
**THE ASSOCIATION OF
BRITISH THEATRE TECHNICIANS**

Registered No. 1231725

Registered Charity No. 282069

FINANCIAL STATEMENTS

31 DECEMBER, 2012



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 2012. This Report is the thirty-eight since the incorporation of the Association and the forty-ninth since its inception.

Chairman's Report 2012

2012 was a year of development within the ABTT like few others. We started without the benefit of a CEO which occasioned greater workload for the Trustee-Directors and the Chairman but did provide us with some time to appoint a replacement. After due and lengthy consideration, I was able to announce at the ABTT Theatre Show that Robin Townley had accepted the role on a part-time basis commencing initially on a one day per week basis. Robin brought with him a number of skills, in particular in Education and Training and so was able to slot into his role ready to initiate one of our Council's prime aims. As Robin's other fixed-term work projects completed, he was able to devote two days per week to the activities of the Association. It is anticipated that Robin will assume a full-time role once his Southbank construction project concludes in 2013.

As I have done for the last 11 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 for 2012 were the same as in 2011; the Safety Committee was led by David Adams, the Training and Education Committee was led by Peter Maccoy, the Historical Research Committee was chaired by Roger Fox, the Theatre Planning Committee was headed up by Tim Foster and as Chair of the NorthNet group Jean Shevelan continued on her journeys south to attend the ABTT Council on their behalf. The newly formed Website Committee (Chairman Sebastian Barnes) grew out of the Website Working Party headed by Shadia Fakhoury. The reports of these various committees are to be found elsewhere in this 2012 Annual Report.

The ABTT office remained in the capable hands of the Administrator Shadia Fakhoury and our four days per week Finance Administrator Amanda Abraham. Two safe pairs of hands.

The ABTT in 2012 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 the office staff; Roger Fox was the ABTT Theatre Show Director and Ken Bennett-Hunter produced four excellent editions of *Sightline*. Catherine Cooper continued to develop membership of the Industry Supporters' Group as well as providing the advice and means of face-to-face contacts with members and non-members at various shows and conferences. I thank them all on behalf of the membership of the ABTT.

The ABTT finally moved into social marketing with our own Twitter feed and a Facebook presence. Whilst we did not make full use of this service to promote the ABTT, it is slowly developing as time allows. We recognise that out of date websites/Twitter feeds/Facebook updates are actually worse than having none at all, but also are well aware of the amount of time and effort keeping these word streams current. Shadia Fakhoury also initiated a series of monthly ABTT Membership newsletters which have been very well received, widely circulated and forwarded to individuals not on our mailing list.

Our second ABTT Fellows dinner took place at the Savile Club in September. Eleven of the then current twelve Fellows were present with Rod Ham regrettably unable to attend.

I had great pleasure in announcing that the Council had appointed two new Fellows, Bill Dudley and Jason Barnes to give a total of fourteen Fellows of the ABTT. Both were warmly received by those present at the ABTT Christmas party held in December. ABTT Fellow Iain Mackintosh presented Bill Dudley with his Fellowship and ABTT Member Mark Jonathan presented the Jason Barnes Fellowship in his usual entertaining manner.

As has become usual, I am pleased to report that the 34th annual ABTT Theatre Show was a success in spite of having to move to a new venue. This move was forced by the sale of the Royal Horticultural Halls to Westminster School and came as an unwelcome Christmas present in December 2011. The move to an old brewery in London's East End occasioned much comment from various exhibitors who invariably predicted the end of the ABTT Theatre Show as it would not survive the move to unfamiliar territory. Roger Fox, Simon Garrett and Isobel Hatton however, delivered a successful show with slightly increased attendance. As in 2011, the ABTT Awards Ceremony was conducted after the close of the show on the first day. It gave me great pleasure to announce that Andy "Gurka" Brown of Autograph had been awarded the ABTT Technician of the Year. The citation was given by ABTT Fellow Peter Roberts.

We welcomed four new ABTT Trustee-Directors in 2012, namely, Theatre Consultants Petrus Bertschinger and Richard Bunn, Production Stage Manager Jo Miles and Theatre Technician Richard (Rikki) Newman. Existing Trustee-Directors Sebastian Barnes and David Draude were re-elected to the Council in 2012. We said goodbye and gave grateful thanks to our Vice Chairman Howard Potts, to Will Hill and Graeme McGinty who had all served their maximum 6-year terms and also to Thomas Mannings who retired after his 3-year term had expired. Stephen Hocking was elected to the position of Vice Chairman at the first Council meeting following the elections.

Stephen Hocking and Thomas Mannings were appointed directors of Theatrical Trading Ltd.

The Industry Supporters' Group encompassed 84 companies or organisations in 2012. The income provided from these philanthropists is essential for the support of our day to day activities and administration costs.

The 2012 Christmas party was held at the New London Theatre in Drury Lane on Friday the 14th of December, attended by over 250 people. Sponsorship of the gathering was generously provided again by Electronic Theatre Controls Ltd.

Mark White

Chairman 2012

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 technical theatre so important to ensuring the public get a seamless production when they attend a performance.

In shaping our activities for the year the Trustees have continued to observe the Charity Commission's guidance on public benefit. The Association relies on its membership subscription for income and this is supplemented by the income generated from the annual ABTT Theatre Show and from the occasional International Theatre Engineering and Architecture Conference (ITEAC). The trading activities are carried out by the trading companies and profits are gift-aided to the charity.

Our Activities

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

In 2012 the ABTT fulfilled its charitable public benefit requirement in part 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, produces *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 (CC Skills) and accredited by the Royal Conservatoire of Scotland (RCS). This is carried out peripatetically at centres around the country.

Tallescopes®

The revised edition of the ABTT *Code of practice for the selection and use of temporary access equipment for working at height in theatres* continued to be distributed freely and free of charge to Local Authorities and theatre technicians across the UK. This Code of Practice sets out the hierarchy of choice of equipment for work at height and emphasises that Tallescopes® are not to be regarded as the default access method. The manufacturers of the Tallescope® continued to develop a system of “Venue independent rescue” as required by the HSE as failure to do so could well result in prohibition of use for Work at Height.

