTT Log Books were offered to these Apprentices.

Geoff Joyce has developed our Gold Award course and offered this through our usual Summer School structure. We were disappointed not to have any take up in 2014.

### **Developments:**

We noted that EDI and Pearson plan to discontinue offering sector relevant qualifications in 2015. We are monitoring changes in the qualifications available to Technical Theatre Apprenticeships, including

the *Trailblazers* initiative that should enable employers to contribute to constructing qualification frameworks more relevant to current job roles.

We have looked at strategies for promoting our courses to a wider market. We've agreed to ensure our ideas can be realised by our Communications and Publications Committee. We want to develop some generic, course descriptions to help market our courses to demand.

The recent work around the Plaster Ceiling issues has prompted us to consider developing a short course on Ceiling Void Inspection.

## OISTAT

Tim Foster  
Chairman of ABTT Theatre Planning Committee  
Chair of OISTAT Architecture Commission

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

OISTAT is organized as a series of Commissions representing various interest groups, which include Education, Architecture, Performance Design, Sound Design, Lighting Design, Technology, Research and Publication & Communication. OISTAT is governed by an Executive Committee, who are elected every four years, and a Governing Board, made up of the chairs of the individual Commissions. There are two OISTAT national centres in the UK, one being the ABTT, representing the technicians, theatre consultants and architects and the other the SBTD, representing the designers. I write in my role as chair of The Architecture Commission.

In 2014 the Executive Committee and Governing Board met at the USITT Conference in Fort Worth, Texas in late March. Much of the discussion focused on plans for the next World Stage Design, to be held in Taiwan in 2017. This followed on from the highly successful meeting the previous year in Cardiff, which greatly raised the profile of World Stage Design as a serious competitor for The Prague Quadrennial.

The major ongoing activity of The Architecture Commission in 2014 was the planning of the Theatre Architecture Competition (TAC), which will be exhibited in June 2015 at *Stage-Set-Scenery*, the conference and trade show organized by the DTHG (German OISTAT Centre) in Berlin. The brief calls for designs for a floating theatre to be moored on The River Spree in Berlin. This is the first time the TAC has not been shown at The Prague Quadrennial. This decision was made partly because of the diminishing role for architecture at PQ and partly due to the generous financial support of the DTHG.

The Architecture Commission met once during the year at the 'Wood and Canvas (and rabbit glue)' Conference in Antwerp in June 2014. This was organized by The Timeline Working Group and centred on discussion of how to conserve the magnificent Bourla Theatre and its historic stage machinery. This was a highly enjoyable event with academic papers and practical demonstrations of 18<sup>th</sup> and 19<sup>th</sup> Century scenic effects.

Confirmed future meetings of The Architecture Commission will include:

9-11 June 2015: Berlin - hosted by The DTHG at their conference and trade show *Stage-Set-Scenery*.

October 2016: Seville – hosted by the newly formed Spanish OISTAT Centre.



I would like to emphasise that OISTAT events are open to everyone and you are invited to join us. In an increasingly globalized world, meeting with your colleagues and counterparts from around the world is both stimulating and enjoyable. For more information go to [www.oistat.org](http://www.oistat.org)

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

Project Leader      Tom Mannings

Work continued during 2014 on the development of a nationwide portfolio scheme – the Technical Access Passport (TAP).

The driving force behind this scheme has been the need for a cost effective online CV, for the immediate display/downloadable version of a cardholder's skills, including prior learning, experience and all else that goes to make-up a professional portfolio.

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

The individual's records held in the system are independently verified by a 3<sup>rd</sup> party agency, (for ABTT sponsored technicians, that 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 theatre industry, we have a vested interest in providing an independent and impartial service to facilitate and recognize the professionalism within it. With the rejuvenation of the ABTT over the last few years, TAP had provided a means to develop the Association's key principles of training and safety provision.

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

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

In 2014, the TAP scheme continued to develop with specific focus on the training and venue side of the functionality. 2015 will bring new features and greater integration with the ABTT website.

## **ABTT HISTORICAL RESEARCH COMMITTEE**

Chairman        Roger Fox

The Committee met eight times during the year.

