

**Registered number: 1231725**  
**Charity number: 282069**

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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 2024**

# **THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**

**(A Company Limited by Guarantee)**

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# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

(A Company Limited by Guarantee)

## REFERENCE AND ADMINISTRATIVE DETAILS OF THE ASSOCIATION, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 DECEMBER 2024

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### Trustees

Louise Birchall (resigned 21 June)  
Oliver Brown  
Michelle Burgess  
Alexander Cann  
Mark Dakin (appointed 21 June)  
David Evans  
Anette Ollerearnshaw  
Mathew Smethurst-Evans  
Suzy Somerville  
Benjamin Stephen  
Emma Wilson MBE  
Anton Woodward OBE

### Company registered number

1231725

### Charity registered number

282069

### Registered office

6th Floor  
2 London Wall Place  
London  
EC2Y 5AU

### Accountants

MHA  
Chartered Accountants  
6th Floor  
2 London Wall Place  
London  
EC2Y 5AU

### Bankers

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

# **THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**

**(A Company Limited by Guarantee)**

## **TRUSTEES' REPORT FOR THE YEAR ENDED 31 DECEMBER 2024**

**The Trustee-Directors are pleased to present their Report together with the Consolidated Financial Statements of the charity and its subsidiaries for the year ending 31 December 2024. This Report is the fiftieth since the incorporation of the Association and the Sixty-first since its inception.**

### **Co-Chairs' Report 2024**

Co-Chairs: David Evans and Mig Burgess-Walsh

2024 has been another jam-packed year for the Association with ABTT staff, Trustees and the wider council working together to achieve more than ever.

During the year the ABTT saw the departure of long-standing CEO Robin Townley, conducted the search for a successor and now have our new CEO, Liz Sillett in post. A huge thanks to all the ABTT Trustees who stepped up to oversee this process and to Robin for all his hard work and commitment.

The ABTT held presence at the PLASA shows in London and Leeds presenting seminars at both. ABTT Staff also attended the annual Theatre Craft event and Production Future events which were a great opportunity to showcase the Association and meet current members and potential new members.

The ABTT's industry leading work continues to be noticed, being invited to attend, present and speak at several events this year including the Technically Speaking Conference in Lincoln and the OSITAT International Symposium held at the Academy of Live Technology. The findings of the ABTT's 2023 Make a Difference Conference on recruitment and retention were presented at the latter event.

The ABTT was also present at the Association of Sound Design and Productions Winter School, the first Technical Conference held in Iceland and at USITT in America discussing our well-being Guidance Notes and on-going work in this area.

A presence at the USITT show and NATEAC conference saw our international links continue to develop. These were both successful trips that have created closer links with both USITT and ESTA which the ABTT plans to continue nurturing into 2025, maintaining these connections and working to create mutual opportunities.

The ABTT have maintained a strong connection with AAPTLE, the Alliance of Associations and Professionals in Theatre and Live Events, attending meetings throughout the year and keeping in touch with industry associations. This has provided opportunities to share, progress, align on common goals and work together to better our Industry as a whole.

We welcomed a broad range of associations, committees and groups to the ABTT Theatre Show in 2024 and the AAPTLE Lounge remained a popular show floor location to network and catch up. The 2024 ABTT Theatre Show ran across 2 days in June at Alexandra Palace and was very well attended. The show floor was busy with activity with a broad range of seminars and hands-on skills workshops running alongside the ABTT Careers and Professional Development Hub, Careers, Training and Education Alley and the Associations Area too.

A huge congratulations to Elysia Moore, the ABTT Theatre Show Manager and the entire ABTT team, Robin, Amy, Stuart and Alistair for their hard work in making this such a success. We would also like to extend thanks to all of the trustees, committee chairs, and council members who offered their time and effort in planning and working the event.

# **THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**

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## **TRUSTEES' REPORT FOR THE YEAR ENDED 31 DECEMBER 2024**

### **Co-Chairs' Report (continued)**

The second Make A Difference Conference, titled "Bridging the gap between Education and Employment to create a better Industry", ran in April at Royal Central School of Speech and Drama. The Conference helped gather some useful intel and we continue to see great projects and outputs from hosting this annual focussed day. Examples include the ABTT's Outreach and Visibility Working Group and the latest ABTT Training development, the ABTT Copper Award, which is discussed in more detail below.

In June 2024 we hosted our Annual General Meeting covering 2023 at Trafalgar Theatre which was followed by a tour of the venue. Other members' visits also took place during the year including Aviva Studios, Portsmouth New Theatre Royal and Underbelly Boulevard.

At the 2023 AGM three vacancies were announced through retirement. Louise Birchall retired after two consecutive three-year terms and was not eligible for re-election. Oliver Brown and Ben Stephen completed their first three-year term of office and were eligible for re-election.

Three nominations for election as a Director Trustee were received from Oliver Brown, Mark Dakin and Ben Stephen. Those nominated, matching the number of vacancies to be filled, were duly elected to serve a three-year term joining Mig Burgess Walsh, Alexander Cann, David Evans, Anette Ollerearnshaw, Matthew Smethurst Evens, Suzy Somerville, Emma Wilson and Anton Woodward.

It is a pleasure to report that in HM The King's New Year Honours List 2024, recognising exceptional achievements from individuals across the UK, ABTT Trustee Emma Wilson was awarded an MBE for her services to the Performing Arts. A well-deserved accolade for a woman that has served our industry and the ABTT so well.

We are pleased to report another vibrant and busy year delivering the training courses in our portfolio. The reach was also extended by partnering with South Bank Centre and the Technical Academy Board, alongside other key industry venues and businesses, in the delivery of a 3-week Technical Academy Bootcamp to bring in new and more diverse talent to backstage roles.

The ABTT has also been developing a brand new ABTT Copper Award. This is designed to precede the ABTT Bronze Award for Theatre Technicians and to capture up and coming talent considering a career in backstage theatre, from across schools, amateur dramatic groups and training academies. Two pilot awards for the course are being discussed and are scheduled to take place early in 2025.

The ABTT's commitment to mental health and well-being continues with the launch of our third Guidance Note in our series on welfare and wellbeing backstage. The ABTT is also proud to be working on delivering the first advice and guidance on physical health and wellbeing for backstage workers, through collaboration with the British Academy of Performing Arts Medicine (BAPAM) due to be finalised and launched in 2025.

Throughout the year the ABTT hosted more than 30 educational seminars covering topics including mental health, well-being and suicide, sustainability, health and safety, education and employment, WHAM design, LED planning, plaster ceilings, theatre sound, theatre lighting, automation, ventilation and more – promoting continued education and the sharing of knowledge and information. Members can find recordings of these available on the ABTT website.

The ABTT made several Awards throughout the year and announced the addition of two new awards for 2024,

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## **TRUSTEES' REPORT FOR THE YEAR ENDED 31 DECEMBER 2024**

### **Co-Chairs' Report (continued)**

the 'ABTT Award for Costume' and 'ABTT Award for WHAM Design'. These fresh accolades aim to honour the expertise and significant contributions the behind-the-scenes champions of our sector, acknowledging their significant contributions and substantial impact, as well as the creative collaborations they foster within the production process.

