THE ASSOCIATION OF

BRITISH THEATRE TECHNICIANS

Registered No. 1231725

Registered Charity No. 282069

FINANCIAL STATEMENTS

31 DECEMBER, 2013

MHA MacIntyre Hudson
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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 2013. This Report is the thirty-ninth since the incorporation of the Association and the fifthtieth since its inception.

Chairman's Report 2013

2013 was a year of transition within the ABTT as Associate Executive Officer Robin Townley was able to be with us for two days per week changing to four in November when he successfully handed over the Rambert New Headquarters Building on London's South Bank to Rambert Dance Company. Robin's particular skills in Education and Training kept him very busy in developing the ABTT Training scheme with particular reference to Modern Apprenticeships.

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 for 2013 were the same as in 2012; the Safety Committee was newly led by Michael Anderson, Head of Health and Safety at Earl's Court and Olympia; the Training and Education Committee was led by Peter Maccoy from The Royal Central School of Speech and Drama; 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. The reports of these various committees are to be found elsewhere in this 2013 Annual Report.

The ABTT office remained in the safe and capable hands of the Administrator Shadia Fakhoury and our four days per week Finance Administrator Amanda Abraham and I thank them on behalf of all ABTT Members and in particular for maintaining a steady course for the Association while without a full-time CEO.

The ABTT in 2013 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 AEO and the office staff; Roger Fox was the ABTT Theatre Show Director and Ken Bennett-Hunter as Editor 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.

One of the highlights of the year was the introduction of a self-contained rescue system by the manufacturers of the Tallescope® thereby completing a number of years work requiring modifications to the assembly to be made in order to comply with the Work at Height Act of 2005. Another was the successful launch of the 2013 edition of *Technical Standards for Places of Entertainment*, previously published in 2009 and for the first time incorporating the previously separate *Model Conditions for Places of Entertainment* dating from 2002.

Our third ABTT Fellows dinner took place at the Garrick Club in December. Eight of the current fourteen Fellows were present with Rod Ham, Francis Reid, Richard Pilbrow, Richard Brett, Bill Dudley and Ian Albery regrettably unable to attend.

In 2013, I had great pleasure in announcing that the Council had appointed one new Fellow, Ian Albery, to give a total of fourteen Fellows of the ABTT. The presentation to Ian was made by Nica Burns, CEO Nimax Theatres at the ABTT Christmas party held in December.

As has become usual, I am pleased to report that the 35th annual ABTT Theatre Show was a success. In its second year at the Old Truman Brewery in Brick Lane in Shoreditch, Roger Fox, Simon Garrett, Isobel Hatton and Andy Collier delivered a busy show with a slightly increased attendance. As in 2012, the ABTT Awards Ceremony was conducted after the close of the show on the first day. It gave me great pleasure to present Ben Sandford from The Questors Theatre with the ABTT Technician of the Year Award. I was able to quote the late Howard Bird by saying "Gravity and electricity act equally badly on the paid and the not-paid and are no respecters of the volunteer".

We welcomed two new ABTT Trustee-Directors in 2013, David Edelstein, MD of Triple E and Tom Mannings, Head of Technical at English National Opera. Existing Trustee-Directors Stephen Hocking, Brod Mason and Ted Moore were re-elected to the Council in 2013. We said goodbye and gave grateful thanks to Jeff Philips (who had served 7 years in total), and to Anton Woodward OBE who had both served their maximum 6-year elected terms. Stephen Hocking was re-elected to the position of Vice Chairman and I, Mark White, to the position of Chairman at the November Council meeting following the elections. The results of the election were announced at the ABTT Annual General meeting held on 20th August 2013 at The Shed, temporarily part of London's National Theatre. The Council lost the services of our Treasurer Brian Henderson when appointed a partner at Price WaterhouseCoopers in July. Brian gave 3 years of excellent advice and helped simplify the financial reporting of the ABTT as well as providing a constitutional overview for which we were extremely grateful. We congratulate him on his appointment.

It is with sadness that I reflect on the deaths of two of the ABTT's long term members in 2013. The first was Philip Edwards who joined the ABTT in its early days and played a pivotal role in ABTT NorthNet. Philip was an accomplished theatre technician and spent many years of mentoring and production at the Royal Northern College of Music. The second and unexpected death, was Andy Collier. A consummate marketeer, Andy dragged the ABTT into the digital age and had just finished a successful stint in marketing the 2013 ABTT Theatre Show. Both sorely missed.

The Industry Supporters' Group encompassed 90 companies or organisations in 2013. The income provided from these philanthropists is essential for the support of our day to day activities and administration costs.