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. Venues around the UK welcome the ABTT and allow us to use their facilities for our training courses. Our CAD course continues to develop. In 2012, we continued to consolidate our accredited courses. Plans for the new qualification ABTTech qualification came to fruition in 2012.

ABTT 2012 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 is what the ABTT is about; by means of seminars and the like 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 continues to present itself in a new and positive light. In 2012, 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 greatest achievement of the ABTT is that to bring together a wide range of people who wish to make theatre more successful for 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 to allow the successful staging of productions large and small. The Association has high ambitions. It encourages debate and reaches out to recruit new members to help shape new 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 2012 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)
Stephen Hocking (appointed July 2010)
Brod Mason (appointed July 2010)
Jo Miles (appointed August 2012)
Ted Moore (appointed July 2010)
Richard (Rikki) Newman (appointed August 2012)
Jeff Phillips (re-appointed July 2010)
Anton Woodward (re-appointed July 2010)

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 or rejection 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.

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 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 2012 was as follows:

	2012	2011
Fellows	13	9
Honorary Members	13	14
Members	279	261
Associates	1019	1134
Affiliated Organisations	198	201
Totals	1522	1619

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.

The Electoral College is circulated with an invitation to nominate Trustee-Directors prior to the AGM advising them of any retiring Trustee-Directors and requesting nominations. Four Trustee-Directors (Will Hill, Tom Mannings, Greame McGinty, Howard Potts), retired and four new Trustee-Directors (Petrus Bertshinger, Richard Bunn, Jo Miles and Rikki Newman) were elected in 2012.

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, and an Honorary Treasurer. At their meeting on 4 September 2012 the Council appointed the following to serve as an officer for the ensuing two years

Vice-Chairman: Stephen Hocking

Attendance at 2012 Council Meetings:

David Adams	(ex-officio; Chairman of the ABTT Safety Committee)	6/6
Sebastian Barnes	(Trustee-Director)	5/6
Petrus Bertschinger	(Trustee-Director)	2/3
Richard Bunn	(Trustee-Director)	2/3
David Draude	(Trustee-Director)	5/6
Tim Foster	(ex-officio; Chairman of the ABTT Theatre Planning Committee)	3/6
Roger Fox	(ex-officio; Chairman of the ABTT Historical Research Committee)	6/6
Brian Henderson	(Officer; Honorary Treasurer)	1/6
Will Hill	(Trustee-Director)	2/3
Stephen Hocking	(Trustee-Director)	5/6
Peter Maccoy	(ex-officio; Chairman of the ABTT Training & Education Committee)	3/6
Tom Mannings	(Trustee-Director)	2/3
Brod Mason	(Trustee-Director)	5/6
Graeme McGinty	(Trustee-Director)	1/3
Jo Miles	(Trustee-Director)	0/3
Ted Moore	(Trustee-Director)	2/6
Rikki Newman	(Trustee-Director)	3/3
Jeff Phillips	(Trustee-Director)	6/6
Howard Potts	(Trustee-Director)	3/3
Jean Shevelan	(ex-officio; NorthNet Chairman)	2/6
Mark White	(Officer; Chairman)	6/6
Anton Woodward	(Trustee-Director)	3/6
In attendance:		
Robin Townley	(AEO)	4/4
Shadia Fakhoury	(Administrator)	6/6
Tom Mannings	(Tap Project Leader)	2/3

Administration

Those in office at 31 December 2012 were as follows:

Associate Executive Officer	Robin Townley
Treasurer	Brian Henderson
Company Secretary	Roger Fox
Deputy Company Secretary	David Adams
Administrator	Shadia Fakhoury
Finance Administrator	Amanda Abraham
Safety Consultant	David Adams
Training Consultant	Geoffrey Joyce
Hon Archivist	Jane Thornton MBE
Editor <i>Sightline</i>	Ken Bennett-Hunter
Director Theatre Show	Roger Fox

Staff Changes

The Trustee-Directors of the ABTT appointed Robin Townley as CEO of the Association to take up his position as of the 1st July 2012. Robin Townley's current work commitments precluded him from accepting the position on a full-time basis so he accepted the position of Associate Executive Officer on a two-day per week basis until such time as his prior agreement is to be concluded.

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. A five year rent review took place in 2009.

Related Parties

Theatrical Trading Ltd and Theatrical Events Ltd

The Association has two wholly owned commercial subsidiaries. Theatrical Trading Ltd runs the annual ABTT Theatre Show and produces the majority of the Association's publications and training. Theatrical Events Ltd stages conferences such as the planned International Theatre Engineering & Architecture Conference and has published related books. Both companies transfer all their profits to the Association by gift-aid. Details of their financial activities during 2012 are annexed to this Report.

Stage Management Association (SMA)

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

International Organisation of Scenographers, Theatre Technicians and Architects

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.

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 specific advice on the sustainable development of theatre buildings and for theatres at risk. 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 to lead the organisation and split the governance from the operational elements of its activities. The Trustees are keen to see the Association develop and recognised that this needed full-time attention. Amongst other things the Chief Executive 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 surge 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 come along all the time 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. There is a dearth of volunteers willing to serve as Trustee-Directors. The responsibilities and time necessary to fulfil the role 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 encouraging more Associates to become Members.*
- *In wanting to develop its activities the Association seeks to develop its trading activities 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 the report highlights the work of the various committees and records the importance of the ABTT work ongoing within committees. It will help members to understand how the Association is fulfilling its remit of better education and the development of technical theatre. The work of the ABTT is primarily available to its members. 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 2012 THEATRE SHOW

Theatre Show Director Roger Fox

The ABTT 2012 Theatre Show saw a major change in the look and feel of this important event in the Association's calendar. The 2011 Annual Report detailed the circumstances which saw a move to part of The Old Truman Brewery in Brick Lane, London E1. This is the Theatre Show's eighth home in 34 outings and marks a return to a found space after years in a purpose built exhibition venue. The vibrant nature of the Spitalfields location added to visitors' expectation as they explored the Show in the irregular old industrial building on 13 and 14 June. Located in two linked spaces with similar floor area to that occupied in previous years the Old Brewery offers the opportunity for expansion into further areas within the same building.