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

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

The Committee has received several requests for assistance in finding new homes for unwanted books, but so far has met with little success. A policy for offering small technical book collections on loan by the ABTT to further education institutions is under development.

The Committee's regular business includes monitoring theatre buildings which may be under threat or contain significant technical installations. Brighton Hippodrome, Portsmouth King's Theatre, Dundee King's Theatre, Liverpool Royal Court Theatre and London's Alexandra Palace Theatre are among those discussed.

Interesting papers and artefacts studied by the Committee include a number of rescued papers including a copy of the original planning application for The (now) Duke of York's Theatre, London, a 1896 LCC Electrical Inspectors Daybook, and an early 20<sup>th</sup> century Adams Manufacturing dimmer and control catalogue.

The Committee has rekindled its membership of APAC, the Association of Performing Arts Collections, and is represented by the ABTT Hon. Archivist Jane Thornton plus Jason Barnes and Robin Townley. Jane Thornton also attends the Society for Theatre Research committee on our behalf.

Several members have involvement in a new historic lighting interest group which launched in September as the Backstage Heritage Collection. One effect of the activity has been major upgrades to The Strand Archive website which documents the history of The Strand Electric and Engineering Company. This Committee will continue to encourage and offer advice to the Heritage Collection without direct involvement.

## **ABTT NORTHNET COMMITTEE**

Chairman        Jean Shevelan

The committee met five times in 2014 and adopted a policy of attempting to meet in a variety of venues in order to involve other members in the activities of ABTT NorthNet. Pursuant to this policy meetings were held in March at the Carriageworks Theatre Leeds, in May at the Theatre Royal Wakefield, in July at Royal Northern College of Music Manchester, in September in the offices of Opera North Leeds and in November at the Opera House Manchester.

The main business of the committee is organising ABTT member's visits to theatres and other venues in the North of England of special interest.

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

The award for 2014 was made to recognise the outstanding service made by James Laws, Lighting Designer, Researcher, Writer, Lecturer, Collector and above all a man with a keen sense of how we got to where we are today. Following the presentation, to show his appreciation, James gave an illustrated lecture on the progress of performance lighting in the early twentieth century.

### **Member's visits in 2014 were as follows:**

In August 2014 there was a well-attended visit to the Atkinson in Southport which had recently re-opened after major refurbishment. The Atkinson is Southport's venue for theatre, concerts, art, poetry etc. and opened originally in 1874. The architect and theatre consultant were both present to discuss the challenges which the refurbishment created.

A visit to the Everyman Theatre in Liverpool in December 2014 attracted a very large number of members and guests from far and wide. The original building had been demolished in 2011 and rebuilt with a larger footprint on the same and an adjacent site and re-opened in March 2014. Visitors were shown around in several groups and representatives of the architects and theatre consultants spoke of their involvement in the project.

Thanks go to David Cusworth for much work in organising these two visits.

Vernon Blades stood down from the ABTT Website Committee; as the original remit of redesigning the website had been fulfilled and he thought it time to pass on management of the website to others.

## **ABTT CYMRU COMMITTEE**

Chairman        David Evans

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

## **Meetings in 2014**

May - Theatr Genedlaethol – agenda: Co-ordinated a CDM response – which like everyone else’s was sadly ignored.

September 2014 at Arts Centre Aberystwyth - agenda: CDM, TAP, Training, Apprentices.

ABTT Cymru has been consulted on the EDI Technical Apprentice qualification, we share apprenticeship training opportunities, as well as staff training opportunities, where appropriate.

We are a steadily growing group and are looking forward to expanding our activities in future years and will welcome all who have an interest in theatre, particularly technical theatre, in Wales.

## **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 Design Committee in order that the expertise of the Association can assist in the development of first class buildings for the future.

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

## **FINANCIAL REVIEW**

Treasurer      Chris Quirk

The Trustee-Directors continue to monitor the financial position on a quarterly basis via the preparation and review of Management information, which, amongst other procedures, is discussed at ABTT Council meetings. The following year’s activities for both the Charity and its trading subsidiaries are agreed during the process of setting detailed budgets in the autumn of the preceding year. The Budget for the 2015 financial year was approved in December 2014.