The 2013 Christmas party was held at the New London Theatre in Drury Lane on Friday the 13th of December, attended by over 270 people. Sponsorship of the gathering was generously provided again by Electronic Theatre Controls Ltd.

Mark White
Chairman 2013

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 2013 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 Supporter's Group. The International Theatre Engineering and Architecture Conference (ITEAC) held every four years also provides welcome returns. The trading activities are carried out by the trading companies and profits are gift-aided to the charity.

Our Activities

Our objectives are set out in the ABTT Memorandum of Association, a copy of which is to be found on our website:
http://www.abtt.org.uk/wp-content/uploads/2013/04/abtt_memorandum_and_articles_of_association.pdf

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 2013 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 continues to publish a number of Codes of Practice, and is a major contributor to *Technical Standards for Places of Entertainment*. The ABTT also 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 & 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. This welcome development lead to work on an updated version of the *ABTT Code of Practice for the selection and use of temporary access equipment for work at height in theatres* due to be released in 2014.

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 continued to develop with a change in the software platform. In 2013, we continued to consolidate our accredited courses. A most welcome development was the establishment of a pilot Apprenticeship Scheme which incorporated ABTT Bronze and Silver level training courses. The sponsoring employers in the pilot were Ambassador Theatre Group, Fairfield Halls, Croydon and White Light Ltd.

ABTT 2013 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 continues to present itself in a new and positive light. In 2013, 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 the bringing together of a wide range of people who wish to make UK and international theatre even more successful now 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 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: 1231725, registered as a company in England and Wales on 30 October 1975
Charity number: 282069, registered as a charity on 6 April 1981
Principal Office: 55 Farringdon Road, London EC1M 3JB
Telephone: 020 7242 9200
E-mail: office@abtt.org.uk
Registered Office: New Bridge Street House, 30-34 New Bridge Street, London EC4V 6BJ
Auditors: MHA MacIntyre Hudson, New Bridge Street House, 30-34 New Bridge Street, London, EC4V 6BJ
Bankers: Royal Bank of Scotland, 40 Islington High Street, London N1 8XB

Trustee- Directors

The Trustee-Directors serving at the end of 2012 were as follows:
Petrus Bertschinger
Sebastian Barnes
Richard Bunn
David Draude
David Edelstein (appointed August 2013)
Stephen Hocking (re-appointed August 2013)
Brod Mason (re-appointed August 2013)
Tom Mannings (appointed August 2013)
Jo Miles
Ted Moore (re-appointed August 2013)
Richard (Rikki) Newman

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, 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 2013 was as follows:

	2013	2012
Fellows	14	13
Honorary Members	13	13
Members	297	279
Associates	1057	1019
Affiliated Organisations	194	198
Totals	**1575**	**1522**

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 circulated with an invitation to nominate Trustee-Directors prior to the AGM and advising them of any retiring Trustee-Directors. Two Trustee-Directors (Jeff Phillips, Anton Woodward), retired and two new Trustee-Directors (David Edelstein, Tom Mannings) were elected in 2013. Three 3-year serving Trustee-Directors (Stephen Hocking, Brod Mason and Ted Moore) were re-elected.

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 6 November 2013 the Council re-appointed Mark White as Chairman and Stephen Hocking as Vice Chairman to serve for the ensuing two years. Mark White made it known that he wished to serve only for a further 12 months. At their meeting on 11 December 2013 the Council appointed Chris Quirk as Honorary Treasurer and Matthew Jones as Honorary Secretary.

Attendance at 2013 Council Meetings:

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

Administration

Those in office at 31 December 2013 were as follows:

Associate 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	Geoffrey Joyce
Hon Archivist	Jane Thornton MBE
Editor *Sightline*	Ken Bennett-Hunter
Director Theatre Show	Roger Fox
Conference Manager ITEAC 2014	Stephen Hocking

Staff Changes

There were no staff changes in 2013.

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 expires on 17 March 2014. The officers investigated both alternative premises and a new lease for the 4th 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 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 2013 are annexed to this Report.

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

International Organisation of Scenographers, Theatre Architects and Technicians
The Association is a member of the International Organisation of Scenographers, Theatre Architects and Technicians (Organisation Internationale des Scènographes, 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 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 Officer to lead the organisation and split the governance from the operational elements 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 2013 THEATRE SHOW

Theatre Show Director Roger Fox

The ABTT 2013 Theatre Show returned to The Old Truman Brewery in Brick Lane, London E1 for the 35th anniversary outing on 12 and 13 June. A newly created main entrance area was used, together with additional exhibition space. Three halls were used, orange, blue and green with some 117 exhibitors showing the usual mix of products and services. A particular emphasis was placed in encouraging small firms to show for the first time. An especially successful innovation was a display of properties and costumes created by graduate students from Rose Bruford College.

