Registered number: 1231725
Charity number: 282069

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

(A Company Limited by Guarantee)

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2025

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 2025

Trustees

Oliver Brown
Michelle Burgess (resigned 7 July 2025)
Alexander Cann
Mark Dakin
David Evans
Anette Ollerearnshaw
Mathew Smethurst-Evans
Suzy Somerville
Benjamin Stephen
Emma Wilson MBE (resigned 7 July 2025)
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 2025

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 2025. This Report is the fifty-first since the incorporation of the Association and the Sixty-second since its inception.

Chair's Report 2025

Chair: David Evans

2025 was a dynamic year. The team worked hard behind the scenes and continued to represent the ABTT at our numerous events, always prepared, always informed and always with a smile. Liz's tenure is making its mark now that she has got her head around the multiple complexities and systems that lie at the heart of our organisation. Many of these are now reviewed and updated or in the process of being updated.

In March we held our third Make a Difference Conference (MADC), the theme was 'Rethinking Backstage Technical Teaching and Apprenticeships with and for Industry'. This was another exciting and dynamic day with interesting speakers and frank breakout room discussions. The principle behind the MADC conference is that people make a commitment to change; multiple commitments were made, hopefully they will be delivered. We continue to see great projects and outputs from hosting this annual focussed day of talking. Examples include the ABTT's Outreach and Visibility Working Group and the latest ABTT Training development, the ABTT Copper Award. Our host was Rose Bruford College and the whole event was run by some very impressive students alongside Rose Bruford tutors and the ABTT team. Thanks to Rose Bruford and also to Guildford School of Acting who lent us the hosts, Mig Walsh and Gareth Evans.

The ABTT Theatre Show was bigger and better than ever, it ran across two days in June at Alexandra Palace and was very well attended. The show floor was busy with activity together with a broad range of seminars and hands-on skills workshops, product demonstrations, the 'ABTT Careers and Professional Development Hub', the 'Careers, Training and Education Alley' and the 'Associations Area'. Many people from across the country and further caught up with friends and exchanged gossip.

Huge congratulations to Elysia Moore, the ABTT Theatre Show Manager and the entire ABTT Staff, Liz, 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 2-day event.

Multiple awards were given out at the packed awards ceremony:

- ABTT Lighting Product of the Year Winner: Paragon S by Elation Lighting
- ABTT Sound Product of the Year Winner: CCL System by d&b audiotechnik
- ABTT Engineering Product of the Year Winner: UniBeam Demountable Scenery Carrier by Triple E
- ABTT Widget of the Year Winner: Vor by Borealis Solutions
- ABTT Theatre Show Stand of the Year Winner: J.D McDougall Ltd
- ABTT Technician of the Year: Dan Saddington, Head of Stage at Welsh National Opera
- ABTT Cymru Nick Bache Award for Technician of the Year: Sean Jones, Freelancer
- ABTT Award for Emerging Excellence: Jade Lam, Stage and Automated Flys Technician at Sadler's Wells
- ABTT Award for Environmental Sustainability: Ria Tubman, Technical and Production Director at Unicorn Theatre
- ABTT Award for Costume: Loz Tait, Head of Costume at Chichester Festival Theatre
- ABTT Award for WHAM Design: Carole Hancock, Wigs Hair and Make-up at HUM studio

At our very well attended Christmas Party further awards were made:

- Honorary Membership was presented to Sebastian Barnes.
- Emma Wilson, Robin Townley and Mig Walsh were awarded Fellowships.
- INK Festival was awarded the 2025 ABTT Stephen Joseph Award for their groundbreaking work in Suffolk, East Anglia and beyond.

At the Christmas party we launched Guidance Note W101: Improving the Physical Health of Backstage Staff, developed by the ABTT with the British Association for Performing Arts Medicine (BAPAM). This is the first dedicated guidance of its kind focusing on the physical health of backstage professionals in the theatre and live production sector. We are very proud that we continue to support the well-being of our members and the broader industry.