The move created a major logistical challenge as most of the stands had been sold based on the previous venue's floor plans. After a large game of chess, over one hundred stands representing a wide spectrum of products and services for the theatre filled the halls.

Use of e-mail and web advertising contributed to pre-registration numbers reaching record levels. Visitors clearly enjoyed the East End experience and their numbers were up on 2011. The exhibition industry rates the moving of an established event and keeping attendance stable as good, but to move and raise attendance is rare and very commendable.

A seminar programme was arranged in two adjacent spaces at the Old Brewery with sister organisations holding meetings for their members alongside. The opening seminar was given by theatre designer William Dudley to a full house which included OISTAT members visiting London as part of their Theatre Time Line project.

The ABTT Awards were presented at a reception jointly sponsored by Stage Electrics and Triple E in The Corbet Place Bar at The Old Brewery following the close of the Show on Wednesday 13 June.

Roger Fox was Show Director, with Simon Garrett and Isobel Hatton of Pandemonium Productions administering the event, Andy Collier and David Brookes of Technical Marketing providing Press, PR and Web services, and Mark Harrison of Huge Design creating the graphics.

ABTT 2012 Theatre Show Awards

The Association of British Theatre Technicians (ABTT) 2012 Theatre Show Awards, sponsored by two of the organisation's Silver Industry Supporters Group members, Stage Electrics and Triple E, took place following close of show on Wednesday 13th June.

The winners were:

Engineering Product of the Year; Metool Reels – Multicore Contactless Reeler

Sound Product of the Year; d&b Audiotechnik – V Series Speakers

Lighting Product of the Year; ETC – Source 4 LED Lustr+

Widget of the Year; Bristol Paints – Aqua-Service Portable Wash-up and Recycling Water Unit

ABTT 2012 Theatre Show Stand of the Year; Point Source Productions

ABTT Technician of the Year; Andy ‘Ghurka’ Brown – Senior Production Sound Engineer at Autograph

SAFETY COMMITTEE

Chairman David Adams

The Safety Committee met 10 times in 2012. A great deal of work occurred outside of the formal Committee meetings. Members of the Safety Committee continue to represent the ABTT on a number of committees including the cross-industry Theatre Safety Committee (TSC) and British Standards Institution (BSI) committee meetings as well as being on JACE (the Joint Advisory Committee on Entertainment) which advises the Health & Safety Executive (HSE) in entertainment matters and the Standing Committee for Technical Standards for Places of Entertainment.

There has not been so much work with BSI this year. Roger Fox and Mark White continued to serve on BSI Committee CPW/4. David Adams continued to serve on BSI Committees CPL/34/9 and PH8/1/1. Jeff Phillips chairs BSI Committee MHE3/13.

The Guidance Note on *Knots for use in theatres* has been agreed. There are deliberately only five knots since we consider “a few knots well understood are far better than a lot of different knots with very similar usage but not so well understood.” It will be in the FAQ section of the new ABTT website and print-outs to be available for handing out at events where the ABTT has a presence. However the item *Using climbing equipment for lifting* was dropped as it was too difficult to agree although it was noted that, provided the breaking load is down-rated to 1:8 and all components are from their known supplier, this could be considered safe provided no one ever stands underneath it.

We changed *Technical Standards* to read “Where stroboscopic effects are used in public areas, the sources should be synchronised and locked off to operate at a fixed frequency outside the band of 4 to 60 flashes per second and continuous operation should not exceed 7 seconds. Note: This rule may be relaxed for purely momentary effects in theatrical productions” in view of various comments from Epilepsy Action.

The *Management of Hearing Assistance Systems in Auditoria* has been agreed and will be on the new ABTT website with print-outs to be available for handing out at events where the ABTT has a presence.

The HSE decided it was time to review Joint Advisory Committee Entertainments (JACE) and terms of reference were circulated. The ABTT made a number of comments but regrettably the HSE with many other problems had to delay the conclusions. However one decision was agreed: the HSE now attends as often as possible at the Theatre Safety Committee which allows wide discussion (and sometimes decisions) which is particularly helpful as all the associations connected with the theatre belong to the Theatre Safety Committee.

In June 2012 we learnt there would probably be some changes with the Theatres Act 1968. After agreement with the ABTT Council we sent comments to the government. Our main views were:

a) there is no need to license premises for public performances of plays. Why should a public space, usually a building, be differently treated than the multiple other premises such as concert halls, cinemas, public assemblies, shops or religious places, which are controlled perfectly properly under general legislation. Adding another layer of unnecessary bureaucracy causes cost and confusion, giving nothing in return;

b) we suggested that there should have been a similar arrangement to that of cinemas where the decisions are achieved by a voluntary code which is non-regulatory but more than satisfactory. Censorship should not be the way forward. Whilst the film code is only voluntary, in practice it is followed unless a council has reason to vary the classification for a specific venue or time.

Whilst these comments were received very positively no decisions have been made so far.

There was a recent enquiry from an ABTT member asking to know whether and if they should introduce hard hats on stages during build/set/strike work periods. The ABTT Safety Committee stated that theatres must insist on a full risk assessment and that the control measures derived are followed through, rather than just the "tick-box" approach of imagining that hard hats will suffice. An article was added to *Safety Matters* autumn 2012 including one way forward.