The Consolidated Financial Statements for the year ending 31 December 2014 together with the related Notes to the Financial Statements are annexed to this Report. Although the Charity qualifies as “Small”, the Trustee-Directors have opted to present Consolidated Financial Statements in line with the Statement of Recommended Practice – Accounting and Reporting by Charities (SORP 2005), to allow greater transparency of information for its members.

The Consolidated Statement of Financial Activities shows a deficit for the year of £54,814 (2013: deficit of £15,522). The approved budget for the year had an outcome of a deficit of £85,653 so the final position was £30,839 better than expected.

The Charity's wholly owned trading subsidiary, Theatrical Trading Limited earned a profit for the financial year of £67,481 (2013: profit of £65,032) and the entire profit was gifted to the Association.

The charity's wholly owned trading subsidiary, Theatrical Events Limited made a loss for the financial year of £645 (2013: loss of £945). There was a presentation of the quadrennial International Theatre Engineering and Architecture Conference in this year. The last year in which this was presented was 2010. At the 2010 event the gross profit was £40,365 allowing a qualifying donation of £32,792 to be made to the charity. The 2014 event was presented following the deaths of Richard Brett and Andy Collier whose energy and expertise were sorely missed. The economic environment in 2014 was also much depressed compared to 2010. In 2014 approximately £60,000 less sponsorship was raised for the event and although costs were £43,000 lower than in 2010 no surplus was generated and no qualifying donation was made to the Association.

The principal funding source of the Charity, other than the trading activities of the subsidiaries, is membership subscriptions. Membership increased and subscription Revenues increased to £105,010 (2013: £102,036). Revenues overall increased to £679,975 (2013: £450,603) with the quadrennial staging of the International Theatre Engineering and Architecture Conference contributing £197,581 (2013: £Nil). The most significant increase in support costs was in Salaries with the increasing fractional appointment of the Chief Executive who became full-time in June 2014.

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

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

#### ***Reserves policy***

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

The group unrestricted reserves at 31 December 2014 were £273,965 (2013: £328,779). 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 group General Fund stands at £143,965 (2013: £198,779) (see Note 19). The Trustee-Directors established the General Fund at a level sufficient to ensure the financial viability necessary to provide the Association with working funds and for the generic development of the Association's activities. In broad terms, the fund represents 6 months' expenditure for the Charity. The level of the General Fund is subject to annual review by the Trustee-Directors to ensure that it remains appropriate.

SORP 2005 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 current activity of Theatrical Events Limited is to run the International Theatre Engineering and Architecture Conference, which will next be held in 2018. The Theatre Show run by Theatrical Trading Limited is held every year. The Trustee-Directors have decided that the level of the Contingency Fund should be increased to £85,000 (2013: £80,000) 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 (2013: £20,000) and the Training Fund to £20,000 (2013: £20,000), to reflect expected expenditure on the planned activities of the Charity. Specifically the Publication fund will be used in the continued plans to transfer the catalogue of ABTT publications from print to online and to support the revision of a number of Codes of Practice. The Training Fund will be used to support training particularly the increase in activities resulting from the Apprenticeship Pilot scheme commenced in 2013 and increasing requests for training from overseas.

The Technical Access Passport Fund has been reduced to £5,000 (2013: £10,000) and this will be monitored on an ongoing basis.

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

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

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

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

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on a going concern basis unless it is inappropriate to presume that the charity will continue in business.

