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**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
**(A Company Limited by Guarantee)**

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**UNAUDITED**

**TRUSTEES' REPORT AND FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31 DECEMBER 2022**

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**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
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**REFERENCE AND ADMINISTRATIVE DETAILS OF THE ASSOCIATION, ITS TRUSTEES AND ADVISERS  
FOR THE YEAR ENDED 31 DECEMBER 2022**

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<b>Trustees</b>	Alexander Cann Nicola Scott (resigned 12 July 2023) Louise Birchall Caroline Rouse (resigned 12 July 2023) Michelle Burgess Andrew Franks Emma Wilson Anton Woodward OBE Peter Maccoy (resigned 12 July 2023) Oliver Brown Benjamin Stephen David Evans (appointed 12 July 2023) Anette Ollerearnshaw (appointed 12 July 2023) Mathew Smethurst-Evans (appointed 12 July 2023)
<b>Company registered number</b>	1231725
<b>Charity registered number</b>	282069
<b>Registered office</b>	6th Floor 2 London Wall Place London EC2Y 5AU
<b>Accountants</b>	MHA Chartered Accountants Statutory Auditor 6th Floor 2 London Wall Place London EC2Y 5AU
<b>Bankers</b>	Royal Bank of Scotland 40 Islington High Street London N1 8XB

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**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
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**TRUSTEES' REPORT**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

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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 2022. This Report is the forty-eighth since the incorporation of the Association and the fifty-ninth since its inception.

**Co-Chairs Report 2022**

Co-Chairs: David Evans & Mig Burgess-Walsh

We began our tenure as Co-Chairs of the Association in November 2021, and were proud to be the first organisation to adopt this shared job role model. It has worked well and we are proud to have been bold enough to challenge working models to find more inclusive ways to address work life balance and share workloads.

This is our first opportunity to formally thank and acknowledge the dedication and hard work of Richard Bunn our predecessor, particularly as he held the reigns so successfully navigating the ABTT through the pandemic. The co-chairs and trustees are proud that the Association continues to be a vibrant, active, growing and financially secure leader in our sector. It is testament to Richard's hard work and vision that he has handed over such a healthy Association.

We must also thank the ABTT team – Robin Townley (Chief Executive), Stuart Roberts (Financial Controller) and Elysia Moore our (Association and Events Manager). They have done an extraordinary job and have done it with humour, generosity and a huge amount of creativity. It has been a pleasure and joy to work with them all.

We also would like to take the time to formally thank the key members of our Executive team, Matthew Jones (Honorary Secretary) and Loretta Tomasi (Honorary Treasurer). Their wisdom and time is much appreciated in supporting us to make the best decisions for our Association going forward. A special mention should go to Nikki Scott our vice chair for her support and kind listening ear throughout the year. Her commitment and dedication has been vital and we are very lucky to have her working with us in our Co-Chair roles.

The core of the ABTT's work is undertaken by the experienced professional specialists who work through our committees giving their time for free, providing leadership to the industry in safety, standards, training and other activities. We are enormously grateful for the time and energy which these individuals dedicate to the ABTT.

- The Safety Committee was chaired by Michael Anderson, Principal Consultant at Anderson Bradshaw Limited.
- The Training and Education Committee was chaired by Sebastian Barnes, freelance Trainer and Assessor.
- The Industry Supports Group is chaired by Nikki Scott
- The Historical Research Committee was chaired by Roger Fox.
- The Theatre Planning Committee was headed up by Theatre Architect Tim Foster.
- The Stephen Joseph Committee, was headed up by Christine Stott & Tony Jackson.
- ABTT North Net is currently without a Chair. We welcome expressions of interest from anyone that might want to take on this role.
- ABTT Cymru, Nick Bache Technical Director of Aberystwyth Arts Centre took over as chair from Martin Hunt Technical Director of the Wales Millennium Centre;
- The School Theatre Support Group is chaired by Paul Durose.
- The Communications and Publications Committee has been taken on by Ben Stephen
- The Core Values Working Group is chaired by Mig Burgess-Walsh
- The Apprenticeship Network was chaired in 2022 by Jess Nicholls
- The Automation committee was chaired by Nick Page
- The Wigs Hair and Makeup committee (WHAM) was chaired by Anette Ollerearnshaw

You can read more about what each committee has been up to in their own individual reports.

This year we welcomed the Costume in Theatre Entertainment and Arts group (CITEA) who collaborated with the ABTT to form a committee. We also welcomed the newly formed Sustainability Committee which is chaired by Evie Redfern a young graduate who is steering the group to focus on the creation of 'green captains' across our education system. They are also looking to focus more on social sustainability. We look forward to seeing what that group can achieve in the future.

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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

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Rebecca Morland continued as paid Editor of Sightline. A prestigious journal of record for technical aspects of the theatre industry. Many thanks to her for her dedication in delivering such insightful and interesting content to us all throughout the year.

We must also thank Geoffrey Joyce on behalf of the Association for his continued work as a paid consultant delivering and developing ABTT Training.

This year also saw two additional members co-opted to join our council. We welcomed Gav Pell from Pirate Crew, and Stuart Graham from Ambassador Theatre Group. Both esteemed industry colleagues whose thoughts and links are welcomed at our meetings. Many thanks to them for committing their time and support to the ABTT.

Our first duty as Co-Chairs sadly was to cancel the 2021 ABTT Christmas Party. Due to the ongoing effects of the omicron virus, it was felt that holding a large face to face event for our sector wouldn't be the responsible thing to do. We were however delighted to be able to host our 2022 party, but more on that later.

2022 was another vibrant year for our ABTT training courses seeing demand rise and the delivery of courses across our range continue to attract interest. This year we have introduced the delivery of Mental Health First Aid training to our training catalogue and we can report a growing list of trained and certified Mental Health First Aiders from our approved Mental Health First Aid England course.

We were delighted to be able to host the ABTT's Theatre show this year back again at Alexandra Palace. This was the first edition which we have delivered in-house for some time and we are delighted with the result. Special thanks must go to Elysia who took on the role of Events Manager and led the team to mount the show. In order to facilitate this we thank Abigail McMillan for providing additional administrative services. Alistair Cope joined the team and assisted with facilitating our social media channels. Alistair is continuing to do this post show and we hope you agree that he is doing great work to inject energy and enthusiasm across all our social media outlets. Despite the train strikes and our very own CEO Robin Townley getting Covid, the Theatre Show was a huge success. We should also celebrate our fantastic ABTT council members and trustees who all stepped up to support and help when Robin was unable to attend. It was a real celebration of the great network of people we have in this wonderful Association.

The Theatre show had a vibrant show floor of exhibitors, the relaxed nature of the AAPTLE (Alliance of Associations & Professionals in Theatre & Live Events) lounge where lots of networking took place, and our ever-popular education alley was a tribute to the training and education establishments and the next generation. We are going to develop the focus on education and entry into the industry further for our 2023 show.

There was a lot of excitement around our product and people awards, and we had a jam-packed schedule of seminars dealing with all the hot industry topics. We are very pleased to say that for the first time these seminars have been recorded and are on the ABTT website for anyone with membership to watch at their convenience.

This year we also released our first Guidance Notes on mental health and wellbeing. The W1 Guidance Note focused on support for freelancers in the work place, and the W2 Guidance Note compiled information on how to start working on work related stress risk assessments guided by support and advice from the Health and Safety Executive. This new guidance has been informed by the two large industry surveys the ABTT commissioned on mental health and well-being.

We must thank Tim Foster and especially Margaret Shewring in addition to all the section editors and contributors who have continued throughout the year to work incredibly hard on composing and compiling a new edition of Theatre Buildings: a design guide. This is the ABTT's seminal publication on the appropriate design of places of entertainment. The current edition was published in 2010 and the new addition will capture the development of best practice since that date.

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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

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At the end of this year we were delighted to be able to host our 2022 ABTT Christmas Party at the Gillian Lynne Theatre. Many thanks to ETC and LW Theatres for supporting this event. We had record numbers which was a testament to the fact we had not been able to join together in this way since 2019. It was a lovely afternoon filled with festive food and great conversation. At this event we announced two new Honorary Members, congratulations to Howard Potts and Matthew Freeman on their appointments. A special shout out for Matthew being our youngest Honorary Member, a testament to his great work and to the valuable and vital contributions that the next generation can bring. We also presented the winner of the Stephen Joseph Award to the Belfast Ensemble with special commendations going to The Albany Community Arts Centre and Ink.

At the end of 2022, the outlook for 2023 was very busy. As well as the Theatre Show we looked forward to the first "MAKE A DIFFERENCE" conference (April 2023). This is the first edition of an annual conference addressing the backstage recruitment and retention crisis. The International Theatre, Engineering and Architecture Conference (ITEAC) returns after a five year gap. The new improved ITEAC is a hybrid event, with a live conference in London at the Institution of Engineering and Technology over two days and also connecting digitally with live events in Australia, Bogotá, Tokyo, São Paulo and Hong Kong.

The ABTT along with Theatres Trust, SOLT/UK Theatre and the three National Companies – National Theatre, National Theatre of Scotland and National Theatre Wales now work together as the committee looking after the Theatre Green Book, and will be appointing a part-time Theatre Green Book Administrator.

There has been a lot of change at the ABTT offices, we have moved out and are now a work-from-home organisation. This has helped considerably with our finances after the depredations of Covid and it also has significantly reduced our carbon footprint as we are not running an office and the team are not commuting into London.

We have really enjoyed our first year in office as Co-Chairs. The companionship of Co-Chairing has really helped us navigate a very busy and fruitful year for the Association. As always it's an honour and privilege to have this role and be at the helm of an Association full of such talented and dedicated industry professionals.