Technical Standards for Places of Entertainment were devised so that the knowledge which had started originally under the LCC and the other major cities should not be lost. Similarly there was agreement with the *Model National Standard Conditions for Places of Entertainment* which were originally devised for similarity, for instance, when touring from place to place. Whilst this was successful, some methods have now changed, for example some Local Authority areas take little control, in others there are no base rules as such but each decision is considered afresh often with no background detail. The *Technical Standards* Committee have decided that the *Conditions* should be updated, giving suggestions based on years of experience (not just law) and added when or where useful. The Fire and Safety section was brought to the ABTT in May 2012 and various comments taken up. Various members of the Safety Committee have been and continue to provide content and language, particularly with the new Productions sections.

Various notes on perceived problems within *Technical Standards* were sent to the ABTT Safety Committee for comment. These were considered with the Standing Committee for Technical Standards as most of the questions were not directly dealing with the technical issues. There were discussions between Robert Weaver, Geoff Weaver and David Adams which were extremely helpful. Some items were improved whilst others were explained.

Roger Sutton has produced a first-class *Code of practice for the Use of fog, smoke, mist and related effects* which is out for comment at present. Part of the problem is that there was no instrument to measure particulate/aerosol concentration in the same way there are instruments to measure light/sound/CO₂ levels. [*This is now known to be available in the UK (2013 note)*].

Whilst the major success last year was the agreed way of moving a person in the basket of a Tallescope® this year it has been somewhat slower in finding a rescue method. The HSE requires that under the relevant European Directive it should be possible to recover anyone collapsed on a platform at height and this is considered to apply to Tallescopes® just as much as to mobile access towers. There have been ongoing discussions between ABTT, HSE and the manufacturer about the escape route. It is anticipated that this will be in use by the time of the Theatre Show 2013. Once this is agreed as satisfactory we will add a section on how to escape from Tallescopes® into the ABTT *Code of practice for the selection and use of temporary access equipment for working at height in theatres*.

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

Frequent enquiries about safety and good practice and sometimes law – both regulation and enforcement – were answered by volunteers who usually supply the answer or refer to someone who does.

Our mantra is still

- Small scale enterprises can easily be swamped
- Culture and art are at least as important as safety
- Regulations may not always be necessary or desirable
- Bad law is just that, and unexplained law worse
- Safety in theatres is possible without impeding artistic vision
- But guidance is always helpful

We attempt to improve the understanding of all involved in theatres, by influencing and, where possible, correcting misunderstandings of theatres and how well they operate. The theatre industry's safety record is remarkably good compared to other sectors but its methods and its dangers are so often misunderstood. Remember there are some regulators, enforcers or indeed safety consultants with little experience of our industry and its disciplines. We need to educate, share expertise and learn ourselves. And yes, it can still sometimes be fun as well!

ABTT TRAINING AND EDUCATION COMMITTEE

Chairman Peter Maccoy

Six committee meetings were held during the year, four at the Central School of Speech and Drama, one at the Summer School at Warwick Arts Centre and one at the Backstage Centre, Purfleet. The latter was hosted by committee member Robin Auld and included a tour of the newly opened centre.

2012 has been a critical year for ABTT Training. The Committee recognised that we have reached a point where the immediate training needs of members have been met and we have completed the circle with the introduction of the ABTTech.

If ABTT training is to develop any further we need to decide how to facilitate expansion beyond the ABTT membership to include commercial theatres through TTL.

Members of the committee have been liaising with West End Technical Managers representing commercial organisations, including Nimax, RUG and ATG regarding their training needs. The discussions have centred on looking at how we can make sure that the Bronze and Silver Awards meet their needs. BECTU is also supporting this initiative.

After a meeting with the Chief Electricians of RUG they have agreed to join ABTT and align with industry practice. They are interested in developing a qualification, such as an 'LXTech', that would confirm that they can ask their staff to do electrical work. They would recommend this to their staff to formalise competence. They are interested in collaborating with the ABTT to develop this.

The committee is in the process of considering which organisation could be the awarding body for the ABTTech.

During 2012 the ABTT also started to offer the individual courses that make up the Awards to non-members as well as members as there is a recognised demand for these as CPD (Continuing Professional Development). These courses are advertised on the ABTT web-site. The cost of individual CPD courses was agreed including a membership discount.

The committee started to, look at the suitability of offering the Bronze Award as appropriate for Creative Apprenticeships and have been in discussion with a number of organisations including the National Theatre regarding this.

The development of the new 'Essentials' course is ongoing. We are aiming for this to have a wide scope including schools, amateur dramatics societies etc. It will take the form of an 'entry point' induction with supporting course materials that could be marketed separately.

The committee have also discussed developing a fundamental flying course, taking the National Occupational Standards into account. There is an identified issue with manual handling above head height necessitating the rewriting of the manual handling part of the flying course with the input of a physiotherapist. It is proposed that flying could be first 'Green Book', a guide for running flying courses, to complement our current Blue Book Code of Practice.

We have started to looking at the possibility of developing an ABTT CoP for Manual Handling for Theatre Technicians. We would seek HSE endorsement to ensure it is fit for the theatre industry's purposes.

Progress of developing a course based on the Technical Standards taking the new licensing regulations into account has been slow but is still very much on the agenda.

Successful ABTT Training courses have been run at the Royal Northern College of Music in Manchester, the Guildhall School of Music and Drama in the City of London and at the Key Theatre in Peterborough.

Our annual ABTT Summer School at Warwick Arts Centre was over-subscribed for the Bronze Award although take up of the Silver and Gold was somewhat disappointing.

Towards the end of the year the ABTT was approached by our Sector Skills Council CCSkills regarding their bid for project funding. The ABTT's proposal to build a framework for assessing competence has been adopted to form the core of CCSkills UKCES bid (UK Commission for Employment and Skills) and is currently being refined.

TECHNICAL ACCESS PASSPORT (TAP)

Project Leader Tom Mannings

Work continued during 2012 on the development of a nationwide passport scheme – the Technical Access Passport (TAP). Much of the existing system was reworked and tweaked to better fit the requirements of the live entertainment industry.