We have also updated Guidance Note W3 which includes revised content, new graphics and dedicated guidance on being a witness to bullying—offering essential advice for those who observe bullying and harassment in the workplace. These enhancements aim to promote a safer, more respectful, and supportive culture within the performing arts sector.

Mig Walsh stepped down as Co-Chair in July. Appointed Co-Chair in November 2021 alongside David, Mig has played a pivotal role in guiding the ABTT through the challenges of the post-pandemic period. Her tenure has been marked by a strong focus on mental health and welfare within the backstage theatre industry, not least of which was the development of our series of W Guidance notes —areas in which she has driven meaningful and lasting change. Thank you Mig.

Training has been a strong focus this year. Gill Allen conducted a detailed Training Program review which has given the framework for a thorough audit of our provision ensuring that we are providing what is needed and wanted in the industry. One of the outcomes was the launch of the ABTT Automation Course and the trial of the Copper Award at the Lighthouse Poole and the South Bank Centre.

Congratulations must go to Amy on her tireless efforts to increase our training provision, enabling more participants the opportunity to train than ever before. In turn, she has increased our income and been vital in ensuring more courses than ever have been run. Stuart has been a rock, ensuring close financial management, prompt payment and extraordinary attention to detail.

Throughout 2025, the ABTT have also hosted several educational seminars covering topics including mental health, well-being and guidance notes updates, promoting continued education and the sharing of knowledge and information. Members can find recordings of these available on the ABTT website.

As part of a review of our committees, we undertook a wide-ranging Apprenticeship Network consultation with a view to developing a much more focused provision for apprentices and providers from 2026. The School Theatre Support Committee also relaunched their website and began plans for relaunching their annual conference in 2026 with the support of the ABTT.

The ABTT Virtual Ideas Platform continues to grow with one of the items chosen for an award going on sale at Flints. Initiated by the ABTT and Guildhall School of Music and Drama, the Royal Conservatoire of Scotland joined the partnership in 2025; the combined administrative and financial strength of both organisations promise a lot for the future. We are now looking at two awards - a student award and an industry award. Sadly, Charles Haines, whose idea this was in the first place, is no longer directly involved. We would like to acknowledge his

foundational work in establishing this initiative, having now stepped down from this role and fled the industry for the golf course.

Northnet has been relaunched and has held events at Aviva and UCEN - The Arden School of Theatre. It is a delight that such a busy theatre community has re-found its ABTT voice.

The ABTT continues to partner with our fellow associations such as the SMA, ALPD, SBTD, ASDP and AAPTLE for whom we continue to provide the appropriately titled 'AAPTLE Lounge' at the ABTT Theatre Show. This has provided opportunities to share, progress, align on common goals and work together to improve the industry.

Our support of The Theatre Green Book continues to deepen. We have been a core part through membership of the Steering Group, and being one of the Foundation Sponsors. We are very proud to have helped guide it through to its new identity as a charity and will continue to work closely with it.

We have formally aligned with PiPA, signing up to the "PiPA Pledge," a landmark initiative supported by numerous industry partners to build supportive workplaces for parents and carers.

We joined the Local Theatre Touring Alliance (LTTA), which was set up to bring together venues, producers, policymakers, funders, and sector organisations to secure the future of local theatre through collaboration, innovation, and advocacy. With the LTTA Liz presented at a BFI Skills Cluster away day exploring shared skills needs in screen/theatre/live events/music which has led to a wider group working through how we might collaborate on a regional pilot to address this issue.

Liz also spoke at the Mulberry Production Arts Academy launch at the NT. We also attended Backup Tech's Village Fete. The ABTT maintained a presence at PLASA London and Leeds, and at TheatreCraft— valuable opportunities to engage with members and the next generation of theatre professionals.

We partnered with the launch of Wake Up West End offering an informal opportunity for backstage workers in the West End to get together for social and networking gatherings outside of a pub environment.