### **Our Purpose**

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

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

In guiding our activities for 2022 the Trustees continued to observe the Charity Commission's requirements for public benefit. The Association primarily relies on membership subscription for income which is supplemented both by the income generated from the annual ABTT Theatre Show and subscriptions from members of the ABTT Industry Supporters' Group. The trading activities of the group are carried out by the trading companies and any profits are distributed as a dividend to the charity as required by the Memorandums of Association of the profit-making trading entities.

### **Our Objectives**

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

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website: [www.abtt.org.uk](http://www.abtt.org.uk)

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

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

**Our Core Values**

Appropriate to the current state of the theatre sector the ABTT has adopted five core values. These values are in addition to the objects as stated in the Memorandum of Association. These values underpin all the activities of the Association and act as a 'toolkit' to guide us in the way we meet our objects. The ABTT demonstrates as many of the values as appropriate in all with which it engages. The values are:

**• Promoting equality, diversity and inclusion**

The ABTT believes that those who are interested or working in the design of places of entertainment or in their operation or in the production of performance should be as diverse in all respects and attributes as the members of the society in which we all live. The Association will be welcoming and respectful to all who seek to connect with it. In addition, it recognises that it must work to overcome barriers of any nature that prevent or inhibit anyone from seeking connection, support, guidance or participation with the ABTT. This value mandates the ABTT to find ways of actively promoting equality, diversity and inclusion and removing barriers for those who are underrepresented in our current membership, Association leadership and sector.

**• Enabling excellence**

The ABTT recognises that the development of excellence in attitudes, behaviours, skills and knowledge is essential to sustain the areas it supports. In all that it undertakes it will seek to enable participation and the achievement of excellence, identifying barriers to entry and progression and seeking to find solutions by which they may be removed.

**• Acknowledging achievement**

The ABTT will work to communicate and celebrate the contribution that the sector it represents makes to the success of the theatre and live performance industries and it will acknowledge excellence in the performance of all the associated crafts and disciplines.

**• Representing all**

The ABTT is for all who are interested or working in the design of places of entertainment or in their operation or in the production of performance. It will seek to offer support and be relevant to all the regions and nations of the United Kingdom, those whose participation is waged and unwaged, the small and the large, those with buildings and those without; everyone no matter where or how they pursue their interest.

**• Combating climate emergency**

The ABTT is committed to taking positive action in response to climate breakdown and biodiversity collapse. It has pledged to support all those operating in live performance production, technology and building design to

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strengthen working practices and redesign business activities, operational processes, use of resources, organisational policy and overall governance in order to create and present live performance in a way that has a more positive impact on the world around us. The ABTT also pledges to adopt positive measures in its own activities.

**Structure, Governance and Management**

**Governing Document**

The Association of British Theatre Technicians is a non-profit distributing company limited by guarantee of its Members each of whom agree to contribute £1 in the event of the charitable company winding up. The Association is governed by its Memorandum and Articles of Association dated 30 October 1975 (as amended by Special Resolutions dated 31 July 1987, 5 April 2000, 24 April 2002, 13 December 2002, 22 September 2005 and 12 October 2016). It obtained dispensation from the Secretary of State for Trade to omit the word "Limited" from its registered name. The Association is registered as a charity with the Charity Commission.

**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: The principle office since 1st January 2022 has been 22 Charing Cross Road, London WC2H 0QL.

Telephone: 020 7242 9200

E-mail: [office@abtt.org.uk](mailto:office@abtt.org.uk)

Registered Office: 2 London Wall Place, 6th Floor, London, England, EC2Y 5AU

Independent Examiners: MHA, 2 London Wall Place, 6th Floor, London, England, EC2Y 5AU

Bankers: Royal Bank of Scotland, 40 Islington High Street, London N1 8XB

**Council of Management**

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

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

Any Member or Associate of the Association co-opted by the Trustee-Directors to fill a casual vacancy amongst the elected Trustee-Directors or by way of addition to the Council, the maximum number of persons to be at the discretion of the Council. When considering co-opting Trustee-Directors, the Board has regard to the requirement for any specialist skills needed.

Only elected Trustee-Directors have a vote.

The Council met six times in 2022.

**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.



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**TRUSTEES' REPORT (CONTINUED)**  
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Accordingly, the Electoral College was sent an invitation to nominate Trustee-Directors prior to the AGM advising them of the retiring Trustee-Directors.

Six trustee positions became vacant this year through the retirement by rotation of the following members of Council who will have completed their current three-year term of office: **Mig Burgess Walsh, Andy Franks, Peter Maccoy, Caroline Rouse, Nikki Scott and Emma Wilson.**

**Peter Maccoy, Caroline Rouse and Nikki Scott** had served two consecutive terms and were not eligible to stand again this year. **Mig Burgess Walsh, Andy Franks and Emma Wilson** had served one three-year term and were eligible for nomination.

The results of the elections to Council were announced stating that **David Evans, Mig Burgess-Walsh, Andy Franks, Anette Ollerearnshaw, Matthew Smethurst-Evans and Emma Wilson** were appointed. 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.

**Trustee-Directors serving at the end of 2022 were as follows:**

Louise Birchall (re-appointed 2021)  
Oliver Brown (appointed 2021)  
Mig Burgess (re-appointed 2022)  
Alexander Cann (appointed 2020)  
David Evans (appointed 2022)  
Andy Franks (re-appointed 2022)  
Anette Ollerearnshaw (appointed 2022)  
Matthew Smethurst Evans (appointed 2022)  
Ben Stephen (appointed 2021)  
Emma Wilson (re-appointed 2022)  
Anton Woodward (appointed 2020)

**Officers**

The Trustee-Directors appoint biennially a Chairperson, a Vice-Chairperson, an Honorary Treasurer and an Honorary Secretary. At their meeting of 2nd November 2022, Mig Burgess-Walsh and David Evans continued as Co-Chairs. Nikki Scott continued as Vice-Chair, Matthew Jones as Honorary Secretary and Loretta Tomasi as Honorary Treasurer, Jane Thornton continued as Honorary Archivist

The Officers serving at the end of 2022 were as follows:

Mig Burgess Walsh: Co-chair  
David Evans: Co-chair  
Nikki Scott: Vice-chair  
Matthew Jones: Honorary Secretary  
Loretta Tomasi: Honorary Treasurer  
Jane Thornton MBE: Honorary Archivist

**Co-opted Council Members**

Stuart Graham: Co-opted member  
Paul Moore: Co-opted member

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Gav Pell: Co-opted member  
Jack Davies: Young Associate representative  
Jess Nicholls: Young Associate representative  
Josh Burnside: Young Associate representative

**Staff**

There were no changes in the permanently employed staff responsible for day-to-day administration of the association. The permanently employed staff at the end of 2022 were as follows:

Robin Townley: Chief Executive Officer  
Elysia Moore: Association and Events Manager  
Stuart Roberts: Financial Controller

**Consultants**

The association paid for the following consultants during 2022 to help deliver the Association's activities:

Alistair Cope: Social Media Consultant  
Geoffrey Joyce: Training Consultant  
Rebecca Morland: Editor of *Sightline*

**Committees**

The Trustee-Directors appoint from time-to-time various committees, working parties and ad-hoc panels to deal with specific matters. This year two new Committee was created: ABTT Sustainability Committee and the ABTT Costume Committee. 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 contributed by them to assist the Association in fulfilling its aims.

**Related Parties**

*Theatrical Trading Ltd and Theatrical Events Ltd*

The Association has two wholly owned commercial subsidiaries. Theatrical Trading Ltd produces the annual ABTT Theatre Show and produces the majority of the Association's publications and training. Theatrical Events Ltd stages conferences such as the International Theatre Engineering & Architecture Conference and has published related books. The profits of both companies are distributed as a dividend to the charity as required by the Memorandum of Association of these profit-making trading entities.

**Strategic Partnerships**

*The Theatre Safety Committee*

The ABTT is one of twelve members of the national Theatre Safety Committee. The other members are: Society of London Theatre; UK Theatre; Independent Theatre Council; Institute of Entertainment and Arts Management; Little Theatre Guild; Society of Independent Theatres; Equity; Musicians Union; Stage Management Association, BECTU and Theatres Trust. The Theatre Safety Committee supports the ABTT in the production of a Code of Practice for the Theatre Industry.

*Stage Management Association (SMA)*

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

*International Organisation of Scenographers, Theatre Architects and Technicians*

The Association is a member of the International Organisation of Scenographers, Theatre Architects and Technicians (Organisation Internationale des Scénographes, Techniciens et Architectes de Théâtre) (OISTAT). OISTAT is a co-operative, non-governmental organisation which operates under the auspices of UNESCO.

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OISTAT's principal purpose is to foster opportunities for co-operation between and among theatre organisations. The ABTT is one of the OISTAT Centres in the UK and as such plays an active role in each Commission. [www.oistat.org/](http://www.oistat.org/)

*Theatres Trust*

Theatres Trust is the national advisory public body for theatres. It believes that current and future generations should have access to good quality theatre buildings where they can be inspired by, and enjoy, live performance. It champions the future of live performance by protecting and supporting excellent theatre buildings which meet the needs of their communities. It does this by providing advice on the design, planning, development and sustainability of theatres, campaigning on behalf of theatres old and new and offering financial assistance through grants. The ABTT provides expert technical assistance to the Theatres Trust. [www.theatrestrust.org.uk](http://www.theatrestrust.org.uk)

*Association of Performing Arts Collections(APAC) & SIBMAS*

The Association is a member of the Association of Performing Arts Collections and SIBMAS the International Association of Libraries, Museums, Archives and Documentation Centres of the Performing Arts. APAC is a key forum for the placement of performing arts archives and collections for which the ABTT's and particularly the Historical Research Committee's help is sort in connection with their disposal.

*Alliance of Associations and Professionals in Theatre & Live Events (AAPTLE)*

AAPTLE includes representatives who work in all aspects of the theatrical and events community including more than two hundred thousand creative and production practitioners. It seeks to work towards making our industry a safe, inclusive and sustainable place to work, now and in the future.