A diverse programme of seminars was presented in two areas within the halls on each day. This proved highly successful despite some sound isolation challenges with sister organisations holding meetings for their members alongside.

The developing use of e-mail and web advertising contributed to pre-registration numbers again reaching record levels. Visitors continued to enjoy the East End experience with attendance maintained at the previous level.

The ABTT Awards were presented at a reception jointly sponsored by Stage Electrics and Triple E in the Back Room at Café 1001 at The Old Brewery following the close of the Show on Wednesday 12 June.

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

ABTT 2013 Theatre Show Awards

The Association of British Theatre Technicians (ABTT) 2013 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; Gerriets GB- Batten Clew

Sound Product of the Year; Sennheiser – Anakonda KAN200

Lighting Product of the Year; PRG – V276 Lighting Control System

Widget of the Year; Flints – All Black Matt Gaffer tape

ABTT 2012 Theatre Show Stand of the Year; Prompt Side Image fabrication

ABTT Technician of the Year; Ben Sandford – Production Director, The Questors Theatre.

SAFETY COMMITTEE

Chairman Michael Anderson

The ABTT Safety Committee met 10 times in 2013 and was well represented with a range of skills and abilities across the membership.

Michael Anderson took over as Chairman early in the year with a remit to broaden the membership of the committee and deal with many of the outstanding items filling the minutes. We focussed this year on identifying actions as 'Projects', nominating a group or individual to deal with them and managing their outputs in the wider committee forum. Further projects include the development of specialist group to answer members' questions through the ABTT office as a filter, thereby cutting the response time from enquiry to solution.

The 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*. The 2013 version has been expanded and delivered to a wider audience and is available as an easy-to-access PDF for the contemporary Technician.

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

A success in 2013 was the development of a venue-independent rescue method for Tallescopes®. The HSE required that under the relevant European Directive it should be possible to recover anyone collapsed on a platform at height and this was applied to Tallescopes® just as much as to mobile access towers. A section on how to escape from Tallescopes® will be added into the ABTT *Code of practice for the selection and use of temporary access equipment for working at height in theatres.*

One major area of consideration by the committee in 2013 was the development of process and controls for the incorporation of the CDM (Construction, Design and Management) Regulations that, once revised and issued is likely to be applied across all entertainment in the UK. This would be a significant change. Whilst this process seemed to stall within the HSE in 2013, it is expected to come into law in 2014. If this happens, 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 and opera houses.

As we go forward it is important to ensure that the committee reflects the needs of the members of the ABTT 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 Peter Maccoy

Five committee meetings were held during the year, four at the Royal Central School of Speech and Drama, one at the ABTT Summer School at Warwick Arts Centre.

During the course of the year the Committee welcomed two new members, Louise Birchall from the King's Theatre, Southsea and David Buss from the University of Winchester. Louise is also a successful Bronze Award graduate.

The Bronze Award has been up-dated with changes made to some titles, 'Fundamentals of Flying' and 'Safe use of Temporary Access Equipment'. An 'Introduction to the Health & Safety at Work Act' has been added.

The Silver Award has been altered to take place over 6 days with added elements taken from the Gold Award, 'Stage Structures', 'Temporary Electrical Installation', 'Electronics Fundamentals 2' and 'Sound & Acoustic Design'. All course work will thus be completed within the Silver Award.

Now that the review of the Bronze & Silver Awards has been approved the Gold Award can continue to be developed. The Award will now focus on management and the Head of Department structure, becoming an assignment with no need for candidates to attend the Summer School, although Risk Management will be offered as a two day course. It will also involve an optional higher level ABTTech.

In 2013 the Bronze Award courses were conducted at Kings Theatre, Southsea, the Anvil Theatre, Basingstoke, Royal Northern College of Music, Manchester and at the Royal Central School of Speech and Drama, as a replacement for the Guildhall School course, as well as both the Bronze and Silver Awards courses at the annual Summer School hosted by the Warwick Arts Centre.

This year the Van Wijk Bursary was generously awarded to 3 candidates who passed the Bronze Award run at RCSSD.

Seven stand-alone courses were also conducted in 2013 including pyrotechnics, counterweight flying at the Backstage Centre and at Doncaster and a PAT course at the Welsh National Opera.

The ABTT was approached by White Light regarding the possibility of using the Bronze Award to cover the Education Development International (EDI) criteria for the technical aspects of Modern Apprenticeships. We have also been approached by other companies including ATG, Fairfield Halls in Croydon, and the Leicester Curve. EDI standards are being used with technical training modules being provided by the ABTT as part of the initiative. This model addresses the lack of vocational elements in the 'college' model. The Knowledge elements of the apprenticeships are provided by North Herts College who also process funding. The pilot scheme is being monitored over its first year via the assessors, tutors and others.