Congratulations to the following:

- Jane Thornton was installed as an Honorary Member for meticulously building the ABTT archive;
- Robin Townley who made an Honorary Member in recognition of his unwavering commitment and exceptional service to the ABTT over the last 30 years;
- Paddy Dillon was appointed a Fellow of the ABTT for his hard work on the Theatre Green Book;
- Brod Mason was appointed a Fellow of the ABTT for evolving and improving our industry and what we do to such a practical extent;
- Steve Macluskie and Toby Cass were presented the 2024 Virtual Ideas Platform of the Year award for their innovative product Beam Strap;
- Frozen Light received the ABTT Stephen Joseph Award for 2024 for revolutionising multi-sensory theatre for audiences with profound and multiple learning disabilities.

We would also like to take a moment to honour a past member of the ABTT Team and ABTT Member that is sadly no longer with us. Jenny Brett was the ABTT Administrator for several years overseeing the Association through a key period of transformation. Our love and thoughts go out to Jenny's family.

At the end of 2023, the ABTT also saw the sad loss of Richard Pilbrow, fellow and founder member of the ABTT. In May 2024 the Pilbrow family, along with the ALPD (Association of Lighting Production and Design) and the ABTT hosted a memorial in his honour at the Dorfman at the National Theatre. This was well attended and gave an opportunity to celebrate Richard's achievements and share memories together as a community.

The ABTT pledged to support the publication of Richard Pilbrow's book 'A Sense of Theatre' which provides a unique, eye-witness account of the birth and subsequent triumph of Britain's National Theatre. Following its launch on 1st May 2024, the ABTT provided a prime spot inside the main entrance of the Theatre Show to enable visitors the opportunity to pick up a copy of this remarkable book. A seminar on the book contents can be found on the ABTT website for those interested in learning more.

The ABTT also oversaw the launch of the new edition of Theatre Buildings A Design Guide: 2024, containing substantially re-written text with fresh images and entirely new reference projects, providing essential guidance for all those engaged in the design of theatre buildings. We would like to give thanks to Editor Margaret Shewring for her tireless efforts pulling this together as well as the team of international experts, architects, theatre consultants, acousticians, engineers and industry professionals led by Tim Foster and Robin Townley in bringing forth the fruition of this invaluable resource for those looking to build, remodel or conserve theatre buildings.

Towards the end of 2024, the ABTT hosted a Strategy Day focussing on the Association's aims and objectives moving forward. We look forward to sharing this new direction and the fruits of this work in 2025.

Our last engagement of 2024 was the annual Christmas party, which again was well-attended and a huge success. Many thanks to those that came. We always remain grateful for the opportunities we have to gather together and network and thank every one of you for making up our diverse membership and community.

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## **TRUSTEES' REPORT FOR THE YEAR ENDED 31 DECEMBER 2024**

### **Co-Chairs' Report (continued)**

We would also like to thank our committed and dedicated staff team, Liz Sillett, Elysia Moore, Stuart Roberts, Amy Bodman, Alistair Cope and of course all the hard work that Robin Townley, our outgoing CEO has undertaken.

Thank you to our board of trustees who give their time so freely and to all our committee chairs and members for their enthusiasm and hard work. We are blessed to have a vibrant and active association and one of which we sincerely are grateful and proud to be Co-Chairs.

Here's to an equally vibrant and busy 2025.

### **Charity Purposes**

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, better trained staff and well-being within the industry. 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 publications, seminars and events 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 2024 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.

### **Charity Objectives**

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

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## TRUSTEES' REPORT FOR THE YEAR ENDED 31 DECEMBER 2024

- 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.

### 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 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. The ABTT also pledges to adopt positive measures in its own activities.



# **THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**

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## **TRUSTEES' REPORT FOR THE YEAR ENDED 31 DECEMBER 2024**

### **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, 12 October 2016 and 21 June 2024). 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: 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

Auditors: MHA MacIntyre Hudson, 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 Chairs 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 five times in 2024.

#### **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 FOR THE YEAR ENDED 31 DECEMBER 2024**

Accordingly, the Electoral College was sent an invitation to nominate Trustee-Directors prior to the AGM advising them of the retiring Trustee-Directors.

Three 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: Oliver Brown and Ben Stephen who had served one three-year term and were eligible for nomination; and Louise Birchall who had served for two consecutive three-year terms and was not eligible for nomination.

Three nominations for election were received for Oliver Brown, Mark Dakin and Ben Stephen. Those nominated, in number matching the number of vacancies to be filled, were duly elected to serve a three-year term.

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 2024 were as follows:**

Oliver Brown (re-appointed 2024)  
Mig Burgess (re-appointed 2022)  
Alexander Cann (re-appointed 2023)  
Mark Dakin (appointed 2024)  
David Evans (re-appointed 2023)  
Anette Ollerearnshaw (re-appointed 2023)  
Mathew Smethurst Evans (re-appointed 2023)  
Suzy Somerville (appointed 2023)  
Ben Stephen (re-appointed 2024)  
Emma Wilson (re-appointed 2022)  
Anton Woodward (re-appointed 2023)

### **Officers**

The Trustee-Directors appoint biennially a Chairperson, a Vice-Chairperson, a Honorary Treasurer and a Honorary Secretary. During 2024 Mig Burgess-Walsh and David Evans continued as Co-Chairs, and Oliver Brown continued as Vice-Chair. Matthew Jones continued as Honorary Secretary and Loretta Tomasi continued as Honorary Treasurer. Jane Thornton continued as Honorary Archivist.

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## **TRUSTEES' REPORT FOR THE YEAR ENDED 31 DECEMBER 2024**

The Officers serving at the end of 2024 were:

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

### **Co-opted Council Members**

The co-opted Council Members at the end of 2024 were:

Nikki Scott  
Paul Moore

### **Staff**

During 2024, a new CEO of the ABTT was appointed following Robin Townley stepping down from the position he held for 10 years. The permanently employed staff at the end of 2024 were:

Liz Sillett: Chief Executive Officer  
Elysia Moore: Association and Events Manager  
Stuart Roberts: Financial Controller  
Amy Bodman: Association Administrator

### **Staff Pay and Remuneration**

The arrangements for setting pay and remuneration are that the Executive Committee of Trustees base their decision on benchmarks within the Theatre Industry and similar positions.

### **Consultants**

The association engaged the following consultants during 2024 to assist in the delivery of the Association's activities:

Louise Birchall: Training Consultant  
Gill Allen: Training Revalidation Consultant  
Robin Townley: Editor Technical Standards Standing Committee  
Rebecca Morland: Editor of Sightline (outgoing)  
David Evans: Editor of Sightline (incoming)

### **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 were created: ABTT Video Committee and the School Theatre Support 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.

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## TRUSTEES' REPORT FOR THE YEAR ENDED 31 DECEMBER 2024

### 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 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 trading entities.

### Strategic Partnerships

*The Theatre Safety Committee*

The ABTT is one of twelve members of the Theatre Safety Committee. The other members are: Society of London Theatre; UK Theatre; Independent Theatre Council; Institute of Entertainment and Arts Management; Little Theatre Guild; Society of Independent Theatres; Equity; Musicians Union; Stage Management Association, 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 is 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. 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.