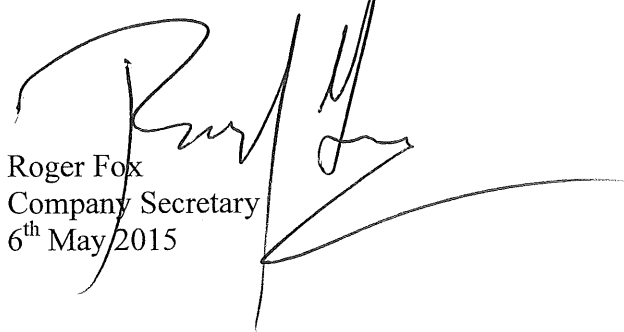
The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Companies Act 2006 and the Charities Act 2011. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

We confirm that as far as each Director is aware, there is no relevant audit information of which the Company's Auditors are unaware and that each Director has taken all the steps that s/he ought to have taken as a director in order to make themselves aware of any relevant information and to establish that the Auditors are 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

A handwritten signature in black ink, appearing to read 'Roger Fox', is written over the typed name and date. The signature is stylized and extends to the right, crossing the date.

Roger Fox  
Company Secretary  
6<sup>th</sup> May 2015

## **INDEPENDENT AUDITOR'S REPORT**

### **TO THE MEMBERS AND TRUSTEES OF**

#### **THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**

We have audited the financial statements of The Association of British Theatre Technicians for the year ended 31 December 2014 which comprise the Consolidated Statement of Financial Activities, the Group and Parent Charitable Company Balance Sheets and the related notes on pages 26 to 38. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and to the charitable company's trustees, as a body, in accordance with regulations made under section 154 of the Charities Act 2011. Our audit work has been undertaken so that we might state to the charitable company's members and its trustees those matters we are required to state to them in an Auditor's 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 its trustees as a body, for our audit work, for this report, or for the opinions we have formed.

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

As explained more fully in the Trustees' Responsibilities Statement set out on pages 22 and 23, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

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

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

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



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

**Opinion on financial statements**

In our opinion the financial statements:

- give a true and fair view of the state of the group's and the parent charitable company's affairs as at 31 December 2014, and of the group's incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with the 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.

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

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

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

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

- the parent charitable company has not kept adequate and sufficient accounting records, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustee's 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 from the requirement to prepare a strategic 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: 6<sup>th</sup> May 2015

**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
**CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES**  
**(INCLUDING INCOME AND EXPENDITURE ACCOUNT)**  
**FOR THE YEAR ENDED 31 DECEMBER 2014**

	Notes	General Funds	Designated Funds	Restricted Funds	Total Funds 2014	Total Funds 2013
		£	£	£	£	£
<b>INCOMING RESOURCES</b>						
<i>Incoming resources from generated funds:</i>						
<i>Voluntary income:</i>						
Subscriptions		105,010	-	-	105,010	102,306
Donations		10,628	-	-	10,628	10,356
<i>Activities for generating funds:</i>						
Commercial trading operations	4	498,991	60,427	-	559,418	334,042
Investment income	5	3,615	-	-	3,615	2,626
<i>Other Incoming Resources</i>		-	1,304	-	1,304	1,273
<b>Total Incoming Resources</b>		<b>618,244</b>	<b>61,731</b>	<b>-</b>	<b>679,975</b>	<b>450,603</b>
<b>RESOURCES EXPENDED</b>						
<i>Costs of generating funds:</i>						
Commercial trading operations	4	424,068	68,572	-	492,640	269,994
<i>Charitable activities:</i>						
Charitable expenditure	6	237,891	-	-	237,891	190,995
<i>Governance costs</i>	7	4,258	-	-	4,258	5,136
<b>Total resources expended</b>		<b>666,217</b>	<b>68,572</b>	<b>-</b>	<b>734,789</b>	<b>466,125</b>
<b>Net outgoing resources before transfers</b>	10	(47,973)	(6,841)	-	(54,814)	(15,522)
Transfers between funds	19	(6,841)	6,841	-	-	-
<b>Net movement of funds in year</b>		<b>(54,814)</b>	<b>-</b>	<b>-</b>	<b>(54,814)</b>	<b>(15,522)</b>
Total funds brought forward		198,779	130,000	-	328,779	344,301
<b>Total funds carried forward</b>		<b>143,965</b>	<b>130,000</b>	<b>-</b>	<b>273,965</b>	<b>328,779</b>

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

The notes on pages 26 to 38 form part of these financial statements.