New course developments include the 'Theatre Essentials' Course which is now ready to be delivered and Manual Handling which has still to be finalised. The proposed course based on the *Technical Standards for Places of Entertainment* (Yellow Book) is still under consideration.

We have run a new one-day course on BS 7909 (temporary electrical systems) for managers who need to understand the issues involved and are planning a two day course for electricians. The intention is for these to be added to our course structure.

The year also saw the development of a Knots poster by Rikki Newman. This is intended for distribution to members as a printable download or as an A4 poster for display in crew rooms and so on.

This could be the first in a series of informational posters summarising ABTT Guidance notes that could include Work at Height hierarchies etc.

During the latter part of the year the committee were charged with evaluating the future of training offered by the ABTT and a report was presented to Council.

As a part of this, members discussed the remit of the committee. It was agreed that this should include:

- Setting and developing the ABTTs training strategy.
- The development of 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.

The committee came to a number of conclusions regarding the current training provision.

The one-week Bronze/Silver courses have reached a mature level of attendance and there are now fewer people available to participate in one-week courses than in previous years. We need to broaden our horizons in attracting trainees from the wider theatre community, including commercial theatre companies.

Thus the ABTT needs to offer and place emphasis on stand-alone courses that can contribute to the Bronze and Silver Awards over 12-24 months. This should include the Essentials Training Course.

We need to consider offering a staggered payment scheme in order to ease the burden on under-paid technicians and under-funded theatre companies.

We need to develop a marketable package with the help of a marketing professional.

OISTAT

Chairman Architecture Commission Tim Foster

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. Since 2012 I have had the honour of chairing the Architecture Commission. The Education Commission is chaired by Ian Evans (SBTD) and Sean Crowley (also SBTD) is an elected member of the Executive. The UK is therefore well represented.

The highlight of OISTAT activity in 2013 was World Stage Design (WSD), the ten-day international festival of performance design, which took place at The Royal Welsh College of Music and Drama (RWCMD) in Cardiff in September. WSD takes place every four years in the gaps between the Prague Quadrennial (PQ) and is different from PQ in that it exhibits the work of individual designers rather than national entries. Sean Crowley and Ian Evans are to be congratulated for organizing a fantastic event at RWCMD, which also played host to the OISTAT Congress and a number of Commission meetings, including Architecture.

The Architecture Commission meeting consisted of a two-day programme of events. The first day was a tour of theatres in South Wales, kindly organized by Rob Firman, which included stops at Treorchy (Park & Dare Theatre), Crag-Y-Nos (Adelina Patti Theatre), Llanelli (Ffwrnes) and The Wales Millennium Centre. On the second day there was a seminar on architectural topics, with speakers including Steve Tompkins, ABTT Fellow Iain Mackintosh, Tara Wilkinson, Ruari McNeill, Reinhold Daberto, Rob Firman and Ian Arnott. A dinner was held on the second evening for speakers and international delegates. The ABTT provided financial support for this event.

The meeting was attended by about 20 international members of the Architecture Commission, plus other WSD attendees who were free to join the activities. About 30 people went on the tour and about 50 people attended the seminars. A business meeting was held on the final day to discuss and plan future meetings and activities.

The major ongoing activity of The Architecture Commission in 2014 is the planning of the Theatre Architecture Competition, which takes place in 2015 and will be exhibited at The Prague Quadrennial.

OISTAT events are open to everyone. 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

TECHNICAL ACCESS PASSPORT (TAP)

Project Leader Tom Mannings

Work continued during 2013 on the development of a nationwide passport scheme – the Technical Access Passport (TAP).

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

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

The individual's records held in the system are independently verified by a 3rd party agency, (for ABTT sponsored technicians that will be the ABTT itself). In 2013 the development of online verification methods allowing an employer or training provider to verify directly was developed. The plan is to release the finished versions of both the trainer module and venue module at the ABTT Theatre Show in June 2014.

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 will continue to augment the developments of 2013, which will assist in the recognition of vocational training across the theatre industry. If venues can share their training with others and the many industry organisations work together and by adding National Occupational Standards into the mix, we will achieve something bigger than the sum of its parts.

ABTT HISTORICAL RESEARCH COMMITTEE

Chairman Roger Fox

The Committee met seven times during the year.