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## TRUSTEES' REPORT FOR THE YEAR ENDED 31 DECEMBER 2024

### Membership of the Association

There are various ways of joining the Association: as a Member, an Associate or an Affiliated Organisation. Membership of the Association at 31 December 2024 was as follows:

	Paid 2024	Paid 2023	Paid 2022	2021	2020	2019	2018
Fellows	28	26	26	26	22	22	22
Honorary Members	18	16	14	13	14	14	15
Members	309	318	324	329	346	370	316
Associates	1,277	1,285	1,217	1,110	1,258	1,168	1,255
Affiliated Organisations	248	261	241	209	199	226	217
<b>TOTALS</b>	<b>1,880</b>	<b>1,906</b>	<b>1,822</b>	<b>1,687</b>	<b>1,839</b>	<b>1,800</b>	<b>1,825</b>

### 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.

At the ABTT's Christmas party on the 6 December 2024, the association presented four of its members with an Honorary and Fellowship Membership. Jane Thornton and Robin Townley were presented with an Honorary Membership. Paddy Dillon and Phil Parson were presented with a Fellowship.

### 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 ASSOCIATION OF BRITISH THEATRE TECHNICIANS

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## TRUSTEES' REPORT FOR THE YEAR ENDED 31 DECEMBER 2024

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 now and in the future. We work collectively to ensure that theatres are better designed, better equipped and that the staff are trained to the highest possible standard. The ABTT is a unique organisation that facilitates bridges between producers, theatre operators and designers, technicians and architects. We bring people together who discuss improvements in theatres and theatrical practices which allow the successful staging of productions 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, MAKE A DIFFERENCE Conference and the quadrennial ITEAC Conference.

In 2024 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 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 *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 administrates 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*.

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 set out the work of the ABTT and highlight the various committees and record the importance of the ABTT's work 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 are 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 2024, we continued our campaign of encouragement to those people who make theatre work in the nations of the United Kingdom to form the backbone of the ABTT. The greater the number of members, the greater amount of knowledge will be exchanged. Our aim is to ensure that all forms of British technical theatre are guided, directed, are safe and above all are rewarding and challenging. The ABTT continued to use the Association website to provide access to ABTT

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resources, seminars and its community. and continued to promote the Association and its work via various social media platforms.

### **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.

With over 4000 registrations, the 2024 ABTT Theatre Show at Alexandra Palace was busier than ever, drawing in a broad range of attendees at all stages of their careers alongside an ever-increasing list of exhibitors from all areas of the industry. There was a 9% growth in overall visits among which was a 24% increase in students attending. The ABTT 'Skills Workshops' were again particularly popular, tutoring over 300 attendees over the 2 days in a broad variety of topics.

The ABTT Theatre Show saw an increase of exhibitors once more with over 165 brands on the show floor. A series of images and videos were commissioned to help capture the event and allow us to create new promotional material to support the event. This includes recordings of exhibitors giving the reasons they love the Theatre Show - along with shots of attendees engaging with stands and demos.

### **Seminars**

The seminars from this year's 2024 ABTT Theatre Show were recorded and released via the website to everyone who registered for the show. These will sit behind the paywall, for ABTT Members to access as part of their membership. Non-members are be given the opportunity to join, getting 18 months for the price of 12.

The seminars from the 2023 ITEAC event were also released onto the website in September 2024. Everyone who has an ABTT membership is now able to access the seminars.

2024 also saw the relaunch of the online seminar series. The first seminar in the series covered "Upgrading to LED? – How to plan for financial and Artistic success". We also delivered seminars on CAT and Scanning in theatre as well as various Mental Health & Well-being Seminars.

### **MAKE A DIFFERENCE Conference**

The second MAKE A DIFFERENCE Conference was hosted at The Royal Central School of Speech and Drama on the 12 April 2024. This conference was developed to continue the great joined up thinking that happens throughout the year at the ABTT's many seminars and the ABTT Theatre Show. It is an action-based conference where delegates commit to taking action and developing strategies to achieve solutions for the issues discussed.

This second conference was focused on "Bridging the gap between Education and Industry". 90 delegates from across the country and a range of companies, venues, organisations and institutions were in attendance to discuss the industry's current gap between education and industry. The full report from the 2024 MAKE A DIFFERENCE Conference was shared at the 2024 ABTT Theatre Show.

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### 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. It is held every 4 years and organised by the ABTT.

### ABTT Theatre Awards 2024

The ABTT Awards are one of the Association's flagship events and we are very pleased to be able to take the opportunity to acknowledge those people making a difference to our Industry. The Awards were once more presented at the ABTT Theatre Show at Alexandra Palace on 5th June and celebrated the amazing people in our industry.

In 2024 the ABTT announced two new ABTT Awards, ABTT Award for Costume and ABTT WHAM Design Award. These two new awards were created to honour the expertise and significant contributions of industry professionals, as well as the creative collaborations they foster within the production process.

The ABTT was exceptionally pleased to present the following Awards:

- ABTT Technician of the Year 2024 to Jonny Liron
- ABTT Emerging Excellence Award 2024 to David Howard
- ABTT Environmental Sustainability Award 2024 to Kathryn Downtown
- ABTT Costume Award to Stephen Rodwell
- ABTT WHAM Design Award to Adele Brandman

ABTT was also delighted to award 5 Product Awards:

- ABTT Lighting Product of the Year City Theatrical for their Multiverse Connect Module,
- ABTT Sound Product of the Year to Ampetronic for their Ampetronic Auri
- ABTT Engineering Product of the year to Open Automation for their X Winch
- ABTT Widget of the Year to Viviana Sound Solutions for their Viviana Straps Extreme
- ABTT Theatre Show stand of the Year to Encore

### ABTT Committee Reports

#### ABTT Safety Committee (Chair: Michael Anderson: Vice Chair: Ben Stephen)

The ABTT Safety Committee met 11 times in 2024 online, with two of the meetings being hybrid.

The Committee's membership dropped slightly to 124 persons with meetings online continuing to host between 7 and 14 persons. Discussion points included but were not limited to:

January	Sustainability including a push for case studies
February	Hybrid meeting at the Albany carrying out a publications review and CIISA established
March	Completed Buro-Happold ventilation report showing a positive outcome
April	Improving backstage staff health and welfare — people and provisions. Buro-Happold report was issued to all
May	TC433 working groups starting to meet and discuss progress on standards, explanation of "entertain health" a global initiative to improve mental health and wellbeing in entertainment
June	CLT is the way forward
July	ABTT W3 guide released and Sustainability reading list activated
August	Sightline linked ABTT podcasts



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September	PV and battery system safety and isolator type and approval
October	space and capacity factors for class sizes in places of education
November	management lighting and show lights (no emergency lights?)

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.

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.

Dave Spink continues to send a digest list of relevant British Standards, CEN and ISO standards for committee attention.

Looking into 2025 we plan to develop a set of Terms of Reference for the Safety Committee and centralise the communications function and the answering or responding to queries. Additionally, we shall support the delivery of more focussed governance across ABTT activity including the development of a clearly detailed code of conduct for members.

As Chair of the Committee, I extend my continuing thanks to those persons that attend and that support our goals.

### **ABTT Communications and Publication Committee** (Chair and Editor: Ben Stephen)

The Committee meets on an ad-hoc basis to prepare Guidance Notes and supporting information 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*.