**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
**COMPANY NUMBER: 01231725**  
**BALANCE SHEETS AS AT 31 DECEMBER 2014**

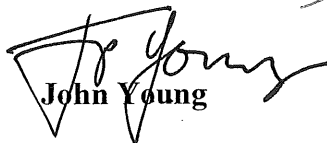
	Notes	Group 2014 £	Group 2013 £	Charity 2014 £	Charity 2013 £
<b>Fixed Assets</b>					
Tangible fixed assets	14	8,155	13,511	8,155	13,511
Investments	15	-	-	22	22
		<b>8,155</b>	<b>13,511</b>	<b>8,177</b>	<b>13,533</b>
<b>Current Assets</b>					
Stocks		1,398	1,827	-	-
Debtors	16	154,788	149,738	126,818	147,236
Cash at bank and in hand		376,348	355,008	245,472	250,530
		<b>532,534</b>	<b>506,573</b>	<b>372,290</b>	<b>397,766</b>
<b>Liabilities</b>					
Creditors falling due within one year	17	266,724	191,305	104,664	81,327
		<b>265,810</b>	<b>315,268</b>	<b>267,626</b>	<b>316,439</b>
<b>Net Current Assets</b>		<b>273,965</b>	<b>328,779</b>	<b>275,803</b>	<b>329,972</b>
<b>Net Assets</b>		<b>273,965</b>	<b>328,779</b>	<b>275,803</b>	<b>329,972</b>
<b>The funds of the charity</b>					
Unrestricted income funds:					
General	19	143,965	198,779	145,803	199,972
Designated	19	130,000	130,000	130,000	130,000
Total charity funds	21	<b>273,965</b>	<b>328,779</b>	<b>275,803</b>	<b>329,972</b>

The trustees have prepared group financial statements in accordance with Section 398 of the Companies Act 2006 and the Charities Act 2011. These financial statements are prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies and constitute the annual financial statements required by the Companies Act 2006 and are for circulation to the members of the company.

The financial statements were approved by the board of directors on 6th May 2015 and signed on its behalf by:-

Sebastian Barnes

 Director

  
John Young

Director

The notes on pages 26 to 38 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 under the historical cost convention and in accordance with the Accounting and Reporting by Charities – Statement of Recommended Practice (SORP 2005), applicable UK Accounting Standards and the Companies Act 2006.

#### (b) Group financial statements

These 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, is not presented by the charity itself following the exemptions afforded by section 408 of the Companies Act 2006 and paragraph 397 of the SORP.

#### (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) Resources expended

Resources expended are included in the Statements of Financial Activities on an accruals basis, inclusive of any VAT which cannot be recovered. Irrecoverable VAT is charged against the category of resources expended for which it was incurred.

Expenditure is recognised when a liability is incurred. Contractual arrangements and performance related grants are recognised as goods or services when supplied. Other grant payments are recognised when a constructive obligation arises that result in the payment being unavoidable.

- Costs of generating funds are those costs incurred in attracting voluntary income, and those incurred in trading activities that raise funds.
- Charitable activities include 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.
- 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 ASSOCIATION OF BRITISH THEATRE TECHNICIANS

## NOTES TO THE FINANCIAL STATEMENTS (Continued)

### 1. Accounting Policies (continued)

#### (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) Funds Structure

The funds held by the charity are either:

- Unrestricted Funds – these are funds which can be used in accordance with the charitable objects at the discretion of the trustees comprising the general and designated funds.
- Restricted Funds – these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

#### (j) Stocks

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

### 2. Company Status

The Association is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £1.

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

## NOTES TO THE FINANCIAL STATEMENTS (Continued)

### 3. Financial performance of the charity

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

A summary of the financial activities undertaken by the charity is set out below:

	<b>2014</b>	<b>2013</b>
	<b>£</b>	<b>£</b>
Incoming resources	120,201	116,522
Gift aid from subsidiary companies	67,481	65,032
	<u>187,682</u>	<u>181,554</u>
Total expenditure on charitable activities	(237,593)	(190,995)
Governance costs	(4,258)	(5,136)
<b>Net outgoing resources</b>	<u>(54,169)</u>	<u>(14,577)</u>
Total funds brought forward	329,972	344,549
<b>Total funds carried forward</b>	<u>275,803</u>	<u>329,972</u>
Represented by:		
General Funds	145,803	199,972
Designated Funds	130,000	130,000
	<u>275,803</u>	<u>329,972</u>