ABTT was part of a new and important initiative, the launch of Second Stage, which is aimed at helping prison leavers find work in our industry. We helped develop training workshops and some of our tutors delivered workshops and training for inmates at HMP Hollesley Bay and ISIS Young Offenders Institute.

We announced a landmark collaboration between the ABTT, the ABTT Stephen Joseph Committee, The Cockpit and VAULT Creative Arts in the form of '*the Stephen Joseph Transfer*', a new mentoring programme designed to champion emerging theatre makers working in-the-round. The inaugural production selected for this scheme was The Highgate Vampire by Bag of Beard Theatre, which transferred to The Cockpit in January 2026 following its run at The Glitch in Spring 2025.

In June 2025 we hosted our Annual General Meeting at The Young Vic which was followed by a tour of the venue. Member visits also took place throughout the year, including a visit to Disney Fantasy aboard a Disney Cruise liner which was very well attended. In July the ABTT curated a tour of venues in Manchester, Liverpool and Prescot for a group of OISTAT members. All the venues went out of their way to welcome the group, and it was lovely opportunity to strengthen relations with OISTAT. We proposed Abi Cohen as the president of OISTAT, a continuation of her previous tenure. Abi was successful in her application and has been returned as the president of OISTAT.

The ISG event in September 2025 at The Park Theatre was well attended by many ISG members. This event started with a talk from John Cockburn-Evans on the human side of risk and uncertainty, a valuable reminder to explore the people-focused side of our work, which provoked a lot of discussion. The evening rounded off with pizza and beer.

Also, in the same week in September the ABTT was honoured to present Sir Alan Ayckbourn with the ABTT Stephen Joseph Lifetime Achievement Award, recognising his extraordinary contributions to theatre-in-the-round and his lasting influence on British theatre. The award presentation took place at the Stephen Joseph Theatre (SJT) in Scarborough, following a rehearsed reading of Relatively Speaking, one of Sir Alan's most beloved plays.

The ABTT would like to thank our committed and dedicated staff team, Liz Sillett, Elysia Moore, Stuart Roberts, Amy Bodman and Alistair Cope.

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. Special thanks must be extended to Nikki Scott, Loretta Tomasi and Matthew Jones whose wisdom, calmness and experience have helped us make many of the good decisions that we have, but none of the bad. We are very lucky to have a vibrant and active association.

Here's to an equally vibrant and busy 2026.

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 2025 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

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

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

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.

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

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 2025.

Trustee-Directors

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

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

Two trustee positions became vacant this year through the retirement by rotation of the following members of Council who had completed two consecutive three-year terms and therefore were not eligible for re-election: Mig Burgess-Walsh and Emma Watson.

Two nominations for election were received for Ruth Butler and Kat Ellis. The number of nominations 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 2025 were as follows:

Oliver Brown (re-appointed 2024)

Ruth Butler (appointed 2025)

Alexander Cann (re-appointed 2023)

Mark Dakin (appointed 2024)

Kat Ellis (appointed 2025)

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)

Anton Woodward (re-appointed 2023)

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

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TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2025

Officers
The Trustee-Directors appoint biennially a Chairperson, a Vice-Chairperson, Honorary Treasurer and Honorary Secretary. During 2025 Mig Burgess-Walsh and David Evans continued as Co-Chairs until July 2025 when Mig Burgess-Walsh stepped down. David Evans was elected as sole Chair and Oliver Brown continued as Vice-Chair. Matthew Jones and Loretta Tomasi continued as Honorary Secretary and Honorary Treasurer. Jane Thornton continued as Honorary Archivist.