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

The Committee continues to review and update the backstage survey of important technical installations, the register of paint frames, the glossary of obsolete theatre terms and the listing of the location of personal papers and artefact collections belonging to Members and institutions within the theatre industry. Assistance was given to Peter Ruthven Hall with his compilation of a register of UK raked stages for a dissertation for an MA in Theatre Consultancy at Warwick University. The Committee hopes to adopt this list.

The Committee's business has continued to include monitoring theatre buildings which may be under threat or contain significant technical installations. London's Shaftesbury Theatre, The Theatre Royal Haymarket, The Alexandra Palace Theatre, Hornsey Town Hall, Stanford Hall Theatre, Bournemouth Pier Theatre, Commercial Road's Troxy, The Century Theatre and the Shell Centre Theatre are among those discussed.

The Committee's special interest in paint frames has resulted in The Bloomsbury Theatre commissioning a complete refurbishment of its frame which has been out of use for many years. It will be available for commercial hire.

Interesting artefacts studied by the Committee included a set of Strand Electric advertising playing cards, an unusual stage wagon system and a small suitcase once belonging to the late Fred Bentham containing a number of unusual electrical and other items relating to Strand Electric.

Jane Thornton, the ABTT Hon. Archivist, completed digitising the ABTT oral history video recordings.

The Committee is preparing its past publications and its on-going work on technical schedules and lists for publication on the eagerly awaited new Association web site.

ABTT NORTHNET COMMITTEE

Chairman Jean Shevelan

A highlight of the year was an ABTT Long Service Award presented to our indomitable Ivor Dykes at PLASA Focus in Leeds in April.

The Award came in two parts, firstly an engraved spanner from NorthNet in recognition of Ivor's years of being our Hon. Sec and an engraved rose bowl from the ABTT as a whole, presented by Ric Green. Some 20 people attended this event and a somewhat surprised Ivor responded with a witty and elegant speech.

The committee met three times in 2013. Meetings were held in March at the Carriageworks Theatre Leeds, in July at Royal Exchange Theatre Manchester and in September returned to the Carriageworks.

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.

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 2013 was made to Peter Sandeman, former manager of the City Varieties Music Hall in Leeds for outstanding services to theatre. A photo shoot in mid August of the presentation enabled pictures of this to be included in a book of memories of the City Varieties which Caroline Fields (a keen supporter of the Friends of the City Varieties) was about to publish. The official presentation took place a week later at the City Varieties after the AGM of the Friends.

It was with regret that the committee learned of the death of committee member Philip Edwards in May 2013. He was a founder member of NorthNet and many members attended the memorial service in recognition of the high regard in which he was held.

Member's visits in 2013 were as follows:

17 May a well attended visit to the Pomegranate Theatre and Winding Wheel Theatre in Chesterfield.

A visit to Warwick Arts Centre was organised by Geoff Joyce on behalf of NorthNet on 25 July.

On 16 October, thanks to much work by Bob Morgan, a very successful visit was made by many members and guests to the new Cast Theatre in Doncaster and also Doncaster Little Theatre. It had been hoped that the defunct Grand Theatre could be included in this visit but, unfortunately, access was withheld because of health and safety concerns.

Vernon Blades continued to represent NorthNet on the ABTT Website Committee.

ABTT WEBSITE COMMITTEE

Chairman Sebastian Barnes

During 2013, the Website Committee corresponded via email as it progressed on development with the commissioned supplier Xcite Digital Ltd. We made a great deal of progress, but due to circumstances out of our hands the launch date was delayed. It is anticipated that the launch will take place in the New Year, 2014.

Throughout the year we have been gathering updated website content such as, biographies and photographs of council members, relevant images, and revised text content to ensure the new website content is as up to date as is possible by the time of the launch. We have agreed to remove some elements that remain inactive, seldom accessed or unused, such as Freelance Listings that have become supplanted by other services such as Stage Jobs Pro.

Planned improvements to the website include providing our Codes of Practice and other publications for downloading in PDF format, a Q&A/ Ask the Expert page and an improved Technical Information section, with a wider ability to amend or add content.

By June we had a test site available, to populate with our content and confirm layout and usability. This was followed by our access to the Content Management System, allowing Administrator Shadia Fakhoury to practice amending and adding content. We intend to widen the Content Management Access to allow our committees to refresh and update the currency of their own sections, which will be a great improvement on the current system of handling all updates through one person.

We look forward to launching the new site, and reviewing and renewing the content over the following months.

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 allowing employers and those organisations engaging 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 will be further developed. New codes of practice will be written and published, particularly in the area of pyrotechnics and other safety related matters. 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 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 with particular emphasis on suspended plaster ceilings.

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 2014 financial year was approved in December 2013.

The Consolidated Financial Statements for the year ending 31 December 2013 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 £15,522 (2012: surplus of £3,175).