### 4. Incoming resources from activities for generating funds

The wholly owned 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. The charity owns the entire share capital of each subsidiary, being 2 ordinary shares of £1 each for Theatrical Trading Limited and 20 ordinary shares of £1 each for Theatrical Events Limited. A summary of the trading results is shown below:

The summary financial performance of the subsidiaries together is:

	<b>General and Designated Funds</b>	
	<b>2014</b>	<b>2013</b>
	<b>£</b>	<b>£</b>
<b>Turnover</b>	559,418	344,042
Cost of sales and administration costs	(492,640)	(269,994)
Interest receivable	58	39
Net Profit	<u>66,836</u>	<u>64,087</u>
Amount gift aided to the charity	(67,481)	(65,032)
Loss in subsidiaries	<u>(645)</u>	<u>(945)</u>
<b>The assets and liabilities of the subsidiaries were:</b>		
Current assets	274,415	238,145
Current liabilities	(276,230)	(239,315)
Total net liabilities	<u>(1,815)</u>	<u>(1,170)</u>
<b>Aggregate share capital and reserves</b>	<u>(1,815)</u>	<u>(1,170)</u>

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

## NOTES TO THE FINANCIAL STATEMENTS (Continued)

### 5. Investment income

All of the group's investment income arises from money held in interest bearing deposit accounts.

### 6. Analysis of charitable expenditure

	Notes	Charitable Activities £	Grants £	Total 2014 £	2013 £
Safety consultancy fees		10,300	-	10,300	10,300
Subscriptions and awards		804	-	804	1,081
Members mailings		2,696	-	2,696	3,147
Grants		-	5,707	5,707	12,988
Support costs	7	218,384	-	218,384	163,479
		<u>232,184</u>	<u>5,707</u>	<u>237,891</u>	<u>190,995</u>

The charity made grants totalling £5,707 (2013: £12,988). The following grants were made: to The Theatres Trust to support the following activities, the annual conference £2,500 (2013: £2,500), the resource centre £Nil (2013: £2,000), the theatre show £438 (2013: £720) and sponsorship of the Plasa Stand £500 (2013: £600). A grant of £Nil (2013: £200) was made to the Stage Management Association for sponsorship, £96 (2013: £Nil) to Supporting: Westminster Forum in their conference on Supporting the UK Performing Arts Sector, £179 (2013: £Nil) to the CC Skills Conference, £44 (2013: £Nil) for transportation costs of the Chris Watts archive, £Nil (2013: £4,500) to the Royal Welsh College of Music & Drama to help fund The World Stage Design Awards, £1,950 (2013: £1,500) to The Stage Media Company for sponsorship of The Stage Awards and £Nil (2013: £968) for transport of the Guthrie Thrust Stage Exhibit to World Stage Design.

### 7. Support costs

The charity allocates its support costs as shown in the table below. 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 £	Total 2014 £	2013 £
Salaries, fees and national insurance		126,976	-	126,976	86,368
Rent, rates and electricity		22,235	-	22,235	25,620
Repairs and maintenance		409	-	409	549
Office equipment rental		2,899	-	2,899	2,887
Insurance		2,796	-	2,796	2,842
Depreciation		7,456	-	7,456	11,248
Committee expenses	8	7,924	-	7,924	3,119
Meeting expenses		2,353	-	2,353	2,880
External audit		-	4,258	4,258	5,136
Legal and professional fees		16,382	-	16,382	-
Bank charges		2,203	-	2,203	1,806
General expenses		1,957	-	1,957	449
Other support costs	9	24,794	-	24,794	25,711
		<u>218,384</u>	<u>4,258</u>	<u>222,642</u>	<u>168,615</u>