**Membership of the Association**

There are various ways of joining the Association. These are as a Member, an Associate or an Affiliated Organisation. Membership of the Association at 31 December 2022 was as follows:

	2022	2021	2020	2019	2018	2017
Fellows	26	26	22	22	22	19
Honorary Members	14	13	14	14	15	15
Members	324	329	346	370	316	303
Associates	1217	1110	1258	1168	1255	1291
Affiliated Organisations	241	209	199	226	217	199
<b>TOTALS</b>	<b>1822</b>	<b>1687</b>	<b>1839</b>	<b>1800</b>	<b>1825</b>	<b>1827</b>

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**Members**

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 working life's commitment to the art of technical theatre can continue as retired Members. The admission of applicants is determined by the Trustee-Directors.

The Trustee-Directors may appoint as Fellows of the Association any persons who, in the opinion of the Trustee-Directors, have rendered signal service to the technical aspects of the art of the theatre. The Trustee-Directors may also appoint as Honorary Members of the Association any persons who, in opinion of the Trustee-Directors, have rendered signal service to the Association. Fellows and Honorary Members are entitled to the privileges and rights of Members.

Members together with Fellows and Honorary Members have the right to vote and are collectively referred to in this Report as the Electoral College.

During 2022 the Association decided not to appoint any fellows due to the ongoing recovery from the pandemic.

The Association appointed two Honorary Members in 2022: Matthew Freeman and Howard Potts.

**Associates**

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 Young, Early Career and retired Associates who are keen to both enter the industry and maintain their links once their working life is over.

**Affiliated organisations**

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).

**Activity, Achievements and Performance**

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

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 2022 the ABTT contributed to the charitable public benefit requirement by continuing updated advice on the operation, refurbishment, and compliance with safety regulations by theatres within the United Kingdom.

The ABTT produces with the support of the national Theatre Safety Committee a Code of Practice for the Theatre Industry in the UK. The members of the Theatre Safety Committee in addition to the ABTT are: Society of London Theatre; UK Theatre; Independent Theatre Council; Institute of Entertainment and Arts Management; Little Theatres Guild; Society of Independent Theatres; Equity; Musicians' Union; Stage Management Association, BECTU and Theatres Trust. The Code or Practice includes ABTT Blue Book Codes of Practice, Guidance Notes, FAQs and the regular Safety Matters and Technical Standards columns which appear in

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*Sightline* the ABTT's Journal of Theatre Technology and Design.

The primary reference for the Code of Practice for the Theatre Industry is Technical Standards for Places of Entertainment for which the ABTT provides the secretariat and administers the editorial Standing Committee and to which it contributes substantially. It also contributes to other publications such as *R U Safe?* and *Non-Conventional Theatre Spaces*.

In 2022 the ABTT continued to work with Theatres Trust and Buro Happold as the lead partners in the production of the Theatre Green Book, edited by Paddy Dillon. The Theatre Green Book provides industry-wide guidance on improving the sector's sustainability. It has brought together theatre-makers and sustainability experts to create a common standard for making theatre sustainably. On 31st January 2022 the Theatre Green Book received The Stage Innovation Award.

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 also provides in-service training for theatre employees based around National Occupational Standards compiled by our Sector Skills Council (Creative and Cultural Skills) and accredited by the Royal Conservatoire of Scotland (RCS). This is carried out peripatetically at centres around the country. Our remote learning CAD course has also continued to receive a growing number of registrations.

The sub-sections below highlight the work of the various committees and record the importance of the ABTT's work going on within the committees. This 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 in helping the theatre industry as a whole to remain safe and innovative. The prime purpose of the ABTT is to provide a means for the 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.

### **Marketing and Promotion**

The Association aspires to present itself in a modern and positive light. In 2022, we continued in our campaign to encourage as many theatre makers across the United Kingdom to participate in 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 continued to use the Association website, launched in 2019, to provide access to ABTT resources, seminars and its community, and promoted the Association and its work via various social media platforms. All these services provided vital links, particularly during the restrictions created as a consequence of the Covid pandemic.

### **ABTT Theatre Show**

The annual Theatre Show is designed 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 marketplace. The Association uses the event to showcase itself to members and to enunciate that for which the organisation stands. The Theatre Show encapsulates that which the ABTT is all about, new, tried and trusted equipment, a programme of seminars to educate and a programme of meetings and gatherings for those who work in the theatre industry and the general public alike. The Theatre Show, being open to everyone, is of great benefit not only to professional theatre, but also to amateur and school theatres.

Despite the ongoing challenges, including rail strikes, supply chain issues and the lingering impacts of Covid, we received higher than average registrations for the event and over 50% of preregistered visitors were able to physically attend the show over the two days.

There were 118 exhibitors, an increase of 12% over 2019 and following the show there were enquiries from additional exhibitors and several exhibitors requested larger stands for 2023..

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A series of images and videos were commissioned to help capture the event and allow us to create new promotional material to support the 2023 event. This includes recordings of exhibitors giving the reasons they love the Theatre Show - along with shots of attendees engaging with stands and demonstrations.

New banners and signs were created for the event to solidify the brand of the show. These do not include a date so that they can be reused in future years and means the images and videos captured will not date as quickly.

**Seminars**

The seminars from this year's 2022 ABTT Theatre Show were recorded and released to everyone who registered for the show onto the ABTT Website. These will sit behind the paywall, for the ABTT Membership to access. Non-members will be given the opportunity to join, getting 18 months for the price of 12.

**International Theatre Engineering and Architecture Conference**

The International Theatre Engineering and Architecture Conference (ITEAC) is a major event bringing together those involved in the planning, design, construction, specification and operation of places of entertainment. The ABTT organises the event which is held every 4 years (but with an additional year between the 2018 event and the next edition to be held in 2023, due to the impact of the Covid pandemic).

**ABTT THEATRE AWARDS 2022**

The ABTT Awards are one of the Association's flagship events by which we can acknowledge those people making a difference to our Industry. It was fantastic to be able to host these Awards in person once more at the ABTT Theatre Show at Alexandra Palace on the 22nd June and celebrate the amazing people in our industry..

At that Awards ceremony, the ABTT was exceptionally pleased to present Sarah Hemsley-Cole with the Award for ABTT Technician of the Year 2022 and Jamie Vella with the ABTT Emerging Excellence Award 2022.

**ABTT COMMITTEE REPORTS**

**ABTT SAFETY COMMITTEE**

Chairman            Michael Anderson  
Vice Chairman    Mark White

The ABTT Safety Committee met 11 times in 2022.

Meetings were initially identified as online (Zoom) with a plan for some hybrid meetings during the year that allow attendance in person and via Zoom courtesy of the hosting locations wireless. We managed to meet at the Royal Central School of Speech and Drama, at the Albany Theatre and at Birmingham Rep. Our thanks to Phil Rowe, Ben Stephen and Suzy Somerville for allowing and making these arrangements.

The Safety Committee membership list has increased from 116 to 121 persons, meetings online continue to host between 11 and 38 persons.

'eMembers' - those who read and actively comment on minutes have risen increasing participation in the work of the Committee which is great as we recognise not everyone can commit to attending the regular on-line meeting on the last Thursday of the month.

'Listeners' – continue as a new category where we find 1 or more members actively listening to the meeting whilst on mute and not on video and continuing with their busy day which suggests we could consider 'podcasting' in the future or otherwise recording meetings for others to hear later or at their convenience? (Do let us know?).

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Safety Committee Members remain involved in several BSI Standards Committees. Committee members also maintain representation within the SAGE, PLASA/NRAG, TSC, PSG and JACE industry groups. We continue to support and share the efforts of ESTA in the US. Karl Rulings team providing updated manufacturing standards information on a regular basis.

The ABTT Safety Committee maintains its focus as a contributor to *Technical Standards for Places of Entertainment* and continues to have many active members in common with its Standing Committee.

The Spink Report – every month the Highly Esteemed Dave Spink Esq. continues to send a digest list of relevant British Standards, CEN and ISO standards for our attention and occasionally finds a gem that provides a welcome grin in the midst of some dour subject matter.

Correspondence and Advice continues to be provided by Safety Committee members as required and we have dealt with a wealth of both odd and mundane enquiries to their (hopeful) satisfaction.

Many of the core project activities listed at the beginning of the year continue to be listed at the end as we struggle to find people and places to meet including scheduling of convenient online meetings and we continue to persevere and hope to conclude several of these projects in 2023.

We have shared a wealth of information on Ventilation, Lifts, Load-testing, LOLER/PUWER and discussed the stress and anxiety of those left-behind due to the ongoing skills/crew/technician shortages. We continue to progress information on naked flame, restrictive spaces and on the impact of CDM on Theatrical Contractors and how to best comply.

Lastly, I extend my continuing thanks to those persons that attend and that support our goals.  
Michael Anderson

**ABTT COMMUNICATIONS AND PUBLICATIONS COMMITTEE**

Chairman and Editor: Ben Stephen & Robin Townley

The committee meets on an ad-hoc basis to prepare Guidance Notes and the like for inclusion in the ABTT Code of Practice. It is closely allied to and draws upon the expertise of the many members of the ABTT Safety Committee as well as the Standing Committee for the ABTT flagship publication *Technical Standards for Places of Entertainment*.

2022 saw the resignation of Mark White as Chair of the Communications and Publications Committee after many years of signal service.

The focus for publications for the calendar year were:

- GN W1 Mental Health and Well-Being: Supporting Freelancers in the workplace.
- GN W2 Mental Health and Well-Being: Work Related Stress Risk Assessments and developing well-being policies.

Work in progress continued to include Flame Effects on Stage, Exit Signs in Places of Entertainment, updates of Weapons in Stage Productions, Working in Confined Spaces plus Theatrical Flying and Wire Ropes.

A new release of the updated *Technical Standards for Places of Entertainment* was also published.