The Committee is currently working on a template in google documents to speed up collaboration in writing new guidance and other documents/information in the future.

### **ABTT Training and Education Committee** (Chair: Sebastian Barnes; Vice Chair: Gareth Evans)

The Committee met five times during 2024, via Zoom with a range of attendees from theatre organisations, employers, education, training providers and freelance sector.

The Committee is designed to:

- Discuss current training and education developments in the sector
- Guide the development and delivery of ABTT courses
- Help set and maintain our training standards
- Increase awareness of learning routes in our sector

In 2024 we successfully delivered more than 53 separate courses for over 400 people, an increase over 2023 and a steady increasing trend over the last four years, driven in part by venues requiring staff to up-skill and apprenticeship training providers choosing our Bronze as part of their training plan.

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The 2024 Summer School at Warwick Arts Centre went very well, including two Silver and a Gold course, with good results and feedback. I am very grateful for Louise Birchall's work coordinating this year's Summer School.

During the 2024 ABTT Show, we organised 31 practical skills, half hour workshops in 10 separate topics including Manual Handling, Knots, Electrical Fault Finding, Hair & Makeup, Wig Knotting, Pleating, Drape Care, Automation, Radio Mic Use, Prosthetics, Ladder Inspection. 220 people joined the workshops over the two days of the show. I am extremely grateful for excellent support from our show staff managing the bookings, and our tutors and organisations voluntarily delivering these workshops. We received much positive feedback with some people enquiring about booking our courses. The aim is to repeat this at our 2025 Show.

We completed our part of the re-accreditation process for our Bronze, Silver and Gold courses with the Royal Conservatoire of Scotland, at a meeting in December 2024 (re-accreditation takes place each five years). As part of this process, we engaged with our tutors to discuss their course content, noting changes for course development and the re-accreditation process.

Some plans for 2025 include:

- A pilot of a new Copper course. This is an ABTT branded test available to any organisation offering a pre-Bronze level theatre technical course, helping ensure a consistent standard for this level of learning.
- Introduction of a standardised short course for tutors to ensure consistent delivery quality across our courses. This will aid the process of recruiting additional tutors to address the increased demand. We have engaged Gill Allen to help with this.
- Adding new courses to the portfolio including Video Skills, for venue technicians managing video for shows; Stage Carpenter for show crew repairing and maintaining scenic elements; Automation Skills, and reviving our Essential Skills course at a pre-Bronze level for people entering our industry.

I look forward to the developing relationship with the ABTT Training Steering Group.

### **ABTT Sustainability Committee** (Chair: Danny Lennon)

Key highlights of 2024:

- Attendance by the Chair and co-chair/Green Captain member, Evie Redfern at the ABTT MAKE A DIFFERENCE Conference. This daylong event brought industry and education together. Working groups have been formed and key pledges made to support ongoing work in this area
- Theatre Green Book version 2 launch in June 2024  
The committee is working alongside Theatre Green Book (TGB) to ensure alignment and avoid cross purposes. The Chair attended the TGB version 2 launch alongside many other Committee members and also the UK/SOLT annual conference, where the TGB version 2 was presented with an emphasis on the commercial sector.
- Theatre Green Book Education Conference in June 2024  
Hosted by Katy Downton this event featured international participants, the highlight of which was the live presentation from NIDA in Australia. This was a useful and practical guide to best sustainable

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practice in education attended by 135 delegates

- **ABTT Theatre Show 2024**  
The Chair attended the 2024 ABTT Theatre Show to meet and encourage further membership of the committee and to talk to delegates about sustainability. The Chair presented at a breakfast conference alongside Jennifer Taillefer (Carbon Literacy Trainer), Evie Redfern (Green Captains) and Suzy Sommerville (Birmingham Rep). A Q&A session followed and the committee gained two new members as a result of the conference.

The Chair supported Green Captains at the event and through his company, Footprint Scenery, provided a stand in the Palm Court which attracted lots of attention and raised awareness of the Green Captains.

- **Xchange: Makers and Designers Assemble! Circular economy event 30th September 2024 at the Duffield Studio, National Theatre**  
In conjunction with SBTD, Ecostage, Footprint Scenery and the SC we organised a designers and makers event during Circular Economy Week. We had over 50 attendees and the event focused on applying sustainable practice to Theatre production design and making.

During 2024 the committee gained over 20 new members and has focused on encouraging fellow professionals from the commercial theatre sector to join. There has been a focus on Theatre Green Book this year and we have also encouraged cross committee memberships or participation. The Chair attended many other groups and committees, including the Theatre Green Book Production committee, Theatre Green Book Education committee, the ABTT safety committee and the CAST consortium organised by Juliet Hayes.

The committee held four meetings in 2024 all of which were well attended and featured an excellent cross section of participants from a range of backgrounds including designers, makers, production managers and specialist suppliers.

Moving forward the focus will remain to support Green Captains and provide a platform for the voices of young professionals, emerging artists and those in a theatre education setting. Our plan for 2025 is to compile a report and guidance on Sustainability in Theatre that strongly encourages Theatre Green Book practice and goals to align with industry technical standards.

### **OISTAT Architecture Commission** (Chair: Peter Maccoy)

The OISTAT Architecture Commission 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.

During 2024 a Symposium took place in April.

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### ***Theatre Planning Committee*** (Chair: Simon Harper)

The Theatre Planning Committee finished its work on the revised edition of *Theatre Buildings: A Design Guide* in 2024. The first edition was published by the ABTT in 2010 as a successor to *Theatre Planning* edited by Roderick Ham (1972 revised and updated in 1985). Much has changed during the intervening period hence the need for an update. The book, divided into nine sections, covers 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 includes 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.

Moving forward for 2025 the Committee is looking to initiate a programme of regular online, drop in presentations by consultants, practitioners and suppliers on various projects or specific topics related to designing, delivering or operating a theatre building.

### ***ABTT Historical Research Committee*** (Chair: Roger Fox)

During 2024 there was numerous communications between members. 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 and Jason Barnes.

Work has concentrated on the saving of existing collections under threat including a large one from Nottingham Trent University. The late Brian Legge's papers and artefacts were finally saved after the Chair purchased them from his estate. They have been distributed to Committee members. Members have launched new more formal arrangements for their personal collections, notably by Jims Laws in Suffolk and, more recently, by Mike Hall in Dundee. The Committee is anxious to raise the profile and importance of technical artefacts in the ever faster changing world of theatre technology and members are proposing presentations in the coming year.

### ***ABTT NorthNet Committee*** (Chair: Paul Moore)

After a period of dormancy, a small NorthNet committee met via zoom towards the latter stages of, with a view to reviving the in-person visits and networking.

The main business of the committee is arranging ABTT members' 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 committee have reflected that a revived NorthNet needs to reach and feel relevant to a broad age range and the full breadth of members technical career from students, and early career though to mid-career and retired technicians.

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### ***ABTT Cymru Committee*** (Chair: Martin Hunt)

There was no activity in 2024 due to the previous Chair stepping down and a delay in appointing a replacement. A new Chair is now in place and 2025 will be a year of activity, including reviving the Nick Bache ABTT Cymru – Technician of the year award.