The charity's wholly owned trading subsidiary, Theatrical Trading Limited earned a profit for the financial year of £65,032 (2012: profit of £59,274) 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 £945 (2012: loss of £248).

The principal funding source of the Charity, other than the trading activities of the subsidiaries, is membership subscriptions. Membership numbers were marginally increased but overall subscription revenues decreased to £102,306 (2012: £103,418). Revenues overall increased to £450,603 (2012: £409,243) mainly due to the use of a larger venue for the ABTT 2013 Theatre Show and the resultant increase in receipts. The corresponding costs for the 2013 Show were also under budget, meaning that this change had a positive 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 2013 were £328,779 (2012: £344,301). 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 £198,779 (2012: £149,301) (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 twelve months' expenditure for the Charity. The General Fund underpins the underlying work of the Charity particularly in years, such as 2013, 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 page 11. As part of their overall review of risks, the Trustee-Directors considered that provision should be made for contingencies, particularly in view of the Association's reliance upon the financial surplus arising from the activities of Theatrical Trading Limited and Theatrical Events Limited, which cannot be assured to continue at the same level from year to year. The current activity of Theatrical Events Limited is to run the International Theatre Engineering and Architecture Conference, which 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 (2012: £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 decreased the Publication Fund at £20,000 (2012: £35,000) and decreased the Training Fund to £20,000 (2012: £45,000), 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 Communications Fund has been released. In future periods any provision for communications will be allocated to specific project funds. The *Sightline* Fund has been released.

The Technical Access Passport Fund (TAP) has been retained at £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 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
7th May 2014

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 2013 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 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 group's and the parent 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 2013 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 (applicable to smaller entities); 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.

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: 7th May 2014

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 DECEMBER 2013

	Notes	General Funds	Designated Funds	Restricted Funds	Total Funds 2013	Total Funds 2012
		£	£	£	£	£
INCOMING RESOURCES						
Incoming resources from generated funds:						
Voluntary income:						
Subscriptions		102,306	-	-	102,306	103,418
Donations		10,356	-	-	10,356	14,065
Activities for generating funds:						
Commercial trading operations	4	277,880	56,162	-	334,042	290,119
Investment income	5	2,626	-	-	2,626	104
Other Incoming Resources		-	1,273	-	1,273	1,537
Total Incoming Resources		**393,168**	**57,435**	**-**	**450,603**	**409,243**
RESOURCES EXPENDED						
Costs of generating funds:						
Commercial trading operations	4	244,083	25,911	-	269,994	231,139
Charitable activities:						
Charitable expenditure	6	155,173	35,822	-	190,995	170,096
Governance costs	7	5,136	-	-	5,136	4,833
Total resources expended		**404,392**	**61,733**	**-**	**466,125**	**406,068**
Net (outgoing)/incoming resources before transfers	10	(11,224)	(4,298)	-	(15,522)	3,175
Transfers between funds	20	60,702	(60,702)	-	-	-
Net movement of funds in year		49,478	(65,000)	-	(15,522)	3,175
Total funds brought forward		149,301	195,000	-	344,301	341,126
Total funds carried forward		**198,779**	**130,000**	**-**	**328,779**	**344,301**

The notes on pages 28 to 38 form part of these financial statements.

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS
COMPANY NUMBER: 01231725
BALANCE SHEETS AS AT 31 DECEMBER 2013

	Notes	Group 2013 £	Group 2012 £	Charity 2013 £	Charity 2012 £
Fixed Assets					
Tangible fixed assets	14	13,511	4,491	13,511	4,491
Investments	15	-	-	22	22
		13,511	**4,491**	**13,533**	**4,513**
Current Assets					
Stocks		1,827	598	-	-
Debtors	16	149,738	58,029	147,236	154,791
Cash at bank and in hand		355,008	405,220	250,530	263,875
		506,573	**463,847**	**397,766**	**418,666**
Liabilities					
Creditors falling due within one year	17	191,305	116,537	81,327	78,630
Net Current Assets		**315,268**	**347,310**	**316,439**	**340,036**
Provisions for Liabilities	18	-	7,500	-	-
Net Assets		**328,779**	**344,301**	**329,972**	**344,549**
The funds of the charity					
Unrestricted income funds:					
General	20	198,779	149,301	199,972	149,549
Designated	20	130,000	195,000	130,000	195,000
Total charity funds	22	**328,779**	**344,301**	**329,972**	**344,549**

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 7th May 2014 and signed on its behalf by:-

Brod Mason **Director**

Petrus Bertschinger **Director**

The notes on pages 28 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 included expenditure associated with providing members services and include both the direct costs and support costs relating to these activities.
- Governance costs include those incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements.
- 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.