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**ABTT TRAINING AND EDUCATION COMMITTEE**

Chairman    Sebastian Barnes

**Committee:**

This committee has met five times during the year, remotely by Zoom which has improved attendance. We invite 28 members, coming from a range of theatre organisations including employers, education, training providers and the freelance sector. The usual attendance is between 6 and 12 per meeting.

We met through this year to:

- Discuss and influence current training and education developments in Technical Theatre sector, including safety, qualifications, operating and legal standards.
- Guide the development and delivery of our courses
- Advise Council on the training budget
- Help set and maintain our training standards
- Increase awareness of learning routes in our sector

**Courses:**

We have continued to research potential venues and additional tutors, to respond to the increasing demand for our courses, particularly from apprentice training providers.

We have continued to plan innovative ways to safely deliver our courses, including capping maximum numbers per course and rescheduling start times to account for travelling issues. Geoff Joyce has been key to delivering our courses with Risk Assessments and systems.

We have successfully delivered our courses at a variety of locations including London, Birmingham, Woolwich, Crawley, Cardiff, Manchester, Durham, Pool, Coventry, Wycombe. This has included 15 Bronze courses, Silver in Stage, Electrics and Sound, and Gold to a total of 138 candidates.

We're pleased that a significant number of Bronze courses were delivered to apprentices, on the Creative Venue Technician standard. We have tailored our delivery to suit apprentices, without changing the standard or content.

**Safety Competence Standard:**

We are considering helping the adoption of the ETTE (Expertise Centre Technical Theatre) basic safety training standard and assessment system, developed and used by theatre sectors in several European countries. It is based on 10 ESCO practical competencies for theatre workers. We believe there are very good links with our Bronze course. This could be very valuable to our sector, drawing together several training standards into one basic safety competence, without replacing any current initiatives.

**Future Developments:**

We're actively looking for additional tutors for our courses. We see the current employment situation is increasing demand for our courses, particularly the Bronze. We have several new tutors helping us respond to this increase. We are preparing for a regular review of our accreditation, with the RCS, by reviewing the content and delivery of all our courses.



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**ABTT SUSTAINABILITY COMMITTEE**

Chairman     Kathrine Downton & Evie Redfern

**Committee:**

The ABTT Sustainability Committee was founded in 2022, with its first meeting held via Zoom in November of 2022. The committee was founded to advance sustainable practices in the industry, both social and environmental.

The committee currently has 10 members and is looking to expand its membership with particular focus on recruiting more members from regional theatres as well as more representatives of early career professionals.

The committee is looking at forming shared resource centres to facilitate the reuse and repurposing of sets with Footprint Scenery leading the way with this. We have also discussed how to approach environmentally conscious working practices such as including sustainability in contracts alongside budget and time parameters and health and safety.

Retention and recruitment have been common conversation topics especially since the pandemic. The committee has shared various recruitment approaches, such as offering the option of submitting a video or creative application instead of written applications. Retention is still a focus of the committee, especially leading up to the ABTT Make A Difference Conference.

Looking to the new year, the committee aims to continue to work with the Green Captains, to keep developing a culture that allows for the creative reuse of materials and collaborative working practices.

**OISTAT ARCHITECTURE COMMISSION**

Vice Chair: Tim Foster

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

OISTAT has been very busy this year organising their event which ran in August and they are very keen to be involved with the 2023 ITEAC Event.

This year there have been some interesting discussions in regard to Russia and Ukraine and World Stage Design and a decision was made not to exclude anyone as it was a presentation opportunity for individuals not countries.

Tim Foster attended the World Stage Design, Calgary in August. Kate Burnett, Peter Maccoby and Tim Foster were the ABTT representatives but it was generally not very well attended. Normally around 1000 students from the United States would have been expected but restrictions entering the country meant numbers were low. The Theatre Architects Competition exhibit which Tim Foster organised provide a good networking opportunity. The next WSD is in three years' time in Sharjah, UAE.

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**THEATRE PLANNING COMMITTEE**

Chairman: Tim Foster

The Theatre Planning Committee continues its work on the revised edition of *Theatre Buildings: a design guide*

*Theatre Buildings: A Design Guide* was published by the ABTT in 2010, as a successor to Theatre Planning edited by Roderick Ham, which first appeared in 1972 and was revised and updated in 1985. There was therefore 25 years between publications and much had changed during that period. The book was divided into nine sections which covered general planning principles and the key areas of a theatre building, from the auditorium to the foyers to backstage, as well as technical sections dealing with stage engineering, lighting and sound. It also included 28 reference projects, providing scale drawings, photographs and vital statistics for a range of theatre buildings, ranging from large scale new projects to smaller scale conversions and restorations of existing buildings. Each section of the book was assigned an editor, who in turn commissioned other experts to contribute specialist sections and the book as a whole was edited by Judith Strong.

Changes in theatrical presentation, building management, sustainability thinking and the technology which serves them has developed at an increasingly rapid rate and the book now needs to be updated to keep up with these developments. The ABTT is recognised as the leader in this field through its custodianship of the Technical Standards, which are constantly updated, whereas the design guidance provided by Theatre Buildings has remained static. Work continues on revising the book, which seeks to keep what is still relevant, replace what is out-dated or inadequate and introduce new content on issues which were not covered previously.

The complete text and illustrations were submitted to Routledge, the publisher, in mid-2022 and there is an anticipated publication date during 2023.

**ABTT HISTORICAL RESEARCH COMMITTEE**

Chairman Roger Fox

The Committee has not met during the year, due to the lasting effects of Covid and members' reluctance to travel.

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

The Committee continues to monitor theatre buildings which may be under threat or contain significant technical installations. The Chairman and other members have continued to respond to third party queries.

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

The Committee intends to resume face-to-face meetings in 2023

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**ABTT NORTHNET COMMITTEE**

Chair Jean Shevelan

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

The number of active members within the committee continues to shrink and ABTT NorthNet seeks to attract a new generation of members to its numbers. It is encouraging that new interest has been shown keen to help with NorthNet. A target of the committee is to build on this renewed interest and rejuvenate NorthNet in 2023.

The Chairman of NorthNet normally attends council meetings and reports on the activities of this committee to the council of the ABTT, however, the chairman has not been able to attend council meetings which were on "Zoom" in 2022 due to a number of difficulties.

**Meetings**

The committee doesn't meet on a strictly regular basis but when members and venues to host meetings are available. Venue hosts and colleagues are encouraged to participate in committee meetings.

For various reasons including illness, no formal meetings of the committee were possible in 2022, but members have kept in contact mostly by telephone. It is proposed to arrange some future meetings using "Zoom".

Similarly, no presentation of the "Phil Windsor Spanner Award" was made in 2022 (a decision was taken some while ago to present it on an ad hoc basis so as not to devalue it by making routine presentations). 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" in the title refers to an occasion when he was in hospital in his latter days and asked his wife to bring him a spanner so he could tighten a loose reading lamp over his bed.

The NorthNet committee welcomes interest from any members in the North in order to continue the running of this longstanding committee.

**ABTT CYMRU COMMITTEE**

Chairman Nick Bache

Nick Bache set out to arrange bi-monthly on-line meetings with a couple of 'in person' meetings and 'socials' through the course of the year.

He wanted to provide an opportunity for discussion about how ABTT Cymru could serve its membership and develop a vision for moving forward. He proposed that meetings should be a good forum to discuss work and craft with other practitioners, sharing new developments and projects as well as celebrating what had been done.

There was another cohort of apprentices managed by the Wales Millennium Centre and placed at venues throughout Wales during the year.

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**ABTT SCHOOL THEATRE SUPPORT GROUP**

Chair Jennifer Chislett  
ABTT Council Liaison Alex Cann

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

In 2022 Jennifer Chislett became the new Chair of the STSG when Paul Durose stepped down.

The STSG Conference was held on May 28th which was packed with seminars and networking. Attendance was a little lower than previous years but not considerably so. The seminars again provided an opportunity for the discussion of a wide range of topics and allowed the attendees to continue to increase their knowledge base.

**THE STEPHEN JOSEPH ASSOCIATION COMMITTEE**

Chairpersons Christine Stott & Tony Jackson

The SJC was formed to celebrate the life work of Stephen Joseph as director and teacher, and as the pioneer of theatre-in-the-round in the UK. Henry Bell took over as Chair at the beginning of the year, but unfortunately had to resign, due to pressure of work. It was decided to have a rotating chair, with Tony Jackson and Bob Millington willing to fulfil this function in meetings. Tony Jackson subsequently took the chair in February and has continued in this role throughout the year. Bob Millington has been very active in other roles.

- Several members of the committee were able to attend the **ABTT Theatre Show** in June, with the intention of presenting the 2021 Stephen Joseph Award. Unfortunately, at the last minute the recipient, Persis Jade Maravala, was not able to attend.
- The second **Stephen Joseph Award** was launched in July, inviting applications from theatres and individual practitioners developing new and innovative theatre practice. The winners were The Belfast Ensemble, with special commendations to The Albany Community Arts Centre, London, and Ink, an East Anglia based theatre company. They were presented with the award and certificates at the ABTT Christmas Party, at the beginning of December. We were also able, finally to present the 2021 Stephen Joseph award to representatives of Persis Jade Maravala at this event.
- Throughout this year Alistair Livingstone, in collaboration with the Playground and Cockpit theatres, has been seeking funding to launch the **New Theatre Makers Project**. So far £3000 has been raised and fundraising is ongoing.
- In May, Bob Millington organised and hosted an online seminar called: **Actors, Architects and Theatre Futures**, with speakers including an actor, Chris Martin and John Sambrook, an architect responsible for designing several theatres, including the New Vic theatre in Stoke. Other speakers were Laura Whitehurst, Head of Creative Development at Contact Theatre Manchester, and Dave Wybrow, director of the Cockpit Theatre, London. All made valuable and interesting contributions.
- **Stephen Joseph Archives**. Throughout the year Bob Millington has worked to compile a document, listing the various archives relating to the work of Stephen Joseph and their locations. This was finalised in July and went live on the ABTT website. Links have subsequently been posted on relevant theatre and academic websites.