The Officers serving at the end of 2025 were:

David Evans: Chair
Oliver Brown: Vice-chair
Matthew Jones: Honorary Secretary
Loretta Tomasi: Honorary Treasurer
Jane Thornton MBE: Honorary Archivist

Co-opted Council Members at the end of 2025 were:

Nikki Scott
Paul Moore

The permanently employed staff at the end of 2025 were:

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

Consultants
The association engaged the following consultants during 2025 to assist in the delivery of the Association's activities:

Louise Birchall: Training Consultant
Gill Allen: Training Consultant
Robin Townley: Editor Technical Standards Standing Committee
David Evans: Editor of Sightline

Committees
The Trustee-Directors appoint, from time-to-time, various committees, working parties and ad-hoc panels to deal with specific matters. The technical work of the Association is carried out by Technical Committees. A report on the activities of the Committees forms part of this Report. The Association is proud of the extent of public good that is carried out by these committees and the hard work contributed by them to assist the Association in fulfilling its aims.

Related Parties
Theatrical Trading Ltd and Theatrical Events Ltd
The Association has two wholly owned commercial subsidiaries. Theatrical Trading Ltd produces the annual ABTT Theatre Show and 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 Scènographes, Techniciens et Architectes de Théâtre) (OISTAT). OISTAT is a co-operative, non-governmental organisation which operates under the auspices of UNESCO. OISTAT's principal purpose is to foster opportunities for co-operation between and among theatre organisations. The ABTT is one of the OISTAT Centres in the UK and as such plays an active role in each Commission. 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

Association of Performing Arts Collections (APAC) & SIBMAS

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

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

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

Membership of the Association

There are various ways of joining the Association: as a Member, an Associate or an Affiliated Organisation. Membership of the Association at 31 December 2025 was as follows:

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

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TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2025

	Paid 2025	Paid 2024	Paid 2023	Paid 2022	2021	2020	2019	2018
Fellows	29	28	26	26	26	22	22	22
Honorary Members	18	18	16	14	13	14	14	15
Members	289	309	318	324	329	346	370	316
Associates	1,332	1,277	1,285	1,217	1,110	1,258	1,168	1,255
Affiliated Organisations	250	248	261	241	209	199	226	217
TOTALS	**1,918**	**1,880**	**1,906**	**1,822**	**1,687**	**1,839**	**1,800**	**1,825**

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 5 December 2025, the association presented four of its members with an Honorary and Fellowship Membership. Sebastian Barnes was presented with an Honorary Membership. Mig Burgess-Walsh, Emma Wilson and Robin Townley were presented with Fellowships.

Associates
Any individual who is interested in technical aspects of the art of the theatre is qualified to be an Associate of the Association. This includes Young, Early Career and retired Associates who are keen to both enter the industry and maintain their links once their working life is over.

Affiliated organisations
Any non-profit distributing organisation interested in technical aspects of the art of the theatre is qualified to be affiliated to the Association. There are two kinds of Affiliates large (up to six named employees) and small (up to three named employees).

Activity, Achievements and Performance

The ABTT is proud of its many achievements in bringing together a wide range of people who wish to make UK and international theatre even more successful 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 2025 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 highlight the work of 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 2025, 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, launched in 2019, to provide access to ABTT 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 ABTT 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, this year's 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. This year's event confirmed its growing importance as the central hub for live performance professionals; there was a 15.6% increase in unique attendees, a 16% increase in revisits on day 2. We welcomed over 200 global brands, featured a vigorous seminar programme and hosted hand-on workshops led by renowned industry figures, all aimed at advancing careers, showcasing innovation and facilitating powerful connections (new and old).

A series of images and videos were commissioned to help capture the event and allow us to create new promotional material to support the 2025 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 2025 ABTT Theatre Show were recorded and released, via the ABTT website, to everyone who registered for the show. These 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 month's membership for the price of 12.

The seminars from the 2023 ITEAC event are also available on the ABTT website, allowing access to all ABTT members. 2025 saw the delivery of online seminars covering Mental Health & Well-being, updated guidance notes and the Make A DiFFERENCE Conference.