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:

	2013	2012
	£	£
Incoming resources	116,522	119,078
Gift aid from subsidiary companies	65,032	59,274
	181,554	178,352
Total expenditure on charitable activities	(190,995)	(170,096)
Governance costs	(5,136)	(4,833)
Net (outgoing)/incoming resources	(14,577)	3,423
Total funds brought forward	344,549	341,126
Total funds carried forward	329,972	344,549
Represented by:		
General Funds	199,972	149,549
Designated Funds	130,000	195,000
	329,972	344,549

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	
	2013	2012
	£	£
Turnover	334,042	290,119
Grant received from parent company	-	-
Cost of sales and administration costs	(269,994)	(231,139)
Interest receivable	39	46
Net Profit	64,087	59,026
Amount gift aided to the charity	(65,032)	(59,274)
Loss in subsidiaries	(945)	(248)
The assets and liabilities of the subsidiaries were:		
Current assets	238,145	190,586
Current liabilities	(239,315)	(190,812)
Total net liabilities	(1,170)	(226)
Aggregate share capital and reserves	(1,170)	(226)

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 2013	2012
		£	£	£	£
Safety consultancy fees		10,300	-	10,300	10,300
Subscriptions and awards		1,081	-	1,081	3,439
Members mailings		3,147	-	3,147	2,681
Grants		-	12,988	12,988	10,500
Support costs	7	163,479	-	163,479	143,176
		178,007	12,988	190,995	170,096

The charity made grants totalling £5,820 (2012: £4,500) to The Theatres Trust to support the following activities, the annual conference £2,500 (2012: £2,500), the resource centre £2,000 (2012: £2,000), the theatre show £720 (2012: £Nil) and sponsorship of the Plasa Stand £600 (2012: £Nil). A grant of £Nil (2012: £6,000) was made to The University of Warwick for research funding the sustainability of performing arts, £200 (2012: £Nil) to Stage Management Association for sponsorship, £4,500 (2012: £Nil) to Royal Welsh College of Music & Drama to help fund The World Stage Design Awards, £1,500 (2012: Nil) to The Stage Media Company for sponsorship of The Stage Awards and £968 (2012: £Nil) 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 2013	2012
		£	£	£	£
Salaries, fees and national insurance		86,368	-	86,368	69,688
Recruitment fees		-	-	-	1,489
Rent, rates and electricity		25,620	-	25,620	25,122
Repairs and maintenance		549	-	549	867
Office equipment rental		2,887	-	2,887	2,815
Insurance		2,842	-	2,842	2,731
Depreciation		11,248	-	11,248	8,740
Committee expenses	8	3,119	-	3,119	1,652
Meeting expenses		2,880	-	2,880	1,183
External audit		-	5,136	5,136	4,833
Legal and professional fees		-	-	-	2,000
Bank charges		1,806	-	1,806	1,787
General expenses		449	-	449	226
Other support costs	9	25,711	-	25,711	24,876
		163,479	5,136	168,615	148,009

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

NOTES TO THE FINANCIAL STATEMENTS (Continued)

8. Committee expenses

	2013 £	2012 £
Safety	1,196	532
OISTAT	1,911	428
Historical research	-	685
Theatre research	12	7
	3,119	1,652

9. Other support costs

	2013 £	2012 £
Travel	851	621
Printing, postage and stationery	7,237	11,388
Telephone	980	926
Advertising and publicity	12,313	7,571
Website	2,588	2,634
I.T. Support	1,742	1,736
	25,711	24,876

10. Net (outgoing)/incoming resources

This is stated after charging:	2013 £	2012 £
Operating leases – Land and buildings	17,000	17,000
Operating leases – Other	2,541	2,541
Depreciation	11,248	8,740
Auditors remuneration	12,491	10,766

11. Staff costs – Excluding trustees

	2013 £	2012 £
Wages and salaries	78,674	63,558
Social security costs	7,694	6,130
	86,368	69,688

No employees had or have emoluments in excess of £60,000 (2012: none).

The Trustee-Directors have received no emoluments during the year (2012: £Nil).