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**CORE VALUES WORKING GROUP**

Chairwoman Mig Burges-Walsh

Mig Burgess-Walsh assumed the chair's position of this working group at the beginning of 2022.

The Core Values Working group meets 2/3 weeks after our formal ABTT council meetings. The aim of the group is to provide a less formal space to cultivate broader ideas around topics of discussion that have arisen from Council Meetings. Giving a place for more time and considered thoughts to cultivate and progress ideas. At present the members of this group are not formalised and all Council members are invited. Attendees vary depending on availability and if the topics raised are linked and of interest to people.

Across the year we met 4 times. Feb, April, May and November.

Our agenda aims to tackle no more than 4 topics of conversation to allow more time for each agenda item.

I would like to share 2 of the items we have discussed and can proudly say have been actioned with tangible conclusions.

- **UK Apprenticeship Network**

This innovative network was lacking leadership as the previous leaders had completed their apprenticeship. Our working group spent some time discussing how we could support and steer this group further. The group is now linked with a support from Sarah Waterman the Apprenticeship and Work Experience APRIL manager at the Royal Opera House. The new Chair is Jack Davies an active apprentice.

We also made plans for the 2022 ABTT Theatre show to include social and seminar events for the apprenticeship network. This was successfully added to the shows agenda and was a success.

- **Brand new £10 student membership deal**

This brand-new membership deal was created and devised from discussions at our May Core Values meeting.

This new initiative allows existing Affiliate members such as education establishments to purchase membership for their students at this discounted rate.

While the informal nature of the Core Values Working group has worked throughout this year and drawn some good outputs and conclusions in some areas, I feel that the structure and focus of this working group could do with some thought, consideration and more refining. Future meetings of this group have been paused while we review the ABTT's Operational Strategic Plan – with this in place I feel we can find a more formal focus and drive for this working group.

**ABTT APPRENTICESHIP NETWORK**

Chairman: Jack Davies

Founded in July 2020 by ABTT Young Associate Representative Tamykha Patterson, a past apprentice herself, the UK Theatre & Live Events Apprenticeship Network was developed to create a space where apprentices can connect with one another and speak with those who have been through the same experiences. Now known as the "ABTT Apprenticeship Network", 2021 also saw our newest Young Associate Representatives Jessica Nicholls and Joshua Burnside become involved with the Network, creating and introducing the ABTT Apprenticeship Network Discord Server which is an exclusive space for apprentices to connect.

Due to our personal work lives becoming busier, as we came to the end of our apprenticeship and onto early careers, we were unable to focus on the ABTT Apprenticeship Network. However, we were able to recruit Jack Davies to take over running the Network. He is a current apprentice at Birmingham Hippodrome.

Following on from this 2022 saw a slow in growth within the network while still providing a useful network for apprentices to communicate and network with each other. Jessica Nicholls was able to attend the ABTT show to

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represent the network and was a great opportunity to connect with the network members.

Despite this the LinkedIn network has seen slight growth. With recent posts achieving around 40%-60% impressions. We have plans to hopefully grow this number in 2023.

Some recent additions to the Network include a more polished appearance on the Discord with welcome page, updated moderation tools, and a new "Help Forum" creating a dedicated space for apprentices to ask questions and receive answers from the group.

**ABTT AUTOMATION COMMITTEE**

Chairman: Nick Page

ABTTAC continues to help define what is meant by the term "Automation", working towards a consistent understanding of this field of expertise.

We have been working with BECTU to assist in their efforts towards modernising employment contracts. This has included defining departmental roles, along with expected experience and qualifications for each role.

Drafting work has started on a document under the working title "AMORRA" (Automated Machinery Operators' Roles and Responsibilities Agreement), which is hoped will stand as an agreement between freelance operators and system suppliers as to where responsibilities start and end, particularly under the scope of CDM.

ABTTAC tries to maintain a presence within AAPTLE, though we have limited availability and cannot always attend meetings.

**ABTT WIGS, HAIR AND MAKE-UP COMMITTEE**

Chairperson Anette Ollerearnshaw

In 2022, the ABTT WHAM committee held two in-person seminars for the University of the Arts London College of Fashion's BA Hons Hair, Make-up & Prosthetics students; sharing insights on Sustainability in WHAM using the online toolbox from the Theatre Green Book and gave a sustainability in the theatrical production process overview.

Anette Ollerearnshaw also represented the ABTT WHAM committee at the NT Theatre Green Day, liaising with academic colleagues and students from the BA Theatre Design and linking important topics between the industry and higher education environments.

ABTT WHAM Chair Anette Ollerearnshaw also became the Theatre Green Book WHAM guidance and toolkit original author and designated industry custodian. This role includes a bi-annual review of the contribution, as it is intended as a live document that grows and flexes with the demands and drivers across the industry and enables the Committee to continue pushing to be viewed as a stand-alone specialism separate from the costume department. This is an aim of the WHAM Committee for 2023 and we hope that including a wider influence from other 'hard tech' colleagues can help to make this happen.

**PLANS FOR FUTURE PERIODS**

The CEO will lead on continuing and developing the Association's work with a focus on four goals of:

Supporting the sector  
Supporting the membership  
Financial and Organisational Security  
Vocational training

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**Supporting the sector**

The ABTT will continue to develop technical standards, codes of practice and guidance to support the Code of Practice for the Theatre Industry in the UK which it produces with the support of the national Theatre Safety Committee. The ABTT's work has become increasingly recognized in the UK as "soft law" defining the term "reasonably practicable" in the Health and Safety at Work etc. Act within the context of the operation of a place of entertainment or in the production and presentation of live performance. The Code of Practice is now the primary instrument by which the sector achieves self-regulation.

We will organise the Theatre Show and International Theatre Engineering and Architecture Conference as landmark National and Global events for social, business and professional networking and advancement of best practice, and to contribute to ABTT revenues to support other activities.

**Supporting the membership**

The ABTT wishes to be identified for the promotion of technical excellence in live performance, to acknowledge this and linking to its organisational value of 'acknowledging achievement' the ABTT will promote associate membership of the Association as an important progression for personal and professional development and admission as a full Member as aspirational recognition by industry peers of successful relevant experience and practice. In turn the authority and validation of the ABTT and its work is reliant upon a broad representation of the industry. Awards will be used and developed to recognise outstanding contributions to the industry.

Meetings will provide members with opportunities to physically visit venues and to engage in face-to-face discussion, and debate. All of this in a sociable fashion with those who share similar interest and passions. *Sightline* will continue to be positioned as the Journal of Record for Theatre Technology and Design. Social media channels will be used to provide a rich and valued content about the Association's activities and news, events and groups of interest to our members.

**Financial and Organisational Security**

To undertake its charitable aims the ABTT needs to be confident of its annual income and will look for opportunities for increasing that income to facilitate greater activity. In the short term, this is expected to be constrained by recovery of the wider industry following the COVID-19 pandemic. The ABTT is now a working-from-home organisation with no office accommodation. The transition from a physical office to a working-from-home structure was achieved without any significant disruption.

**Vocational Training**

The ABTT has developed a good reputation for providing appropriate, fit-for-purpose vocational training in backstage production skills. The ABTT will continue to provide specific vocational training, ensuring an efficient provision to support career development at entrance/early career, intermediate and supervisory levels.

**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 below:

- The surplus from the Theatre Show accounts represents 40% of annual income. Council made provision for collapse of the Theatre Show by establishing a Contingency Fund. This was called upon following cancellation of the 2020 show but there was a modest return from the joint event in 2021 and the 2022 show returned a surplus in excess of that achieved in 2019.

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- Subscriptions from the individual membership, Affiliate members and Industry Supporters account for 60% of annual income. It is considered less likely that subscription and contribution income could fail completely. However, there is uncertainty in the rate of recovery of income from all sources following the COVID-19 pandemic and longer-term structural effects, and the Council has agreed future budgets allowing for short term use of reserves. The Association seeks to build resilience by encouraging diverse membership across an increasing number of industry sectors and roles.
- The Association appointed a Chief Executive Officer to lead the organisation and split the governance from the management of its activities. The Trustees are keen to see the Association develop. Amongst other things the CEO takes responsibility for the financial planning of the Association.
- The Association continues to need the support of its voluntary Chairpersons 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 recovery of the organisation and more income over the next five-year cycle, the activities of the Association can be widened, and the time required of the Officers reduced.
- The activities of the Association depend upon relatively few members; however, there is a new generation of members who want to play a part in the running of the organisation. It is hoped that more national and regional committees can be formed to further the aims and ambitions of both the members and the theatre industry.
- It is recognised that the Association needs to constantly adapt itself to a fast-changing environment. Technological changes are frequent and sometimes industry-changing and the ABTT needs to ensure it is at the forefront of technical thinking. The committees that are the workhorse of the Association need to constantly attract new members.
- The greatest strength of the Association is its membership and their participation for a common purpose. The responsibilities of Trustee-Directors and the time necessary to fulfil the role can make it unattractive to many busy people. This problem occurs with many charities. In practice it is only people controlling their own timetables who are really able to contribute; this is particularly the case given working patterns in the theatre industry. The Council is seeking to increase the pool of potential Trustee-Directors by actively encouraging more Associates to become Members and increase the Electoral College.
- The Association seeks to further develop its trading activities to raise extra funds for its charitable work and better serve its communities.

**FINANCIAL REVIEW**

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

The Consolidated Financial Statements for the year ending 31 December 2022 together with the related Notes to the Financial Statements are annexed to this Report. The Trustee-Directors present Consolidated Financial Statements in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1st January 2019) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The Consolidated Statement of Financial Activities shows a surplus for the year of £37,142 (2021: surplus of £1,011 ). The budget for the year had an outcome of a loss of £21,150 so the final position was significantly better than expected. This was due to better performance in surplus on training of £20,000 more than had been



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**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

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budgeted and an increase in surplus of £41,000 on the ABTT Theatre Show.