MAKE A DiFFERENCE Conference
The third annual MAKE A DiFFERENCE Conference was hosted at Rose Bruford College on 28 March 2025. 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.

The conference focused on "Rethinking backstage technical teaching and apprenticeships with and for the industry". 90 delegates from across the country and a range of companies, venues, organisations and institutions were in attendance to discuss current backstage technical teaching and what future initiatives might look like. The full report from the 2025 MAKE A DiFFERENCE Conference was shared at the 2025 ABTT Theatre Show.

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; during 2025 planning for the future of this event took place, including for the next delivery of a smaller teaser event in 2026.

ABTT Theatre Awards 2025
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 4 June and celebrated the amazing people in our industry.

The ABTT was exceptionally pleased to present the following Awards:

- ABTT Technician of the Year 2025 to Dan Saddington
- ABTT Cymru Nick Bache Technician of Year to Sean Jones
- ABTT Emerging Excellence Award 2025 to Jade Lam
- ABTT Environmental Sustainability Award 2025 to Ria Tubman
- ABTT Costume Award to Loz Tait
- ABTT WHAM Design Award to Carole Hancock

ABTT Committee Reports

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

The committee has seen consistent growth in membership, with 4 new members in the past 12 months.

Meetings continue to be attended by a minimum of 7 and a maximum of 14 persons.

Health and wellbeing continue to remain a popular discussion topic and there is tremendous support for the 'W' suite of documents. Sustainability reflects the Theatre Green Book activity. Other business has been diverse and challenging with many questions and concerns being raised in relation to the implementation of the Terrorism (Protection of Premises) Act 2025 or Martyn's Law as we more simply call it, whilst realising Crown Assent in April 2025 with a 2-year implementation period as declared we have seen no further information being provided by the SIA as the enforcing authority.

In 2026 we hope to gain further detail regarding Martyn's Law, development of a code of conduct for Committee members and agreement on the voting and appointment of committee chairs.

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 four times during 2025, via online means 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
- Advise on the development and delivery of ABTT courses
- Aid in the setting and maintaining of training standards
- Increase awareness of learning routes in our sector

- Support the Training Coordinator's role

In 2025 we successfully delivered more than 72 separate courses for over 550 people and an expanding range of courses. This represents a 35% increase in sessions and attendees over 2024. We are very encouraged by the exponential increasing trend in demand, following the steady growth over the last four years. The growth has been partly driven by venues needing to up-skill staff and some apprenticeship training providers choosing our Bronze as part of their training plan.

The 2025 Summer School at Warwick Arts Centre went very well, including a Bronze, six Silver and a Gold course. This included three new Silver courses, Video, Stage, Carpentry and Automation. The results and feedback exceeded expectations. I am very grateful for Louise Birchall's work coordinating this year's Summer School.

During the 2025 ABTT Show, we organised 41 practical skills, half hour workshops in 10 separate topics including Manual Handling, Knots, Electrical Fault Finding, Hair & Makeup, Wig Knotting, Pleating, Drape Care, Automation, Resource Management, Sustainability, Ladder Inspection, Lighting Control, Steeldeck Safety and Theatre Comms Systems. Over 250 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 2026 Show.

During 2025 we piloted 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.

We introduced a standardised short course for tutors to ensure consistent delivery quality across our courses and aid the process of recruiting additional tutors.

ABTT Sustainability Committee **(**Chair: Danny Lennon to June 2025; Bryan Raven from June 2025)

The committee held four meetings in the year, all well attended and features a cross-section of participants, including designers, makers, production managers ad specialist suppliers. The Committee also had a presence at the 2025 ABTT Theatre Show.

During 2025 this Committee evolved to become more of a forum – a regular meeting to discuss sustainability in the theatre industry, covering the Theatre Green Book but not dedicated to it.