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

## NOTES TO THE FINANCIAL STATEMENTS (Continued)

<b>8. Committee expenses</b>		
	<b>2014</b>	<b>2013</b>
	<b>£</b>	<b>£</b>
Safety	6,724	1,196
OISTAT	424	1,911
Historical research	312	-
Theatre research	226	12
Training	238	-
	<u>7,924</u>	<u>3,119</u>
<b>9. Other support costs</b>		
	<b>2014</b>	<b>2013</b>
	<b>£</b>	<b>£</b>
Travel	-	851
Printing, postage and stationery	8,505	7,237
Telephone	976	980
Advertising and publicity	12,029	12,313
Website	985	2,588
I.T. Support	2,299	1,742
	<u>24,794</u>	<u>25,711</u>
<b>10. Net outgoing resources</b>		
	<b>2014</b>	<b>2013</b>
	<b>£</b>	<b>£</b>
<b>This is stated after charging:</b>		
Operating leases – Land and buildings	17,000	17,000
Operating leases – Other	2,541	2,541
Depreciation	7,456	11,248
Auditors remuneration	4,000	4,000
Auditors remuneration – other services	10,408	8,941
	<u>41,405</u>	<u>43,730</u>
<b>11. Staff costs – Excluding trustees</b>		
	<b>2014</b>	<b>2013</b>
	<b>£</b>	<b>£</b>
Wages and salaries	116,206	78,674
Social security costs	10,770	7,674
	<u>126,976</u>	<u>86,368</u>

One employee had emoluments in excess of £60,000 (2013: none). This was in the band £60,000 to £70,000.

The Trustee-Directors have received no emoluments during the year (2013: £Nil).

The Trustee-Directors received reimbursed travel expenses of £Nil during the year (2013: £Nil).



# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

## NOTES TO THE FINANCIAL STATEMENTS (Continued)

### 12. Staff numbers

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

	2014 Number	2013 Number
Management	1	1
Office and administration	2	2
	<u>3</u>	<u>3</u>

### 13. Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objectives.

### 14. Tangible fixed assets Group

	Total £	Website Development £	Office Equipment £	Leasehold Improvements £
<b>Cost</b>				
At 1 January, 2014	66,461	22,500	27,751	16,210
Additions	2,100	2,100	-	-
Disposals	(8,487)	(6,000)	(2,487)	-
At 31 December, 2014	<u>60,074</u>	<u>18,600</u>	<u>25,264</u>	<u>16,210</u>
<b>Depreciation</b>				
At 1 January, 2014	52,950	11,500	25,240	16,210
Charge for year	7,456	6,200	1,256	-
Disposals	(8,487)	(6,000)	(2,487)	-
At 31 December, 2014	<u>51,919</u>	<u>11,700</u>	<u>24,009</u>	<u>16,210</u>
<b>Net book value</b>				
At 31 December, 2013	<u>13,511</u>	<u>11,000</u>	<u>2,511</u>	-
At 31 December, 2014	<u>8,155</u>	<u>6,900</u>	<u>1,255</u>	-

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

## NOTES TO THE FINANCIAL STATEMENTS (Continued)

### 14. Tangible fixed assets (Continued)

#### Charity

	Total £	Website Development £	Office Equipment £	Leasehold Improvements £
<b>Cost</b>				
At 1 January, 2014	66,461	22,500	27,751	16,210
Additions	2,100	2,100	-	-
Disposals	(8,487)	(6,000)	(2,487)	-
At 31 December, 2014	60,074	18,600	25,264	16,210
<b>Depreciation</b>				
At 1 January, 2014	52,950	11,500	25,240	16,210
Charge for year	7,456	6,200	1,256	-
Disposals	(8,487)	(6,000)	(2,487)	-
At 31 December, 2014	51,919	11,700	24,009	16,210
<b>Net book value</b>				
At 31 December, 2013	13,511	11,000	2,511	-
At 31 December, 2014	8,155	6,900	1,255	-

### 15. Trading subsidiaries

The trading subsidiaries are wholly owned subsidiaries running trade fairs, international conferences, publications and training.

Taxable profits are donated to the parent company under the gift aid regulations. The subsidiaries have been valued in the financial statements at the original nominal value.