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 individual's 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 (in Dec 2012, the ABTT). The important issue in this process is to verify that the card-holder's 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, meaning there is a vested interest in providing an independent and impartial service to facilitate and recognize the professionalism within the industry. With the rejuvenation of the ABTT over the last few years, TAP has provided a means to develop the Association's public good 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, a venue manager or a client. This could be during 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 to their records and maintains editing privileges (excluding of course, 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.

2012 involved a large reworking of the way the system worked, following feedback from users and stakeholders to better deliver the recording of training and job centric information. An automatic verification module was completed in late 2012. There is an ever-growing list of trainers wishing to use the system for recording their training. The launch date of this module will be the ABTT trade show in June 2013.

TAP has remained a unique focus for the industry as an impartial and independent means of collecting, recording and verifying industry related training. It has become a catalyst in the drive towards the theatre industry's validation of training and education.

In 2013, the TAP scheme will continue to augment the developments of 2012, and will assist in the recognition of vocational training across the theatre industry. The main objective for 2013 will be to create greater wider theatre community buy-in to the benefits of TAP.

As venues start to share their training with other organisations and the many industry organisational bodies work together adding National Occupational Standards into the mix, we will achieve something bigger than the sum of our parts.

ABTT HISTORICAL RESEARCH COMMITTEE

Chairman Roger Fox

The Committee met eight times during the year 2012.

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 proposals which may affect significant technical installations in theatres. Technical queries from other bodies also received responses.

The Committee has continued to review and update the Backstage Survey of significant technical installations, the paint frame list, and the glossary of obsolete theatre terms. The list of the location of personal papers and artefact collections belonging to individuals and institutions within the theatre industry has continued to grow. It is intended that these lists will be available on the new web site when it comes on stream.

The Committee's business has continued to include information about theatre buildings under threat or alteration. London's Pinter (ex Comedy), Haymarket, and Cochrane Theatres, Derby Hippodrome, The Globe Theatre Stockton, The Theatre Royal Brighton, The London Hippodrome, The Bristol Old Vic, Stanford Hall Theatre, The Barbican Theatre (flying system), The Royal Court Theatre Liverpool, The Alexandra Palace Theatre, The Victoria Theatre Salford and David Salomons' House are among those discussed.

The Committee welcomed OISTAT History and Theory Commission representatives to a meeting in January to discuss an international Theatre Time Line initiative. A consequence was an informal programme of events arranged by Jason Barnes for OISTAT visitors in June. The highlight was a lecture given by designer Bill Dudley at the Theatre Show which attracted a full house.

Long serving member Graeme Cruickshank, now living in New Zealand, visited London in May and the Committee published an updated edition of his work "Walter Pfeffer Dando, A Chronology" at the Theatre Show as the Committee's 2012 Information Sheet (No.13)

ABTT NORTHNET COMMITTEE

Chairman Jean Shevelan

The committee met five times in 2012. Meetings were held in March at the Carriageworks in Leeds, in May at the Royal Exchange in Manchester, in July at the West Yorkshire Playhouse, in September at the Royal Exchange Manchester and in November at the Carriageworks in Leeds.

The main business of the committee is organising ABTT Members visits to theatres and other venues in the North of England. NorthNet also awards the Phil Windsor Spanner Award given annually to backstage theatre persons whose work and experience merits recognition by the ABTT. In 2012, this Award was given to Philip Jackson, Theatre Manager of the Minack Theatre Cornwall for many years of facilitating the work of both amateur and professional companies and audiences who use this unique venue

Visits in 2012 were: Lincoln three venues; the Performing Arts Centre, The Drill Hall and also the Lincoln Theatre Royal on August 16th and to the Skipton Digital Cinema on 27th September. The committee noted that there has been some difficulty in arranging visits due to the complex work patterns of many theatres.

Vernon Blades represented NorthNet on the ABTT Website Committee and provided valuable feedback as to design and other decisions of the committee.

ABTT WEBSITE COMMITTEE

Chairman Sebastian Barnes

Following on from the formation of the Website Working Party in October 2011, the ABTT Council resolved that it should be formalised as a Committee in May 2012 and that Sebastian Barnes be appointed inaugural Chairman.

In 2012, the Website Committee physically met twice with the remainder of communications carried out via email and telephone. In accordance with a Council direction, the Committee has been working towards a complete redevelopment. We were concerned that our current site is under-used, inadequately structured, and unattractive. Any update to the content requires external input from the original software developers that came with a cost. The current website site does not include any interactive features such as social media feeds.

We used information from our current website indicating which sections are visited and how often, lists of jobs we've requested of our current website provider Realnet, and issues highlighted by Members and Council to construct a design brief. We researched other websites for features and designs that we believe would work for the ABTT.

The design brief outlined what we wanted of our website including, easier navigation, improved online payment system, ability for ABTT staff to amend much of the content, interactive media capability, an improved overall look, and interactive features.

The brief was submitted to several companies, with response proposals differing in style and solution. By December we were in a position to recommend one company to redesign and host our new website. The recommended supplier Xcite Digital accepted the commission to supply a new website by the 2013 ABTT Theatre Show.

PLANS FOR FUTURE PERIODS

The Association appointed an Associate Executive Officer in 2012 with a view to the appointee becoming a full-time CEO towards the latter half of 2013. Amongst other duties, the AEO/CEO will lead on the recognition of the various codes of practice published by the ABTT becoming the nationally recognised standards within the UK theatre industry. Coupled to this will be 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 which allows employers and those organisations who engage freelance contractors to check and verify that necessary qualifications are in place. A mentored ABTTech programme with both electronic and written records of achievements in training has been established. New codes of practice will be written and published, particularly in the area of pyrotechnics and other safety related matters. A new content-manageable website with social media feeds will be created. As part of this development the Association will provide a mentoring scheme to guide candidates through the process.

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

The Association will ensure that the theatre industry is safe in which to work. If necessary, we will allocate funds to contribute to research into a method of safe rescue from Tallscopes® in order to preserve the ability of the industry to use this vital piece of theatre equipment.

FINANCIAL REVIEW

Treasurer Brian Henderson

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 2013 financial year was approved in November 2012.