### ***ABTT School Theatre Support Committee*** (Chair: Paul Haynes)

2024 was a year of change for this Committee. The first main event was in May when we held our annual conference at Sir William Borlase's Grammar School, Marlow. As well as the usual information sessions and demonstrations we discussed our future and becoming a full subcommittee of the ABTT, which was agreed by the members. Three key elements were agreed as principles for focus in the change being, (i) greater recognition for school theatre workers in the industry; (ii) continued sense of community and communication between members; and (iii) continued progress and development of the Performance Support Award.

The existing Chair, Jennifer Lewington-Chislett, stood down during the year as she was leaving the education sector. All existing committee members were willing to stay on for the transition. Applications were sought for a new Chair and Paul Haynes was duly appointed in November, with the existing committee continuing as the new executive for the committee.

Since this change, the executive has been working with ABTT team on the transition, focusing on working process, identity and how to push on with our three core principles in 2025.

### ***THE Stephen Joseph Committee*** (Chairs: Bob Millington and Christine Stott)

The Committee 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. This year the chair has been taken by Bob Millington, who also represented the committee at the ABTT Council Meetings.

The Stephen Joseph Award has now become an annual event and this year was launched in July, inviting applications from theatres and individual practitioners who are developing new and innovative theatre practice. There were 7 nominations, with a wide range of practitioners represented. The judging panel was unanimous in giving the award to Frozen Light, which was presented at the ABTT Christmas Party on 4th December. This year was the first time that all entrants had been invited to the party, and the results were announced and awarded at the party.

Stephen Joseph Archives: during 2024, Bob Millington curated a collection of documents and photos with the help of fellow alumni of Manchester University. This collection reflects the work done by Stephen Joseph with students in the drama department of the university and was accepted by the archivist at the John Rylands Library, Manchester, adding to the Stephen Joseph archive.

Over the year some members of the committee have been working together to bring the committee webpage more up to date. Originally, the web page reflected the main aim of remembering the life and work of Stephen Joseph. Today the committee's main aim is to support new and innovative theatre practice, and the webpage has been updated to reflect this.

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Early in 2024 the then ABTT CEO, Robin Townley, discussed ideas with the committee about a possible project to carry forward some of the ideas implicit in the New Theatre Makers Project. This project did not go ahead in 2024 due funding challenges. The committee is however looking to revive this project in 2025.

### ***ABTT Apprenticeship Network*** (Chair: Jack Davies)

The ABTT Apprenticeship network is undergoing a rebranding to “ABTT Apprenticeship Network for Creative Industries” so as to be inclusive of apprentices across all creative industries rather than exclusively for those in the theatre. Changes to the website already taken place.

### ***ABTT Automation Committee*** (Chair: Nick Page)

This committee is helping define what is meant by the term “Automation”, working towards a consistent understanding of this field of expertise.

### ***ABTT Video Committee*** (Chair: Mogzi Bromley-Morgans)

This Committee was officially formed in August 2024 and since then the ongoing structure has been developed.

The aim for 2025 is to self-publish roles and guidelines of the roles within the theatre video industry as a knowledge base for current and future practitioners as well as Producers. In addition, communications will continue with the BECTU Freelancers Branch regarding recognition of Video roles within their standard rate cards and best practice documents.

### ***ABTT Wigs, Hair and Makeup (WHAM) Committee*** (Chair: Anette Ollerearnshaw)

This committee has reached the 3-year milestone with the Chair continuing to represent the WHAM community and sustainability work in higher education.

In the summer of 2024, this committee's Chair and the new chair of ABTT CiTEA Committee, Caroline Townsend, launched the WHAM and CiTEA new 'soft tech' awards clusters at the ABTT Theatre Show 2024. A new awards trophy was designed for this purpose.

### ***ABTT Citea Committee*** (Chair: Caroline Townsend)

This Committee was re-launched in 2023 with Caroline Townsend appointed as Chair. In the autumn of 2023, Caroline was introduced to the chair of WHAM, Anette Ollerearnshaw, and the collaboration of WHAM and CiTEA launched and delivered two new 'soft tech' awards clusters that were awarded at the 2024 ABTT Theatre Show.

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### PLANS FOR FUTURE PERIODS

The ABTT will continue to develop the Association's work with a focus on four goals:

- Supporting the sector
- Support of the membership
- Financial and organisational security
- Training

#### **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 or Practice is now the primary instrument by which the sector achieves self-regulation.

The ABTT will organise events, seminars and conferences, such as the Theatre Show, for social, business and professional networking and advancement of best practice, and to contribute to ABTT revenues to support other activities.

#### **Support of 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.

The Association will continue to develop a mixed ecology of real-time live events using online, hybrid and in person meetings. Committees will meet online with occasional hybrid gatherings (some participants in the same physical location and participation online by others). Online webinars will continue to be used to provide access for the widest number of participants to specialist presentations and learning opportunities with the added advantage of access to recordings of these sessions as a benefit of membership. In real life 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 to increase that income to enable greater activity.

#### **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.

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### **Risk Management**

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

- The Theatre Show surplus has grown to account for over 50% of annual group income. To mitigate against the poor performance or collapse of the Theatre Show, Council established a Contingency Fund.
- Subscriptions from individual and affiliates represent about 15% of annual group income. It is considered less likely that subscription income could fail completely based on the experience over the past few years, including during the pandemic where the level of contributions was effectively maintained. The Association remains confident in its aim to build resilience by encouraging diverse membership across an increasing number of industry sectors and roles but is also sensitive to finite number of technical and production practitioners that will wish to engage with the ABTT.
- Membership fees from Industry Supporters' Group members accounts for around 7% of the annual group income. This income has experienced relative resilience albeit with a slight slow-down in 2024. The Association remains confident that with appropriate initiatives in 2025 it can at least maintain the 2024 levels of income and continue to recruit appropriate product and service providers to this group.
- In 2024 ABTT Training continued to be in demand and contributed around 16% of annual group income. Training is still delivered to the industry as a service and so the margins for the generation of surplus are intentionally modest. Surplus from training activity is used to maintain and develop the training offer and during 2025 is planned to ensure the continued success in this area. A Training Fund is maintained to ensure the ABTT is able to continue providing training.
- The Association continues to rely on support of its voluntary Chairpersons, Council, Committee members and Officers as the administrative team for the organisation is small. The Officers act as senior ambassadors for the Association and through their industry contacts help to drive the Association forward. It is the intention that as the organisation's financial resilience and revenue generation strengthen suitable additional resource could be engaged if required thereby reducing the reliance on the Officers.
- The activities of the Association depend upon an active minority within the membership. There is, however, a new generation who are keen to belong and 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 with current industry experience.
- 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 size of the Electoral College.



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- The Association seeks to further develop its trading activities to increase the diversity of its income revenue and increase revenue margins in order to undertake more activities in the delivery of its charitable work and better serve its communities.

### Financial Review

The Trustee-Directors 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 2024 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 £116,555 (2023: £63,378). The budget for the year had an outcome of a surplus of £47,050. The improvement over the budget was due to a higher net income from the Theatre Show (£56,240) and training (£10,791), higher interest income (£7,476), offset in part by increased costs related to training revalidation and the new Theatre Buildings publication.

The Charity's wholly owned trading subsidiary, Theatrical Trading Limited made a surplus for the financial year of £294,679 (2023: £287,537).