The Charity's wholly owned trading subsidiary, Theatrical Trading Limited made a surplus for the financial year of £176,576 (2021: £69,438).

The charity's wholly owned trading subsidiary, Theatrical Events Limited made a loss for the financial year of -£29,614 (2021: loss of £4,306). There was no significant business in the company in the year.

The principal funding source of the Charity, other than the trading activities of the subsidiaries, is membership subscriptions. Membership and subscription Revenues rose slightly to £124,942 (2021: £114,402). Encouragingly revenues overall were greater than 2021, at £586,201 (2021: £277,798).

**Investment powers and policy**

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

**Reserves policy**

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

The unrestricted reserves at 31 December 2022 were £333,496 (2021: £296,354; 2020: £295,343; 2019: £315,929; 2018: £314,725; 2017: £274,963; 2016: £270,720). The Trustee-Directors view this level of reserves as sufficient to meet the Charity's immediate objectives and to provide some degree of financial flexibility into the medium term and in the current economic conditions.

The General Fund stands at £193,494 (2021: £156,355; 2020: £155,343; 2019: £175,929; 2018: £174,725; 2017: £144,963; 2016: £140,720;) (see Note 20). The Trustee-Directors established the General Fund at a level sufficient to ensure the financial viability necessary to provide the Association with working funds and for the generic development of the Association's activities. In broad terms, the fund represents 6 months' expenditure for the Charity monitored on an ongoing basis.

The level of the General Fund is subject to annual review by the Trustee-Directors to ensure that it remains appropriate.

Charities SORP (FRS 102) requires the Trustee-Directors to consider the risks to which the Association is subject and to take steps to mitigate those risks. Further information on how this risk assessment and monitoring has been conducted is set out in the Risk Management section above. As part of their overall review of risks, the Trustee-Directors considered that provision should be made for contingencies, particularly in view of the Association's reliance upon the financial surplus arising from the activities of Theatrical Trading Limited and Theatrical Events Limited, which cannot be assured to continue at the same level from year to year. The activity of Theatrical Events Limited was to run the International Theatre Engineering and Architecture Conference, which was last held in June 2018. The next edition of ITEAC will be held in 2023. The Theatre Show run by Theatrical Trading Limited is held every year. The Trustee-Directors have decided that the level of the Contingency Fund should remain at £95,000 (2021: £95,000) given the risks in the business and will continue to monitor this closely in future periods.

The Trustee-Directors have reviewed the level of each of the designated funds and have set the Publication Fund at £20,000 (2021: £20,000) and the Training Fund to £20,000 (2021: £20,000), to reflect expected expenditure on the planned activities of the Charity. Specifically the Publication fund will be used to revise the

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**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

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publication Theatre Buildings: a design guide which was last revised in 2010. The Training Fund will be used to support training particularly the increase in activities resulting from the Creative Venue Technician Apprenticeship.

The Technical Access Passport Fund is maintained at £5,000 (2021: £5,000) and this will be monitored on an ongoing basis.

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

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

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

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

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

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

In so far as the trustees are aware:

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

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**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
**(A Company Limited by Guarantee)**

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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

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**Independent Examiners**

At the 2021 Annual General Meeting, MHA MacIntyre Hudson were re-appointed as Independent Examiners to the Association for the ensuing year.

By order of the Trustee-Directors

A handwritten signature in black ink, appearing to read 'Alex', followed by a long, sweeping horizontal line that extends to the right.

**Alexander Cann**  
Trustee-Director

Date: 28/09/2023

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**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
**(A Company Limited by Guarantee)**

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**STATEMENT OF TRUSTEES' RESPONSIBILITIES**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

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

Company law requires the Trustees to prepare financial statements for each financial year. Under company law, the Trustees 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 Group and the Association and of their incoming resources and application of resources, including their income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

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

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

In so far as the trustees are aware:

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

**Independent Examiners**

At the 2021 Annual General Meeting, MHA MacIntyre Hudson were re-appointed as Independent Examiners to the Association for the ensuing year.

By order of the Trustee-Directors



**Alexander Cann**  
Trustee-Director  
Date: 28/09/2023

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**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
**(A Company Limited by Guarantee)**

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**INDEPENDENT EXAMINER'S REPORT**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

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**Independent Examiner's Report to the Trustees of The Association of British Theatre Technicians ('the Group')**

I report to the Association Trustees on my examination of the consolidated accounts of the Group comprising the The Association of British Theatre Technicians ('the parent Association') and its subsidiary undertakings for the year ended 31 December 2022.

**Responsibilities and Basis of Report**

As the Trustees of the parent Association (and its directors for the purposes of company law) you are responsible for the preparation of the consolidated accounts of the Group in accordance with the requirements of the Companies Act 2006 ('the 2006 Act') and you have chosen to prepare consolidated accounts for the Group. You are satisfied that the accounts of both parent Association and the Group are not required by either company or charity law to be audited and have chosen instead to have an independent examination.

Having satisfied myself that the consolidated accounts are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the Group's accounts carried out under section 152 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 152(5)(b) of the 2011 Act.

An independent examination does not involve gathering all the evidence that would be required in an audit and consequently does not cover all the matters that an auditor considers in giving their opinion on the accounts. The planning and conduct of an audit goes beyond the limited assurance that an independent examination can provide. Consequently I express no opinion as to whether the consolidated accounts present a 'true and fair' view and my report is limited to those specific matters set out in the independent examiner's statement.

**Independent Examiner's Statement**

Since the Trustees have opted to prepare consolidated accounts for the Group your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of ICAEW, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the parent Association and its subsidiaries as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

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**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
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**INDEPENDENT EXAMINER'S REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

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This report is made solely to the Association's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Association's Trustees those matters I am required to state to them in an Independent Examiner's Report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the parent Association and the Association's Trustees as a body, for my work or for this report.

Signed: *John Coverdale*      Dated: *28/9/2023*

**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
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**CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

	Note	Unrestricted funds 2022 £	Total funds 2022 £	Total funds 2021 £
<b>Income from:</b>				
Donations, royalties and grants	3	11,838	11,838	39,467
Charitable activities	4	124,942	124,942	114,402
Other trading activities	5	447,661	447,661	121,584
Investments	6	1,760	1,760	2,345
<b>Total income</b>		<b>586,201</b>	<b>586,201</b>	<b>277,798</b>
<b>Expenditure on:</b>				
Non charitable trading activities	7	300,470	300,470	56,468
Charitable activities	9	248,589	248,589	220,319
<b>Total expenditure</b>		<b>549,059</b>	<b>549,059</b>	<b>276,787</b>
<b>Net movement in funds</b>		<b>37,142</b>	<b>37,142</b>	<b>1,011</b>
<b>Reconciliation of funds:</b>				
Total funds brought forward		296,354	296,354	295,343
Net movement in funds		37,142	37,142	1,011
<b>Total funds carried forward</b>		<b>333,496</b>	<b>333,496</b>	<b>296,354</b>

The Consolidated Statement of Financial Activities includes all gains and losses recognised in the year.  
All income and expenditure derive from continuing activities.

The notes on pages 34 to 53 form part of these financial statements.

**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
**(A Company Limited by Guarantee)**  
**REGISTERED NUMBER: 1231725**

**CONSOLIDATED BALANCE SHEET**  
**AS AT 31 DECEMBER 2022**

	Note	2022 £	2021 £
<b>Fixed assets</b>			
Tangible assets	14	1,620	6,289
		<u>1,620</u>	<u>6,289</u>
<b>Current assets</b>			
Stocks	16	1,647	3,883
Debtors	17	144,971	72,185
Cash at bank and in hand		410,288	352,453
		<u>556,906</u>	<u>428,521</u>
Creditors: amounts falling due within one year	18	(201,032)	(114,456)
<b>Net current assets</b>		<u>355,874</u>	<u>314,065</u>
<b>Total assets less current liabilities</b>		<u>357,494</u>	<u>320,354</u>
Creditors: amounts falling due after more than one year	19	(24,000)	(24,000)
<b>Net assets excluding pension asset</b>		<u>333,494</u>	<u>296,354</u>
<b>Total net assets</b>		<u><u>333,494</u></u>	<u><u>296,354</u></u>
<b>Charity funds</b>			
Unrestricted funds	20	333,494	296,354
<b>Total funds</b>		<u><u>333,494</u></u>	<u><u>296,354</u></u>

The Association was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit for the year in question in accordance with section 476 of Companies Act 2006.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.



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**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
(A Company Limited by Guarantee)  
REGISTERED NUMBER: 1231725

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**CONSOLIDATED BALANCE SHEET (CONTINUED)**  
**AS AT 31 DECEMBER 2022**

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The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:



.....  
**Alexander Cann**  
Trustee  
Date: 28/09/2023

The notes on pages 34 to 53 form part of these financial statements.

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS  
(A Company Limited by Guarantee)  
REGISTERED NUMBER: 1231725

ASSOCIATION BALANCE SHEET  
AS AT 31 DECEMBER 2022

	Note	2022 £	2021 £
<b>Fixed assets</b>			
Tangible assets	14	1,620	6,289
Investments	15	22	22
		<u>1,642</u>	<u>6,311</u>
<b>Current assets</b>			
Debtors	17	232,895	111,857
Cash at bank and in hand		158,136	190,660
		<u>391,031</u>	<u>302,517</u>
Creditors: amounts falling due within one year	18	(70,514)	(53,423)
<b>Net current assets</b>		<u>320,517</u>	<u>249,094</u>
<b>Total net assets</b>		<u><u>322,159</u></u>	<u><u>255,405</u></u>
<b>Charity funds</b>			
Unrestricted funds	20	322,159	255,405
<b>Total funds</b>		<u><u>322,159</u></u>	<u><u>255,405</u></u>

The Association's net movement in funds for the year was £66,754 (2021 - £(64,120)).