The Consolidated Financial Statements for the year ending 31 December 2012 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 surplus for the year of £3,175 (2011: deficit of £52,562).

The charity's wholly owned trading subsidiary, Theatrical Trading Limited earned a profit for the financial year of £59,274 (2011: £42,212) 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 £247 (2010: profit of £13,357).

The principal funding source of the Charity, other than the trading activities of the subsidiaries, is membership subscriptions. Membership numbers were marginally increased which resulted in a corresponding increase in Revenues to £103,418 (2011: £99,782). Revenues overall declined to £409,243 (2011: 438,615), mainly due to the use of a smaller venue for the ABTT 2012 Theatre Show and the resultant reduction in receipts. The corresponding costs for the 2012 Show were also under budget, meaning that this change did not have an impact on the bottom line trading result. Overall costs for the Organisation were under budget, principally due to staff cost savings.

Investment powers and policy

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

Reserves policy

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

The unrestricted reserves at 31 December 2012 were £344,301 (2011: £341,126). 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 £149,301(2011: £154,066) (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 six months' expenditure for the Charity. The General Fund underpins the underlying work of the Charity particularly in years, such as 2012, during which the four-yearly International Theatre Engineering and Architecture Conference does not take place. 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 pages 11 and 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 2014. 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 maintained at £80,000 (2011: £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 maintained the Publication Fund at £35,000 (2011: £35,000) and increased the Training Fund to £45,000 (2011: £40,000), 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. The Tallescope® Fund has been released following positive developments in the wider industry during 2012. The Development and Industry Supporters Group Funds have been fully utilised in the year, in line with the related expenditure in those areas. In future periods, any risk in respect of the Industry Supporters' Group will be covered by the overall Contingency Fund.

New funds have been set up in the period for the TAP scheme and *Sightline* (£10,000 and £15,000 respectively) and these 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 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 regulations.

Company law and the law applicable to charities in England and Wales require the Directors to prepare financial statements for each year. Under that law the Directors have elected to prepare financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the Directors must not approve the financial statements unless they are satisfied that they 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 Directors are required to:

- select suitable accounting policies and apply them consistently;
- make judgements and estimates that are reasonable and prudent; and
- prepare the financial statements on a going concern basis unless it is inappropriate to presume that the charity will continue in business.

The Directors are responsible for keeping adequate records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006 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.

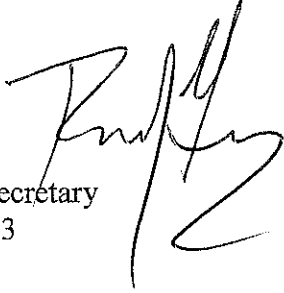
We confirm that as far as each Director is aware, there is no relevant audit information of which the Company's Auditors are unaware and that each Director has taken all the steps that s/he ought to have taken as a director in order to make themselves aware of any relevant information and to establish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

Roger Fox
Company Secretary
26 June 2013

A handwritten signature in black ink, appearing to read 'Roger Fox', written over the typed name and title.

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 2012 which comprise the Consolidated Statement of Financial Activities, the Group and Parent Charitable Company Balance Sheets and the related notes. 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 charity's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charity's members 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 charity and the charity's members 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 page 23, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

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 financial statements to identify material inconsistencies with the audited financial statements. If we become aware of any apparent material misstatements or inconsistencies we consider the implications for our report.

Opinion on financial statements

In our opinion the financial statements:

- give a true and fair view of the state of the group's and of the parent charitable company's affairs as at 31 December 2012 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' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements.

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

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 trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime.

John Coverdale

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: 26 June 2013

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 DECEMBER 2012

	Notes	General Funds	Designated Funds	Restricted Funds	Total Funds 2012	Total Funds 2011
		£	£	£	£	£
INCOMING RESOURCES						
<i>Incoming resources from generated funds:</i>						
<i>Voluntary income:</i>						
Subscriptions		103,418	-	-	103,418	99,782
Donations		14,065			14,065	13,168
<i>Activities for generating funds:</i>						
Commercial trading operations	4	246,760	43,359	-	290,119	321,712
Investment income	5	104	-	-	104	151
<i>Other Incoming Resources</i>		-	1,537	-	1,537	3,802
Total Incoming Resources		364,347	44,896	-	409,243	438,615
RESOURCES EXPENDED						
<i>Costs of generating funds:</i>						
Commercial trading operations	4	182,592	48,547	-	231,139	279,194
<i>Charitable activities:</i>						
Charitable expenditure	6	140,275	29,821	-	170,096	208,233
<i>Governance costs</i>	7	4,833	-	-	4,833	3,750
Total resources expended		327,700	78,368	-	406,068	(491,177)
Net incoming/(outgoing) resources before transfers	10	36,647	(33,472)	-	3,175	(52,562)
Transfers between funds	20	(41,412)	41,412	-	-	-
Net movement of funds in year		(4,765)	7,940	-	3,175	(52,562)
Total funds brought forward		154,066	187,060	-	341,126	393,688
Total funds carried forward		149,301	195,000	-	344,301	341,126

The notes on pages 28 to 39 form part of these financial statements.