The charity's wholly owned trading subsidiary, Theatrical Events Limited made a loss for the financial year of £451 (2023: loss of £86,920).

The principal funding source of the Charity, other than the trading activities of the subsidiaries, is membership subscriptions. Membership and subscription Revenues was marginally lower than the previous year at £121,705 (2023: £124,820).

No professional fundraisers are used by the Charity. The Trustees monitor all fundraising.

### 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 2024 were £513,427 (2023: £396,872; 2022: £333,494; 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.

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## **TRUSTEES' REPORT FOR THE YEAR ENDED 31 DECEMBER 2024**

The General Fund stands at £318,427 (2023: £201,872; 2022: £193,494; 2021: £156,355; 2020: £155,343; 2019: £175,929; 2018: £174,725; 2017: £144,963; 2016: £140,720) (see Note 17). The Trustee-Directors established the General Fund at a level sufficient to ensure the financial viability necessary to provide the Association with working funds and for the generic development of the Association's activities. In broad terms, the fund represents 6 months' expenditure for the Charity. The level of the General Fund is subject to annual review by the Trustee-Directors to ensure that it remains appropriate.

Charities SORP (FRS 102) requires the Trustee-Directors to consider the risks to which the Association is subject and to take steps to mitigate those risks. Further information on how this risk assessment and monitoring has been conducted is set out in the Risk Management section 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 is to run the four-yearly International Theatre Engineering and Architecture Conference, which was held in 2023. The Theatre Show run by Theatrical Trading Limited is held every year. The Trustee-Directors believe the level of the Contingency Fund of £150,000 is reasonable taking into account the risks.

The Trustee-Directors have reviewed the level of each of the designated funds and have set the Publication Fund at £20,000 (2023: £20,000) and the Training Fund at £20,000 (2023: £20,000), to reflect expected expenditure on the planned activities of the Charity.

The Technical Access Passport Fund is maintained at £5,000 (2023: £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 (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 ASSOCIATION OF BRITISH THEATRE TECHNICIANS**

**(A Company Limited by Guarantee)**

## **TRUSTEES' REPORT FOR THE YEAR ENDED 31 DECEMBER 2024**

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.

The Trustees' Report has been prepared in accordance with the provisions applicable to entities subject to the small companies' regime.

### **Independent Examiner**

At the 2023 Annual General Meeting, John Coverdale was re-appointed as Independent Examiner to the Association for the ensuing year.

By order of the Trustee-Directors

Signature



David Evans  
Trustee-Director

Date: 03.06.2025

# **THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**

**(A Company Limited by Guarantee)**

## **TRUSTEES' REPORT FOR THE YEAR ENDED 31 DECEMBER 2024**

### **Independent Examiners' 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 Association of British Theatre Technicians ('the parent Association') and its subsidiary undertakings for the year ended 31 December 2024 on pages 28 to 50.

#### **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 go 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).

# **THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**

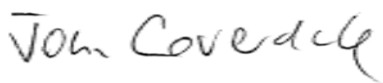
**(A Company Limited by Guarantee)**

## **TRUSTEES' REPORT FOR THE YEAR ENDED 31 DECEMBER 2024**

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.

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:



Dated: 3 June 2025

John Coverdale FCA  
2 London Wall Place, 6th Floor, London, England, EC2Y 5AU

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

(A Company Limited by Guarantee)

## CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 DECEMBER 2024

	Note	Unrestricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
<b>Income from:</b>				
Donations, royalties and grants	3	14,000	14,000	14,016
Charitable activities	4	121,705	121,705	124,820
Other trading activities	5	673,939	673,939	758,387
Investments	6	12,476	12,476	7,709
<b>Total income</b>		<u>822,120</u>	<u>822,120</u>	<u>904,932</u>
<b>Expenditure on:</b>				
Non charitable trading activities	7	376,861	376,861	557,519
Charitable activities	8	328,704	328,704	284,035
<b>Total expenditure</b>		<u>705,565</u>	<u>705,565</u>	<u>841,554</u>
<b>Net movement in funds</b>		<u>116,555</u>	<u>116,555</u>	<u>63,378</u>
<b>Reconciliation of funds:</b>				
Total funds brought forward		396,872	396,872	333,494
Net movement in funds		116,555	116,555	63,378
<b>Total funds carried forward</b>		<u>513,427</u>	<u>513,427</u>	<u>396,872</u>

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 32 to 49 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 2024

	Note	2024 £	2023 £
<b>Fixed assets</b>			
Tangible assets	12	1,350	1,625
		<hr/> 1,350	<hr/> 1,625
<b>Current assets</b>			
Stocks	14	885	1,524
Debtors	15	131,758	58,768
Cash at bank and in hand		611,074	542,027
		<hr/> 743,717	<hr/> 602,319
Creditors: amounts falling due within one year	16	(231,640)	(207,072)
		<hr/>	<hr/>
<b>Net current assets</b>		512,077	395,247
		<hr/>	<hr/>
<b>Total assets less current liabilities</b>		513,427	396,872
		<hr/>	<hr/>
<b>Net assets excluding pension asset</b>		513,427	396,872
		<hr/>	<hr/>
<b>Total net assets</b>		<u>513,427</u>	<u>396,872</u>
<b>Charity funds</b>			
Unrestricted funds	17	513,427	396,872
		<hr/>	<hr/>
<b>Total funds</b>		<u>513,427</u>	<u>396,872</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.

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



David Evans  
Trustee

Date: 03.06.2025

The notes on pages 32 to 49 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 2024

	Note	2024 £	2023 £
<b>Fixed assets</b>			
Tangible assets	12	1,350	1,625
Investments	13	22	22
		<hr/> 1,372	<hr/> 1,647
<b>Current assets</b>			
Debtors	15	420,084	421,815
Cash at bank and in hand		312,577	172,107
		<hr/> 732,661	<hr/> 593,922
Creditors: amounts falling due within one year	16	(95,519)	(74,060)
		<hr/>	<hr/>
<b>Net current assets</b>		637,142	519,862
		<hr/>	<hr/>
<b>Total net assets</b>		<u>638,514</u>	<u>521,509</u>
<b>Charity funds</b>			
Unrestricted funds		638,514	521,509
		<hr/>	<hr/>
<b>Total funds</b>		<u>638,514</u>	<u>521,509</u>

The Association's net movement in funds for the year was £117,005 (2023: £150,302).

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 company's regime.

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



David Evans  
Trustee

Date: 03.06.2025

The notes on pages 32 to 49 form part of these financial statements.



# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

(A Company Limited by Guarantee)

## CASHFLOW STATEMENT FOR THE YEAR ENDED 31 DECEMBER 2024

	Group 2024 £	Group 2023 £	Charity 2024 £	Charity 2023 £
<b>Net movement in funds</b>	116,555	63,378	117,005	199,350
Add back depreciation	1,090	885	1,090	886
Deduct interest income to be shown in investing activities	(12,476)	(7,709)	(5,808)	-
Decrease / (increase) in stock	639	123	-	-
Decrease / (increase) in debtors	(72,990)	86,203	1,731	(188,920)
Increase / (decrease) in creditors	24,568	17,960	21,459	3,545
<b>Cash generated from / (used) in operating activities</b>	<b>57,386</b>	<b>124,920</b>	<b>135,477</b>	<b>14,861</b>
<b>Cashflows from investing activities</b>				
Interest income	12,476	7,709	5,808	-
Purchase of tangible fixed assets	(815)	(890)	(815)	(890)
<b>Cash (used in) / generated from investing activities</b>	<b>11,661</b>	<b>6,819</b>	<b>4,993</b>	<b>(890)</b>
Increase / decrease in cash and cash equivalents in the year	69,047	131,739	140,470	13,971
Cash and cash equivalents in the beginning of the year	542,027	410,288	172,107	158,136
<b>Total cash and cash equivalents at the end of the year</b>	<b>611,074</b>	<b>542,027</b>	<b>312,577</b>	<b>172,107</b>
	<b>At 1 January</b>	<b>Cashflow for the year</b>	<b>At 31 December</b>	
	<b>2024</b>	<b>2024</b>	<b>2024</b>	
	<b>£</b>	<b>£</b>	<b>£</b>	
<b><u>Analysis of net debt</u></b>				
Cash at bank and in hand	<u>542,027</u>	<u>69,047</u>	<u>611,074</u>	

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

(A Company Limited by Guarantee)

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

### 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 statements.

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

The financial statements are presented in £ sterling, rounded to the nearest £1.

### 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 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 £117,005 (2023: £150,302 surplus)

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.

#### 2.2 Going Concern

The financial statements have been prepared on a going concern basis. The Trustees have considered relevant information, including budgets and cash flow projections together with the impact of subsequent events, in making their assessment.

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

(A Company Limited by Guarantee)

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

### 2.3 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.

### 2.4 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.

### 2.5 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.

### 2.6 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

(A Company Limited by Guarantee)

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

reliably by the Group; this is normally upon notification of the interest paid or payable by the institution with whom the funds are deposited.

### 2.7 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.

### 2.8 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

### 2.9 Investments

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

### 2.10 Stocks

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

### 2.11 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.

### 2.12 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.

### 2.13 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.

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

(A Company Limited by Guarantee)

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

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.

### 2.14 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 15. 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 Note 16. Taxation and social security are not included in the financial instrument 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.

### 2.15 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.

### 2.16 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.

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

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

(A Company Limited by Guarantee)

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

### 3. Income from donations and legacies

	Unrestricted funds 2024 £	Total funds 2024 £
Donations	13,702	13,702
Royalties	298	298
	<u>14,000</u>	<u>14,000</u>
	Unrestricted funds 2023 £	Total funds 2023 £
Donations	13,445	13,445
Royalties	571	571
	<u>14,016</u>	<u>14,016</u>

### 4. Income from charitable activities

	Unrestricted funds 2024 £	Total funds 2024 £
Subscriptions	<u>121,705</u>	<u>121,705</u>
	Unrestricted funds 2023 £	Total funds 2023 £
Subscriptions	<u>124,820</u>	<u>124,820</u>

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

(A Company Limited by Guarantee)

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

### 5. Income from other trading activities

	Unrestricted funds 2024 £	Total funds 2024 £	Unrestricted & total funds 2023 £
<b>Income from fundraising events</b>			
Fundraising	8,000	8,000	4,000
<b>Income from non charitable trading activities</b>			
Trading subsidiary income	665,939	665,939	754,387
<b>Total income from other trading activities</b>	<b>673,939</b>	<b>673,939</b>	<b>758,387</b>

### 6. Investment income

	Unrestricted funds 2024 £	Total funds 2024 £	Unrestricted funds 2023 £	Total funds 2023 £
Interest receivable	12,476	12,746	7,709	7,709
	<u>12,476</u>	<u>12,746</u>	<u>7,709</u>	<u>7,709</u>

### 7. Expenditure on non charitable trading activities

	Unrestricted funds 2024 £	Total funds 2024 £	Unrestricted funds 2023 £	Total funds 2023 £
Cost of sales	368,999	368,999	550,275	550,275
Administration expenses	<u>7,862</u>	<u>7,862</u>	<u>7,244</u>	<u>7,244</u>
	<u>376,861</u>	<u>376,861</u>	<u>557,519</u>	<u>557,519</u>

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

(A Company Limited by Guarantee)

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

### 8. Analysis of expenditure on charitable activities

#### Summary by fund type

	Unrestricted funds 2024 £	Total funds 2024 £	Unrestricted funds 2023 £	Total funds 2023 £
Members' services	328,704	328,704	284,035	284,035
	<u>328,704</u>	<u>328,704</u>	<u>284,035</u>	<u>284,035</u>

### 9. Analysis of expenditure by activity

	Activities undertaken directly 2024 £	Grant funding of activities 2024 £	Support costs 2024 £	Total funds 2024 £
Members' services	<u>2,970</u>	<u>-</u>	<u>325,734</u>	<u>328,704</u>
	Activities undertaken directly 2023 £	Grant funding of activities 2023 £	Support costs 2023 £	Total funds 2023 £
Members' services	<u>4,467</u>	<u>9,750</u>	<u>269,818</u>	<u>284,035</u>



# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

(A Company Limited by Guarantee)

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

### 9. Analysis of expenditure by activity (continued)

#### Analysis of support costs

	Unrestricted funds 2024 £	Total funds 2024 £
Staff costs	217,919	217,919
Recruitment	8,115	8,115
Depreciation	1,090	1,090
Office Equipment Rental	2,289	2,289
Insurance	3,268	3,268
Events and meetings	21,639	21,639
Independent examiner's remuneration	6,937	6,937
Bank charges	3,747	3,747
Printing, postage and stationery	5,483	5,483
Telephone	5,169	5,169
Advertising and publicity	4,813	4,813
Publications	10,000	10,000
Web Site - annual costs & maintenance	6,164	6,164
IT support	20,704	20,704
Archive and storage	2,182	2,182
General expenses	2,539	2,539
Other staff costs	3,676	3,676
	<u>325,734</u>	<u>325,734</u>

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

(A Company Limited by Guarantee)

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

### 9. Analysis of expenditure by activity (continued)

	<i>Unrestricted funds 2023 £</i>	<i>Total funds 2023 £</i>
Staff costs	203,561	203,561
Recruitment	3,612	3,612
Depreciation	885	885
Office equipment rental	2,182	2,182
Insurance	3,220	3,220
Events	9,802	9,802
Independent examiner's remuneration	4,226	4,226
Consultancy fees	443	443
Bank charges	4,161	4,161
Printing, postage and stationery	4,413	4,413
Telephone	2,587	2,587
Advertising and publicity	895	895
Website – annual costs and maintenance	5,653	5,653
IT Support	20,049	20,049
General expenses	2,195	2,195
Other staff costs	1,934	1,934
	<u>269,818</u>	<u>269,818</u>

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

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## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

### 10. Staff costs

	<b>Group 2024 £</b>	<i>Group 2023 £</i>	<b>Association 2024 £</b>	<i>Association 2023 £</i>
Wages and salaries	195,905	183,264	195,905	183,264
Social security costs	17,014	15,374	17,014	15,374
Pension costs	5,000	4,923	5,000	4,923
	<u>217,919</u>	<u>203,561</u>	<u>217,919</u>	<u>203,561</u>

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

	<b>Group 2024 No.</b>	<i>Group 2023 No.</i>	<b>Association 2024 No.</b>	<i>Association 2023 No.</i>
Management	1	1	1	1
Office and administration	3	3	3	3
	<u>4</u>	<u>4</u>	<u>4</u>	<u>4</u>

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

	<b>Group 2024 No.</b>	<i>Group 2023 No.</i>
In the band £80,001 - £90,000	—	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 were £92,379 (2023: £90,299). In 2024 this was made up of the total cost of two individuals covering the role of Chief Executive Officer, for different parts of the year.