The Association was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit for the year in question in accordance with section 476 of Companies Act 2006.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

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**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
(A Company Limited by Guarantee)  
REGISTERED NUMBER: 1231725

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**ASSOCIATION BALANCE SHEET (CONTINUED)**  
**AS AT 31 DECEMBER 2022**

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The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:



.....  
**Alexander Cann**  
Trustee

Date: 28/09/2023

The notes on pages 34 to 53 form part of these financial statements.

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**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
**(A Company Limited by Guarantee)**

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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

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**1. General information**

The Association of British Theatre Technicians is a charitable company limited by guarantee and is registered with the Charity Commission (Charity Registered Number: 282069) and the Registrar of Companies (Company Registration Number: 1231725) in England and Wales.

In the event of the Group being wound up, the liability in respect of the guarantee is limited to £1 per Member of the Group.

The address of the registered office is given in the Group information on page 1 of these financial information.

The nature of the Group's operations and principal activities are detailed within the Trustees Report.

**2. Accounting policies**

**2.1 Basis of preparation of financial statements**

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The The Association of British Theatre Technicians meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy. The financial statements have been presented in sterling, which is also the functional currency of the Group and are rounded to the nearest pound.

The Consolidated Statement of Financial Activities (SOFA) and Consolidated Balance Sheet consolidate the financial statements of the Association and its subsidiary undertaking. The results of the subsidiary are consolidated on a line by line basis.

The Statement of Financial Activities dealt with in the accounts of the Charity showed a surplus of £66,754 (2021 - £64,120 deficit)

The Association has taken advantage of the exemption allowed under section 408 of the Companies Act 2006 and has not presented its own Statement of Financial Activities in these financial statements.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

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**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
**(A Company Limited by Guarantee)**

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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

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**2. Accounting policies (continued)**

**2.2 Income**

All income is recognised once the Association has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

The recognition of income from legacies is dependent on establishing entitlement, the probability of receipt and the ability to estimate with sufficient accuracy the amount receivable. Evidence of entitlement to a legacy exists when the Association has sufficient evidence that a gift has been left to them (through knowledge of the existence of a valid will and the death of the benefactor) and the executor is satisfied that the property in question will not be required to satisfy claims in the estate. Receipt of a legacy must be recognised when it is probable that it will be received and the fair value of the amount receivable, which will generally be the expected cash amount to be distributed to the Association, can be reliably measured.

Grants are included in the Consolidated Statement of Financial Activities on a receivable basis. The balance of income received for specific purposes but not expended during the period is shown in the relevant funds on the Balance Sheet. Where income is received in advance of entitlement of receipt, its recognition is deferred and included in creditors as deferred income. Where entitlement occurs before income is received, the income is accrued.

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

**2.3 Expenditure**

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Group's objectives, as well as any associated support costs.

Grants payable are charged in the year when the offer is made except in those cases where the offer is conditional, such grants being recognised as expenditure when the conditions attaching are fulfilled. Grants offered subject to conditions which have not been met at the year end are noted as a commitment, but not accrued as expenditure.

All expenditure is inclusive of irrecoverable VAT.

**2.4 Government grants**

Government grants relating to tangible fixed assets are treated as deferred income and released to the Consolidated Statement of Financial Activities over the expected useful lives of the assets concerned. Other grants are credited to the Consolidated Statement of Financial Activities as the related expenditure is incurred.

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**THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**  
**(A Company Limited by Guarantee)**

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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2022**

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**2. Accounting policies (continued)**

**2.5 Interest receivable**

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Group; this is normally upon notification of the interest paid or payable by the institution with whom the funds are deposited.

**2.6 Taxation**

The Association is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the Association is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

**2.7 Tangible fixed assets and depreciation**

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, using the straight-line method.

Depreciation is provided on the following basis:

Office equipment	-	25% - 33% straight line
Website development	-	33% straight line

**2.8 Investments**

The investments in trading subsidiaries are valued at cost less provision for impairment.

**2.9 Stocks**

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

**2.10 Debtors**

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

**2.11 Cash at bank and in hand**

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2022

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**2. Accounting policies (continued)**

**2.12 Liabilities and provisions**

Liabilities are recognised when there is an obligation at the Balance Sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Association anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Consolidated Statement of Financial Activities as a finance cost.

**2.13 Financial instruments**

The Group only holds basic financial instruments. The financial assets and financial liabilities of the Group are as follows:

Debtors - trade and other debtors (including accrued income) are basic financial instruments and are debt instruments measured at amortised cost as detailed in Note 17. Prepayments are not financial instruments.

Cash at bank - is classified as a basic financial instrument and is measured at face value.

Liabilities - trade creditors, accruals and other creditors will be classified as financial instruments, and are measured at amortised cost as detailed in Notes 18 and 19. Taxation and social security are not included in the financial instruments disclosure. Deferred income is not deemed to be a financial liability, as in the cash settlement has already taken place and there is simply an obligation to deliver charitable services rather than cash or another financial instruments.

**2.14 Pensions**

The Group operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Group to the fund in respect of the year.

**2.15 Fund accounting**

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Group and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Investment income, gains and losses are allocated to the appropriate fund.

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THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS  
(A Company Limited by Guarantee)

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NOTES TO THE FINANCIAL STATEMENTS  
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3. Income from donations and legacies

	Unrestricted funds 2022 £	Total funds 2022 £
Donations	11,632	11,632
Royalties	206	206
	<hr/>	<hr/>
	11,838	11,838
	<hr/>	<hr/>

Income from Government grants comprises grants received under the Government Coronavirus Job Retention Scheme. There were no unfulfilled conditions or other contingencies attached to these government grants.

	Unrestricted funds 2021 £	Total funds 2021 £
Donations	16,242	16,242
Royalties	349	349
Grants	13,000	13,000
Coronavirus Job Retention Scheme grant	9,876	9,876
	<hr/>	<hr/>
<i>Total 2021</i>	39,467	39,467
	<hr/>	<hr/>

4. Income from charitable activities

	Unrestricted funds 2022 £	Total funds 2022 £
Subscriptions	124,942	124,942
	<hr/>	<hr/>



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**4. Income from charitable activities (continued)**

	<i>Unrestricted funds 2021 £</i>	<i>Total funds 2021 £</i>
Subscriptions	114,402	114,402

**5. Income from other trading activities**

**Income from fundraising events**

	<b>Unrestricted funds 2022 £</b>	<b>Total funds 2022 £</b>	<i>Total funds 2021 £</i>
Fundraising	772	772	-

**Income from non charitable trading activities**

	<b>Unrestricted funds 2022 £</b>	<b>Total funds 2022 £</b>
Trading subsidiary income	446,889	446,889

	<i>Unrestricted funds 2021 £</i>	<i>Total funds 2021 £</i>
Trading subsidiary income	121,584	121,584

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**6. Investment income**

	<b>Unrestricted funds 2022 £</b>	<b>Total funds 2022 £</b>
Investment income	1,217	1,217
Interest receivable	543	543
	<u>1,760</u>	<u>1,760</u>
	<u><u>1,760</u></u>	<u><u>1,760</u></u>
	<i>Unrestricted funds 2021 £</i>	<i>Total funds 2021 £</i>
Investment income	2,330	2,330
Interest receivable	15	15
	<u>2,345</u>	<u>2,345</u>
	<u><u>2,345</u></u>	<u><u>2,345</u></u>

**7. Expenditure on non charitable trading activities**

	<b>Unrestricted funds 2022 £</b>	<b>Total funds 2022 £</b>
Cost of sales	296,201	296,201
Administration expenses	4,269	4,269
	<u>300,470</u>	<u>300,470</u>
	<u><u>300,470</u></u>	<u><u>300,470</u></u>

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**7. Expenditure on non charitable trading activities (continued)**

	<i>Unrestricted funds 2021 £</i>	<i>Total funds 2021 £</i>
Cost of sales	52,295	52,295
Administration expenses	4,173	4,173
	<u>56,468</u>	<u>56,468</u>

**8. Analysis of grants**

	<b>Grants to Individuals 2022 £</b>	<b>Total funds 2022 £</b>
Grants, Members' services	3,750	3,750

	<i>Grants to Individuals 2021 £</i>	<i>Total funds 2021 £</i>
Grants, Members' services	4,250	4,250

**9. Analysis of expenditure on charitable activities**

**Summary by fund type**

	<b>Unrestricted funds 2022 £</b>	<b>Total 2022 £</b>
Members' services	248,589	248,589

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**9. Analysis of expenditure on charitable activities (continued)**

**Summary by fund type (continued)**

	<i>Unrestricted funds 2021 £</i>	<i>Total 2021 £</i>
Members' services	220,319	220,319

**10. Analysis of expenditure by activities**

	<b>Activities undertaken directly 2022 £</b>	<b>Grant funding of activities 2022 £</b>	<b>Support costs 2022 £</b>	<b>Total funds 2022 £</b>
Members' services	836	3,750	244,003	248,589

	<i>Activities undertaken directly 2021 £</i>	<i>Grant funding of activities 2021 £</i>	<i>Support costs 2021 £</i>	<i>Total funds 2021 £</i>
Members' services	720	4,250	215,349	220,319

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10. Analysis of expenditure by activities (continued)

Analysis of support costs

	Total funds 2022 £	Total funds 2022 £
Staff costs	164,974	164,974
Depreciation	6,436	6,436
Water charges	(47)	(47)
Office Equipment Rental	2,079	2,079
Insurance	3,096	3,096
Events	8,592	8,592
Governance costs	4,026	4,026
Consultancy fees	5,510	5,510
Bank charges	2,678	2,678
Printing, postage and stationery	4,071	4,071
Telephone	2,704	2,704
Advertising and publicity	3,053	3,053
Web Site - annual costs & maintenance	7,442	7,442
IT support	25,827	25,827
General expenses	1,367	1,367
Other staff costs	2,195	2,195
<b>Total 2022</b>	<b>244,003</b>	<b>244,003</b>