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS
COMPANY NUMBER: 01231725
BALANCE SHEETS AS AT 31 DECEMBER 2012

	Notes	Group 2012 £	Group 2011 £	Charity 2012 £	Charity 2011 £
Fixed Assets					
Tangible fixed assets	14	4,491	13,231	4,491	13,231
Investments	15	-	-	22	22
		4,491	13,231	4,513	13,253
Current Assets					
Stocks		598	1,352	-	-
Debtors	16	58,029	136,799	154,791	83,036
Cash at bank and in hand		405,220	377,953	263,875	317,027
		463,847	516,104	418,666	400,063
Liabilities					
Creditors falling due within one year	17	116,537	173,209	78,630	72,190
Net Current Assets		347,310	342,895	340,036	327,873
Provisions for Liabilities	18	7,500	15,000	-	-
Net Assets		344,301	341,126	344,549	341,126
The funds of the charity					
Unrestricted income funds:					
General	20	149,301	154,066	149,549	154,066
Designated	20	195,000	187,060	195,000	187,060
Total charity funds	22	344,301	341,126	344,549	341,126

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 26 June 2013 and signed on its behalf by:-

Anton Woodward



Director

Sebastian Barnes



Director

The notes on pages 28 to 39 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:

	2012	2011
	£	£
Incoming resources	119,078	116,874
Gift aid from subsidiary companies	59,274	55,569
	<u>178,352</u>	<u>172,443</u>
Total expenditure on charitable activities	(170,096)	(221,255)
Governance costs	(4,833)	(3,750)
Net incoming/(outgoing) resources	<u>3,423</u>	<u>(52,562)</u>
Total funds brought forward	341,126	393,688
Total funds carried forward	<u>344,549</u>	<u>341,126</u>
Represented by:		
General Funds	149,549	154,066
Designated Funds	195,000	187,060
	<u>344,549</u>	<u>341,126</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:

	General and Designated Funds	
	2012	2011
	£	£
Turnover	290,119	321,712
Grant received from parent company	-	11,550
Cost of sales and administration costs	(231,139)	(277,722)
Interest receivable	46	29
Net Profit	<u>59,026</u>	<u>55,569</u>
Amount gift aided to the charity	(59,274)	(55,569)
(Loss)/Profit in subsidiaries	<u>(248)</u>	<u>-</u>
The assets and liabilities of the subsidiaries were:		
Current assets	190,586	176,710
Current liabilities	(190,812)	(176,688)
Total (liabilities)/assets	<u>(226)</u>	<u>22</u>
Aggregate share capital and reserves	<u>(226)</u>	<u>22</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 2012 £	2011 £
Safety consultancy fees		10,300	-	10,300	10,300
Development consultancy fees		-	-	-	-
Subscriptions and awards		3,439	-	3,439	804
Members mailings		2,681	-	2,681	10,657
Publication costs		-	-	-	36
Grants		-	10,500	10,500	4,750
Support costs	7	143,176	-	143,176	181,686
		<u>159,596</u>	<u>10,500</u>	<u>170,096</u>	<u>208,233</u>

The charity made grants totalling £2,500 (2011: £2,500) to The Theatres Trust as contributions towards their annual conference, £2,000 (2011: £Nil) to The Theatres Trust as contributions towards the resource centre, £6,000 (2011: £Nil) to The University of Warwick for research funding the sustainability of the performing arts and £Nil (2011: £2,250) to Skillscene towards their running costs. The aims and objectives of The Theatres Trust, The University of Warwick and Skillscene have close synergies with the activities of the charity.

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 2012 £	2011 £
Salaries, fees and national insurance		69,688	-	69,688	98,896
Recruitment fees		1,489	-	1,489	-
Rent, rates and electricity		25,122	-	25,122	24,863
Repairs and maintenance		867	-	867	1,248
Office equipment rental		2,815	-	2,815	2,720
Insurance		2,731	-	2,731	2,535
Depreciation		8,740	-	8,740	9,268
Committee expenses	8	1,652	-	1,652	1,791
Meeting expenses		1,183	-	1,183	1,786
External audit		-	4,833	4,833	3,750
Accountancy fees		-	-	-	1,118
Legal and professional fees		2,000	-	2,000	7,000
Bank charges		1,787	-	1,787	1,853
General expenses		226	-	226	-
Other support costs	9	24,876	-	24,876	28,608
		<u>143,176</u>	<u>4,833</u>	<u>148,009</u>	<u>185,436</u>

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

NOTES TO THE FINANCIAL STATEMENTS (Continued)

8. Committee expenses		
	2012	2011
	£	£
Safety	532	301
OISTAT	428	452
Historical research	685	-
Theatre research	7	990
Training	-	48
	<u>1,652</u>	<u>1,791</u>
9. Other support costs		
	2012	2011
	£	£
Travel	621	104
Printing, postage and stationery	11,388	11,751
Telephone	926	971
Advertising and publicity	7,571	10,953
Website	2,634	2,544
I.T. Support	1,736	2,285
	<u>24,876</u>	<u>28,608</u>
10. Net incoming/(outgoing) resources		
	2012	2011
	£	£
This is stated after charging:		
Operating leases – Land and buildings	17,000	17,000
Operating leases – Other	2,541	2,541
Depreciation	8,740	9,268
Auditors remuneration	10,766	10,486
	<u>39,047</u>	<u>39,295</u>
11. Staff costs – Excluding trustees		
	2012	2011
	£	£
Wages and salaries	63,558	91,043
Social security costs	6,130	7,853
	<u>69,688</u>	<u>98,896</u>

No employees had or have emoluments in excess of £60,000 (2011: none).

The Trustee-Directors have received no emoluments during the year (2011: Nil).

The Trustee-Directors received reimbursed travel expenses of £Nil during the year (2011: 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:

	2012 Number	2011 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 £
Cost				
At 1 January, 2012	46,193	6,000	23,983	16,210
Additions	-	-	-	-
Disposals	-	-	-	-
At 31 December, 2012	<u>46,193</u>	<u>6,000</u>	<u>23,983</u>	<u>16,210</u>
Depreciation				
At 1 January, 2012	32,962	6,000	14,088	12,874
Charge for year	8,740	-	7,072	1,668
Disposals	-	-	-	-
At 31 December, 2012	<u>41,702</u>	<u>6,000</u>	<u>21,160</u>	<u>14,542</u>
Net book value				
At 31 December, 2011	<u>13,231</u>	-	9,895	3,336
At 31 December, 2012	<u>4,491</u>	-	2,823	1,668