The Trustee-Directors received reimbursed travel expenses of £Nil during the year (2012: £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:

	2013 Number	2012 Number
Management	1	1
Office and administration	2	2
	3	3

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, 2013	46,193	6,000	23,983	16,210
Additions	20,268	16,500	3,768	-
Disposals	-	-	-	-
At 31 December, 2013	66,461	22,500	27,751	16,210
Depreciation				
At 1 January, 2013	41,702	6,000	21,160	14,542
Charge for year	11,248	5,500	4,080	1,668
Disposals	-	-	-	-
At 31 December, 2013	52,950	11,500	25,240	16,210
Net book value				
At 31 December, 2012	4,491	-	2,823	1,668
At 31 December, 2013	13,511	11,000	2,511	-

14. Tangible fixed assets (Continued)

Charity

	Total £	Website Development £	Office Equipment £	Leasehold Improvements £
Cost				
At 1 January, 2013	46,193	6,000	23,983	16,210
Additions	20,268	16,500	3,768	-
Disposals	-	-	-	-
At 31 December, 2013	66,461	22,500	27,751	16,210
Depreciation				
At 1 January, 2013	41,702	6,000	21,160	14,542
Charge for year	11,248	5,500	4,080	1,668
Disposals	-	-	-	-
At 31 December, 2013	52,950	11,500	25,240	16,210
Net book value				
At 31 December, 2012	4,491	-	2,823	1,668
At 31 December, 2013	13,511	11,000	2,511	-

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	
	2013 £	2012 £	2013 £	2012 £
Trade debtors	100,717	32,524	35,317	26,940
Prepayments & accrued income	49,021	25,505	12,165	11,976
Amount due from subsidiary Undertaking	-	-	99,754	115,875
	149,738	58,029	147,236	154,791

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

17. Creditors: amounts falling due within one year

	Group		Charity	
	2013	2012	2013	2012
	£	£	£	£
Trade creditors	18,202	8,474	8,176	1,437
Other taxes and social security costs	14,911	2,866	2,283	2,734
Other creditors	2,734	2,420	154	117
Accruals	20,483	24,102	7,769	9,607
Deferred income (Note 19)	134,975	78,675	62,945	64,735
	191,305	116,537	81,327	78,630

18. Provisions for liabilities – Group only

	2013	2012
	£	£
Other provisions	-	7,500

	Other Provisions
	£
Balance at 1 January 2013	7,500
Release to statement of financial activities	(7,500)
Balance at 31 December 2013	-

The provision above represented the 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	78,675	64,735
Amount released to incoming resources	(78,675)	(64,735)
Amount deferred in year	134,975	62,945
Balance as at 31 December	134,975	62,945

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

NOTES ON THE FINANCIAL STATEMENTS (Continued)

20. Analysis of charitable funds

Group

	Balance at 1 January 2013	Incoming Resources	Resources expended	Transfers	Balance at 31 December 2013
General fund	149,301	393,168	(404,392)	60,702	198,779
Designated funds:					
Contingency fund	80,000	-	-	-	80,000
Tap This fund	10,000	-	-	-	10,000
Publication fund	35,000	18,370	(24,811)	(8,559)	20,000
Sightline fund	15,000	-	-	(15,000)	-
Training fund	45,000	39,065	(36,922)	(27,143)	20,000
Communications fund	10,000	-	-	(10,000)	-
	195,000	57,435	(61,733)	(60,702)	130,000
Total	**344,301**	**450,603**	**(466,125)**	-	**328,779**

Charity

	Balance at 1 January 2013	Incoming Resources	Resources expended	Transfers	Balance at 31 December 2013
General fund	149,549	180,281	(196,131)	66,273	199,972
Designated funds:					
Contingency fund	80,000	-	-	-	80,000
Tap This fund	10,000	-	-	-	10,000
Publication fund	35,000	1,273	-	(16,273)	20,000
Sightline fund	15,000	-	-	(15,000)	-
Training fund	45,000	-	-	(25,000)	20,000
Communications fund	10,000	-	-	(10,000)	-
	195,000	1,273	-	(66,273)	130,000
Total	**344,549**	**181,554**	**(196,131)**	-	**329,972**

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 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

£60,702 was transferred from the designated funds to the general fund 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)

22. Analysis of net assets between funds

Group

	General Fund £	Designated Funds £	Restricted Funds £	Total £
Tangible fixed assets	13,511	-	-	13,511
Current assets	376,573	130,000	-	506,573
Current liabilities	(191,305)	-	-	(191,305)
	198,779	130,000	-	328,779

Charity

	General Fund £	Designated Funds £	Restricted Funds £	Total £
Tangible fixed assets	13,511	-	-	13,511
Investments	22	-	-	22
Current assets	267,766	130,000	-	397,766
Current liabilities	(81,327)	-	-	(81,327)
	199,972	130,000	-	329,972

23. Operating lease commitments

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

	2013		2012	
	Land and Buildings £	Other £	Land and Buildings £	Other £
Lease commitments				
expiring in less than 1 year	3,540	-	-	-
expiring within 2 to 5 years	-	2,651	17,000	2,651