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**10. Analysis of expenditure by activities (continued)**

**Analysis of support costs (continued)**

	<i>Total funds 2021 £</i>	<i>Total funds 2021 £</i>
Staff costs	113,932	113,932
Depreciation	12,577	12,577
Rent, rates and electricity	32,049	32,049
Repairs and maintenance	86	86
Office equipment rental	2,597	2,597
Insurance	3,609	3,609
Committee expenses	1,527	1,527
Governance costs	4,900	4,900
Legal and professional fees	1,734	1,734
Bank charges	1,945	1,945
Printing, postage and stationary	5,222	5,222
Telephone	2,793	2,793
Advertising and publicity	748	748
Website	7,823	7,823
IT Support	19,728	19,728
Travel	49	49
General expenses	1,455	1,455
Other staff costs	2,575	2,575
<i>Total 2021</i>	<u>215,349</u>	<u>215,349</u>

**11. Governance costs**

	<i>2022 £</i>	<i>2021 £</i>
Independent examiner's remuneration	4,026	5,000
Meeting expenses	-	282
	<u>4,026</u>	<u>5,282</u>

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**12. Staff costs**

	<b>Group 2022 £</b>	<i>Group 2021 £</i>	<b>Association 2022 £</b>	<i>Association 2021 £</i>
Wages and salaries	147,986	100,643	147,986	100,643
Social security costs	12,548	9,131	12,548	9,131
Pension costs	4,440	4,158	4,440	4,158
	<u>164,974</u>	<u>113,932</u>	<u>164,974</u>	<u>113,932</u>

The average number of persons employed by the Association during the year was as follows:

	<b>Group 2022 No.</b>	<i>Group 2021 No.</i>	<b>Association 2022 No.</b>	<i>Association 2021 No.</i>
Management	1	1	1	1
Office and administration	2	2	2	2
	<u>3</u>	<u>3</u>	<u>3</u>	<u>3</u>

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	<b>Group 2022 No.</b>	<i>Group 2021 No.</i>
In the band £60,001 - £70,000	1	1

The Key Management Personnel of the Group comprise the Trustees and the Chief Executive Officer. The total employee benefits (including employer's national insurance and employer's pension contributions) of the Key Management Personnel of the Group was £86,425 (2021 - £65,276).

**13. Trustees' remuneration and expenses**

During the year, no Trustees received any remuneration or other benefits (2021 - £NIL).

During the year ended 31 December 2022, no Trustee expenses have been incurred (2021 - £NIL).

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**14. Tangible fixed assets**

**Group and Association**

	Office equipment £	Website development £	Total £
<b>Cost or valuation</b>			
At 1 January 2022	26,534	37,731	64,265
Additions	1,768	-	1,768
Disposals	(25,264)	-	(25,264)
At 31 December 2022	3,038	37,731	40,769
<b>Depreciation</b>			
At 1 January 2022	26,535	31,442	57,977
Charge for the year	147	6,289	6,436
On disposals	(25,264)	-	(25,264)
At 31 December 2022	1,418	37,731	39,149
<b>Net book value</b>			
At 31 December 2022	1,620	-	1,620
At 31 December 2021	-	6,289	6,289



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15. Fixed asset investments

Association	Investments in subsidiary companies £
<b>Cost or valuation</b>	
At 1 January 2022	22
At 31 December 2022	<u>22</u>
<b>Net book value</b>	
At 31 December 2022	<u>22</u>
At 31 December 2021	<u>22</u>

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**15. Fixed asset investments (continued)**

**Principal subsidiaries**

The following were subsidiary undertakings of the Association:

<b>Names</b>	<b>Company number</b>	<b>Registered office or principal place of business</b>	<b>Holding</b>	<b>Included in consolidation</b>
Theatrical Events Ltd	04313249	6th Floor, 2 London Wall Place, London, EC2Y 5AU	100%	Yes
Theatrical Trading Ltd	01946041	6th Floor, 2 London Wall Place, London, EC2Y 5AU	100%	Yes

The wholly owned trading subsidiaries, Theatrical Trading Limited and Theatrical Events Limited, both incorporated in the United Kingdom, pay taxable profits to the Association by a dividend. Theatrical Trading Limited provides trade fairs, training and publications for the theatrical industry and Theatrical Events Limited provides international conferences for theatrical technicians and the publication of industry books. A summary of the trading results is shown below. The Association holds 2 shares of £1 each in its wholly owned trading subsidiary company, Theatrical Trading Limited, and 2 shares of £10 each in its other wholly owned subsidiary company, Theatrical Events Limited. These are the only shares allotted, called up and fully paid.

The financial results of the subsidiaries for the year were:

<b>Names</b>	<b>Income £</b>	<b>Expenditure £</b>	<b>Profit/(Loss) / Surplus/ (Deficit) for the year £</b>	<b>Net assets £</b>
Theatrical Events Ltd	-	29,614	(29,614)	(37,696)
Theatrical Trading Ltd	446,889	270,856	176,576	176,576

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**16. Stocks**

	<b>Group 2022 £</b>	<b>Group 2021 £</b>
Finished goods and goods for resale	1,647	3,883

**17. Debtors**

	<b>Group 2022 £</b>	<b>Group 2021 £</b>	<b>Association 2022 £</b>	<b>Association 2021 £</b>
<b>Due within one year</b>				
Trade debtors	29,388	2,969	1,050	3,494
Amounts owed by group undertakings	-	-	220,349	96,554
Other debtors	351	8,357	6,111	5,800
Prepayments and accrued income	115,232	60,859	5,385	6,009
	<u>144,971</u>	<u>72,185</u>	<u>232,895</u>	<u>111,857</u>

**18. Creditors: Amounts falling due within one year**

	<b>Group 2022 £</b>	<b>Group 2021 £</b>	<b>Association 2022 £</b>	<b>Association 2021 £</b>
Trade creditors	16,184	16,154	11,703	7,637
Other taxation and social security	5,479	5,195	5,479	5,195
Other creditors	12,500	12,500	12,500	12,500
Accruals and deferred income	166,869	80,607	40,832	28,091
	<u>201,032</u>	<u>114,456</u>	<u>70,514</u>	<u>53,423</u>

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	<b>Group 2022 £</b>	<b>Group 2021 £</b>	<b>Association 2022 £</b>	<b>Association 2021 £</b>
Deferred income at 1 January 2022	74,174	68,641	6,687	44,641
Resources deferred during the year	102,336	50,174	16,874	6,687
Amounts released from previous periods	(50,174)	(44,641)	(6,687)	(44,641)
	<u>126,336</u>	<u>74,174</u>	<u>16,874</u>	<u>6,687</u>

The total deferred income at 31 December 2022 of £126,336 (2021 - £74,174) comprises amounts payable within one year of £102,336 (2021 - £50,174) and amounts payable after one year of £24,000 (2021 - £24,000). The deferred income at the year end related to subscription and grant income received in the year ended 31 December 2022 which related to future periods.

**19. Creditors: Amounts falling due after more than one year**

	<b>Group 2022 £</b>	<b>Group 2021 £</b>
Deferred income	<u>24,000</u>	<u>24,000</u>

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**20. Statement of funds**

**Statement of funds - current year**

	Balance at 1 January 2022 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 December 2022 £
<b>Unrestricted funds</b>					
<b>Designated funds</b>					
Contingency fund	95,000	-	-	-	95,000
Tap This fund	5,000	-	(1,537)	1,537	5,000
Publication fund	20,000	10,417	(19,313)	8,896	20,000
Training fund	20,000	108,541	(72,857)	(35,684)	20,000
	<u>140,000</u>	<u>118,958</u>	<u>(93,707)</u>	<u>(25,251)</u>	<u>140,000</u>
<b>General funds</b>					
General Funds 1	<u>156,354</u>	<u>467,241</u>	<u>(455,352)</u>	<u>25,251</u>	<u>193,494</u>
<b>Total Unrestricted funds</b>	<u><u>296,354</u></u>	<u><u>586,199</u></u>	<u><u>(549,059)</u></u>	<u><u>-</u></u>	<u><u>333,494</u></u>

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20. Statement of funds (continued)

Statement of funds - prior year

	Balance at 1 January 2021 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 December 2021 £
<b>Unrestricted funds</b>					
<b>Designated funds</b>					
Contingency fund	95,000	-	-	-	95,000
Tap This fund	5,000	-	(1,537)	1,537	5,000
Publication fund	20,000	14,111	(13,133)	(979)	19,999
Training fund	20,000	47,750	(28,132)	(19,618)	20,000
	<u>140,000</u>	<u>61,861</u>	<u>(42,802)</u>	<u>(19,060)</u>	<u>139,999</u>
<b>General funds</b>					
General Funds	<u>155,343</u>	<u>215,937</u>	<u>(233,985)</u>	<u>19,060</u>	<u>156,355</u>
<b>Total Unrestricted funds</b>	<u>295,343</u>	<u>277,798</u>	<u>(276,787)</u>	<u>-</u>	<u>296,354</u>

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

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

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

The Training Fund has been established to assist in funding training and increased requests for overseas training.

Other than the Contingency Fund it is envisaged that the designated funds will be utilised over the next one to two years. Transfers are made to/from the Unrestricted fund to the Designated fund to maintain the Designated fund balances at the levels set by the Trustees.

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**21. Pension commitments**

The group operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the group in an independently administered fund. The pension cost charge represents contributions payable by the group to the fund and amounted to £4,440 (2021 - £4,158). £1,046 (2021 - £992) were payable to the fund at the balance sheet date and are included in creditors.