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 £
Cost				
At 1 January, 2012	46,193	6,000	23,983	16,210
Additions	-	-	-	-
Disposals	-	-	-	-
At 31 December, 2012	46,193	6,000	23,983	16,210
Depreciation				
At 1 January, 2012	32,962	6,000	14,088	12,874
Charge for year	8,740	-	7,072	1,668
Disposals	-	-	-	-
At 31 December, 2012	41,702	6,000	21,160	14,542
Net book value				
At 31 December, 2011	13,231	-	9,895	3,336
At 31 December, 2012	4,491	-	2,823	1,668

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	
	2012 £	2011 £	2012 £	2011 £
Trade debtors	32,524	111,670	26,940	35,500
Prepayments & accrued income	25,505	25,129	11,976	13,932
Amount due from subsidiary				
Undertaking	-	-	115,875	33,604
	58,029	136,799	154,791	83,036

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	
	2012	2011	2012	2011
	£	£	£	£
Trade creditors	8,474	10,897	1,437	3,147
Other taxes and social security costs	2,866	11,462	2,734	1,338
Other creditors	2,420	3,235	117	90
Accruals	24,102	19,234	9,607	8,459
Deferred income (Note 19)	78,675	128,381	64,735	59,156
	116,537	173,209	78,630	72,190

18. Provisions for liabilities – Group only

	2012	2011
	£	£
Other provisions	7,500	15,000
		Other Provisions
		£
Balance at 1 January 2012		15,000
Release to statement of financial activities		(7,500)
Balance at 31 December 2012		7,500

The provision above represents the expected cost of the publication of materials arising from the 2010 international trade conference.

19. Deferred income

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

	Group	Charity
Balance as at 1 January	128,381	59,156
Amount released to incoming resources	(128,381)	(59,156)
Amount deferred in year	78,675	64,735
Balance as at 31 December	78,675	64,735

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

NOTES ON THE FINANCIAL STATEMENTS (Continued)

20. Analysis of charitable funds

Group

	Balance at 1 January 2012	Incoming Resources	Resources expended	Transfers	Balance at 31 December 2012
General fund	154,066	364,347	(327,700)	(41,412)	149,301
<i>Designated funds:</i>					
Contingency fund	80,000	-	-	-	80,000
Development fund	12,511	-	(19,254)	6,743	-
Tap This fund	-	-	-	10,000	10,000
Publication fund	35,000	9,973	(17,931)	7,958	35,000
Sightline fund	-	-	-	15,000	15,000
Industry supporters group fund	9,549	-	(10,566)	1,017	-
Training fund	40,000	34,923	(30,617)	694	45,000
Communications fund	-	-	-	10,000	10,000
Tallescope fund	10,000	-	-	(10,000)	-
	187,060	44,896	(78,368)	41,412	195,000
Total	341,126	409,243	(406,068)	-	344,301

Charity

	Balance at 1 January 2012	Incoming Resources	Resources expended	Transfers	Balance at 31 December 2012
General fund	154,066	176,815	(145,109)	(36,223)	149,549
<i>Designated funds:</i>					
Contingency fund	80,000	-	-	-	80,000
Development fund	12,511	-	(19,254)	6,743	-
Tap This fund	-	-	-	10,000	10,000
Publication fund	35,000	1,537	-	(1,537)	35,000
Sightline fund	-	-	-	15,000	15,000
Industry supporters group fund	9,549	-	(10,566)	1,017	-
Training fund	40,000	-	-	5,000	45,000
Communications fund	-	-	-	10,000	10,000
Tallescope fund	10,000	-	-	(10,000)	-
	187,060	1,537	(29,820)	36,223	195,000
Total	341,126	178,352	(174,929)	-	344,549

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

NOTES ON THE FINANCIAL STATEMENTS (Continued)

20. 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 Development Fund was established to help expand the charity and in particular for the roll out of the Tap This project, which progressed during 2012. The Trustee Directors consider this project to be of such significance that it warrants a separate fund and have accordingly allocated £10,000, for the further development of the scheme. Future development will be undertaken through project specific funds and accordingly the balance on the Development Fund has been reduced to £Nil.

The Publication Fund has been established to assist in funding the publications of the charity. Given that the sharing of information and production of publications is a key activity of the Charity, the fund is set at a level to cover known or anticipated work for the following one to two years, including the transfer of publications from print to online.

A new separate fund has been established for Sightline, the membership mailing which underpins the Charity's work and communication with members. This has been set at £15,000 and will be reviewed each year end, based on the costs of this important member benefit.

The Industry Supporters Group Fund was established to assist in the provision of health and safety advice and was fully utilised in the year.

The Training Fund has been established to assist in funding the running of training courses, another key focus of the charity. This fund is expected to be used within one to two years of the balance sheet date, in line with the increase in planned training activities.

The Tallescope Fund was established to consider the safety of the use of Tallescopes in the theatre industry and subsequent reporting to the Health and Safety Executive and was released in the period, following positive developments in the industry during 2012.

The Communications Fund has been established in the light of initiatives that will become active in the coming year and for which measures will be required to inform the membership and wider professional community.

21. Transfers between group funds

£41,412 was transferred from the general fund to the designated funds in order that these 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)

22. Analysis of net assets between funds

Group

	General Fund £	Designated Funds £	Restricted Funds £	Total £
Tangible fixed assets	4,491	-	-	4,491
Current assets	268,847	195,000	-	463,847
Current liabilities	(116,537)	-	-	(116,537)
Provision for liabilities	(7,500)	-	-	(7,500)
	<u>149,301</u>	<u>195,000</u>	<u>-</u>	<u>344,301</u>

Charity

	General Fund £	Designated Funds £	Restricted Funds £	Total £
Tangible fixed assets	4,491	-	-	4,491
Investments	22	-	-	22
Current assets	223,666	195,000	-	418,666
Current liabilities	(78,630)	-	-	(78,630)
	<u>149,549</u>	<u>195,000</u>	<u>-</u>	<u>344,549</u>

23. Operating lease commitments

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

	2012		2011	
	Land and Buildings £	Other £	Land and Buildings £	Other £
Lease commitments expiring within 2 to 5 years	<u>17,000</u>	<u>2,651</u>	<u>17,000</u>	<u>2,651</u>