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## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

### 11. Trustees' remuneration and expenses

During the year Trustees received fees, on a commercial basis, from Theatrical Trading Limited as follows:

- one Trustee, in respect of the provision of training services, totalling £6,158 (2023: 2 Trustees, totalling £18,354)
- one Trustee in respect of the provision of editorial services for Sightline, totalling £2,070 (2023: Nil).

There are no outstanding balances at 31 December 2024 in respect of these transactions. The Trustees (with the relevant Trustees abstaining from involvement in the discussions and decisions thereto) were satisfied that this arrangement was in the best interest of the group.

During the year ended 31 December 2024, Trustee expenses of £805 have been incurred in respect of travel related costs (2023: £NIL).

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

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## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

### 12. Tangible fixed assets

#### Group and Association

	Office equipment £	Website development £	Total £
<b>Cost or valuation</b>			
At 1 January 2024	3,928	37,730	41,658
Additions	815	-	815
At 31 December 2024	4,743	37,730	42,473
<b>Depreciation</b>			
At 1 January 2024	2,303	37,730	40,033
Charge for the year	1,090	-	1,090
At 31 December 2024	3,393	37,730	41,123
<b>Net book value</b>			
At 31 December 2024	1,350	-	1,350
At 31 December 2023	1,625	-	1,625

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

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## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

### 13. Fixed asset investments

	Investments in subsidiary companies £
<b>Association</b>	
<b>Cost or valuation</b>	
At 1 January 2024 and 31 December 2024	<u>22</u>
<b>Net book value</b>	
At 31 December 2024	<u>22</u>
At 31 December 2023	<u>22</u>

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

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## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

### 13. Fixed asset investments (continued)

#### Principal subsidiaries

The following were subsidiary undertakings of the Association:

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

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## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

The financial results of the subsidiaries for the year were:

Names	Income £	Expenditure £	Profit/(Loss)/ Surplus/ (Deficit) for the year £	Net assets £
Theatrical Events Limited	14,777	15,228	(451)	(125,068)
Theatrical Trading Limited	657,830	363,151	294,679	-



# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

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## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

### 14. Stocks

	<b>Group</b> <b>2024</b> <b>£</b>	<i>Group</i> <i>2023</i> <i>£</i>
Finished goods and goods for resale	<u>885</u>	<u>1,524</u>

### 15. Debtors

	<b>Group</b> <b>2024</b> <b>£</b>	<i>Group</i> <i>2023</i> <i>£</i>	<b>Association</b> <b>2024</b> <b>£</b>	<i>Association</i> <i>2023</i> <i>£</i>
<b>Due within one year</b>				
Trade debtors	46,837	31,983	7,700	2,263
Amounts owed by group undertakings	-	-	400,991	410,281
Other debtors	10,887	6,115	5,253	5,225
Prepayments and accrued income	74,034	20,670	6,140	4,046
	<u>131,758</u>	<u>58,768</u>	<u>420,084</u>	<u>421,815</u>

### 16. Creditors: Amounts falling due within one year

	<b>Group</b> <b>2024</b> <b>£</b>	<i>Group</i> <i>2023</i> <i>£</i>	<b>Association</b> <b>2024</b> <b>£</b>	<i>Association</i> <i>2023</i> <i>£</i>
Trade creditors	7,422	6,391	4,928	4,945
Other taxation and social security	5,924	18,549	5,925	6,335
Other creditors	12,500	12,500	12,500	12,500
Accruals and deferred income	205,794	169,632	72,166	50,280
	<u>231,640</u>	<u>207,072</u>	<u>95,519</u>	<u>74,060</u>

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

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## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

	Group 2024 £	Group 2023 £	Association 2024 £	Association 2023 £
Deferred income at 1 January 2024	123,678	126,336	22,631	16,874
Resources deferred during the year	152,820	121,528	40,960	22,631
Amounts released from previous periods	(123,678)	(124,186)	(22,631)	(16,874)
	<u>152,820</u>	<u>123,678</u>	<u>40,960</u>	<u>22,631</u>

The total deferred income at 31 December 2023 of £152,820 (2023 - £123,678) is all payable within one year (2023 - £123,678). The deferred income at the year-end related to subscription, training and Theatre Show income received in the year ended 31 December 2024 which related to future periods.

### 17. Statement of unrestricted funds – current year

	Balance at 1 January 2024 £	Income £	Expenditure £	Transfers in/(out) £	Balance at 31 December 2024 £
<b>Designated funds</b>					
Contingency fund	150,000	-	-	-	150,000
Technical Access Passport	5,000		(1,537)	1,537	5,000
Publication fund	20,000	15,347	(47,254)	31,907	20,000
Training fund	20,000	145,297	(111,483)	(33,814)	20,000
	<u>195,000</u>	<u>160,644</u>	<u>(160,274)</u>	<u>(370)</u>	<u>195,000</u>
<b>General funds</b>					
General Funds	<u>201,872</u>	<u>661,476</u>	<u>(545,291)</u>	<u>370</u>	<u>318,427</u>
<b>Total Unrestricted funds</b>	<u>396,872</u>	<u>822,120</u>	<u>(705,565)</u>	<u>-</u>	<u>513,427</u>

The transfer of £370 from Designated funds to General funds represents funding for expenses initially met through the General fund but applicable to the Designated funds.  
Transfers between Designated funds reflect the decisions of the Trustees relating to the requirements of the Designated funds.

# THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

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## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

The Contingency Fund was established as a reserve to help the Group survive any catastrophic problems and reflects broadly a maximum of 12 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.

### Statement of unrestricted funds - prior year

	Balance at 1 January 2023 £	Income £	Expenditure £	Transfers in/(out) £	Balance at 31 December 2023 £
<b>Designated funds</b>					
Contingency fund	95,000	-	-	55,000	150,000
Tap This fund	5,000	-	(1,537)	1,537	5,000
Publication fund	20,000	19,208	(14,207)	(5,001)	20,000
Training fund	20,000	150,221	(96,310)	(53,911)	20,000
	<u>140,000</u>	<u>169,429</u>	<u>(112,054)</u>	<u>(2,375)</u>	<u>195,000</u>
<b>General funds</b>					
General Funds	<u>193,494</u>	<u>735,503</u>	<u>(729,500)</u>	<u>2,375</u>	<u>201,872</u>
<b>Total Unrestricted funds</b>	<u>333,494</u>	<u>904,932</u>	<u>(841,554)</u>	<u>-</u>	<u>396,872</u>

# **THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS**

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## **NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024**

### **18. 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 £5,000 (2023 - £4,923). £1,095 (2023 - £1,099) was payable to the fund at the balance sheet date and is included in creditors.