### 16. Debtors

	Group		Charity	
	2014 £	2013 £	2014 £	2013 £
Trade debtors	71,692	100,717	26,274	35,317
Prepayments & accrued income	79,827	49,021	14,351	12,165
Other debtors	3,269	-	2,985	-
Amount due from subsidiary undertaking	-	-	83,208	99,754
	154,788	149,738	126,818	147,236

Amounts due from subsidiary undertakings are provided unsecured, interest free and are repayable on demand.

**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
**NOTES TO THE FINANCIAL STATEMENTS (Continued)**

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

	Group		Charity	
	2014 £	2013 £	2014 £	2013 £
Trade creditors	24,140	18,202	6,966	8,176
Other taxes and social security costs	15,371	14,911	5,561	2,283
Other creditors	7,639	2,734	7,639	154
Accruals	64,580	20,483	14,186	7,769
Deferred income (Note 18)	154,994	134,975	70,312	62,945
	266,724	191,305	104,664	81,327

**18. Deferred income**

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

	Group	Charity
Balance as at 1 January	134,975	62,945
Amount released to incoming resources	(134,975)	(62,945)
Amount deferred in year	154,994	70,312
Balance as at 31 December	154,994	70,312

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

## NOTES ON THE FINANCIAL STATEMENTS (Continued)

### 19. Analysis of charitable funds Group

	Balance at 1 January 2014	Incoming Resources	Resources expended	Transfers	Balance at 31 December 2014
General fund	198,779	618,244	(666,217)	(6,841)	143,965
<i>Designated funds:</i>					
Contingency fund	80,000	-	-	5,000	85,000
Tap This fund	10,000	-	-	(5,000)	5,000
Publication fund	20,000	15,998	(20,160)	4,162	20,000
Training fund	20,000	45,733	(48,412)	2,679	20,000
	130,000	61,731	(68,572)	6,841	130,000
<b>Total</b>	<b>328,779</b>	<b>679,975</b>	<b>(734,789)</b>	<b>-</b>	<b>273,965</b>

### Charity

	Balance at 1 January 2014	Incoming Resources	Resources expended	Transfers	Balance at 31 December 2014
General fund	199,972	186,378	(241,851)	1,304	145,803
<i>Designated funds:</i>					
Contingency fund	80,000	-	-	5,000	85,000
Tap This fund	10,000	-	-	(5,000)	5,000
Publication fund	20,000	1,304	-	(1,304)	20,000
Training fund	20,000	-	-	-	20,000
	130,000	1,304	-	(1,304)	130,000
<b>Total</b>	<b>329,972</b>	<b>187,682</b>	<b>(241,851)</b>	<b>-</b>	<b>275,803</b>

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

## NOTES ON THE FINANCIAL STATEMENTS (Continued)

### 19. Analysis of charitable funds (Continued)

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 in particular the Apprenticeship Pilot scheme 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.

### 20. Transfer between group funds

£6,841 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.

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

## NOTES ON THE FINANCIAL STATEMENTS (Continued)

### 21. Analysis of net assets between funds

#### Group

	General Fund £	Designated Funds £	Restricted Funds £	Total £
Tangible fixed assets	8,155	-	-	8,155
Current assets	402,534	130,000	-	532,534
Current liabilities	(266,724)	-	-	(266,724)
	<u>143,965</u>	<u>130,000</u>	<u>-</u>	<u>273,965</u>

#### Charity

	General Fund £	Designated Funds £	Restricted Funds £	Total £
Tangible fixed assets	8,155	-	-	8,155
Investments	22	-	-	22
Current assets	242,290	130,000	-	372,290
Current liabilities	(104,664)	-	-	(104,664)
	<u>145,803</u>	<u>130,000</u>	<u>-</u>	<u>275,803</u>

### 22. Operating lease commitments

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

	2014		2013	
	Land and Buildings £	Other £	Land and Buildings £	Other £
Lease commitments				
expiring in less than 1 year	-	-	3,540	-
expiring within 2 to 5 years	<u>-</u>	<u>2,651</u>	<u>-</u>	<u>2,651</u>