The plan for 2026 is to restructure the meetings to focus on (i) an update of activity and initiatives from related organisations (Theatre Green Book, Green Captains, PLASA, Live Green etc); (ii) questions/discussion on specific theatre related subjects, e.g. in December 2025 the subject was alternatives to vinyl dance floors for small scale touring; (iii) wider sustainability issues.

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.

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

During 2025, the Committee has begun developing a strategy for the next ITEAC Conference and the detailed planning for a teaser event in 2026.

As a rough outline the following is a high level summary of the emerging direction for the conference.
Conference Contents - back to the original concept.
Theatre- basically any form of live performance in any medium and its ensuing physical requirements
Engineering - the systems, equipment, technology and infrastructure that support performances
Architecture – whatever gives a home, shelter, space or shape to where the performance takes place

Conference aims

Ideally, we should be projecting forward from the conference date in 2030 to identify emerging issues, technologies and developments that conference attendees will be facing in the period between this conference and the next in 2034. Identifying and discussing issues around design, delivery and operation of spaces. A forum for people to share and discuss issues and ideas.

Who is it for?

We need to engage and include theatre makers, architects and engineers who may be starting their careers now but may be significant players in 2030 and beyond. They may have a totally different outlook from the one we have adhered to in the past.

We plan to open up the steering group to a number of discussion groups that we hope would be able to identify and include topics that are actively being discussed within the industry and where there is a desire for more information or to join a likeminded group to discuss possibilities.

Less of a presentation and more of a conversation.

In addition to this the Committee is looking forward to initiating 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 2025 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.

During 2025 members of the Committee have given presentations, including at PLASA.

The Committee is sad to report the death of Joe Aveline who served as a member for many years and was its second Chairman.

Work has continued to support private collections of historical artefacts with particular success in the re-awakening of the dormant Museum of Theatre Technology, with a new board and plans to launch publicly in 2026.

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)

Regular meetings were held in 2025.

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 has 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.

ABTT Cymru Committee (Chair: Rhian Jones to April 2025 /Martin Hunt from April 2025)

The trip organised to visit the Theatr Clwyd refurbishment was impacted by bad weather and was conducted online and re-arranged for May 2026. In advance, please see below for a couple of images of backstage and the new front.

There are a number of other new developments in Wales:

- Venue Cymru is planning an extension (timing tbc). Technical Manager Steve Cridge has explained the plans as follows: *The Venues Cymru Futures project will modernise and expand Venue Cymru, future-proofing the venue while upgrading public spaces, technical infrastructure, and auditorium seating. By creating a Culture Hub, relocating the town's library, and incorporating the tourist information centre, the project will enhance visitor experience, support local creative industries, and deliver lasting community and economic benefits.*

- There are plans for a new 15,000 capacity Arena in Cardiff Bay and a 750 capacity multi-purpose venue to be run by the Wales Millennium Centre - this venue will concentrate on immersive and digital work but the three spaces will also be available for concerts events and rehearsals.

- The Welsh National Theatre, driven by Michael Sheen, has been launched with a producing hub in Swansea.

- Porters has reopened in Cardiff, delivering cabaret, comedy and drama in their 60-seat space in the cellar.
- The Blackwood miners Institute has received funding from Caerphilly council / Arts Council of Wales to ensure its future.

We have six Apprentices on our annual backstage Apprenticeships with Aberystwyth Arts Centre, Wales Millenium Centre, Welsh National Opera, Venue Cymru, and Ffwrnes Llanelli. The Apprentices are based full time at the venues and are released for training course held throughout the UK. Training includes the ABTT

Bronze award, Rigging, PAT testing, Qlab, ETC, Sound desk and radio mic operation. We have joined the UK Apprenticeship group to determine how to co-operate further.

ABTT School Theatre Support Committee (Chair: Paul Haynes)

2025 was a year of change for this Committee, with new executive taking up the reigns and getting it fully operational.

The Committee was more active on social media with the new Facebook page getting regular traffic and a Discord page set up. This is something that is continued to be pushed with the addition of local hubs and groups planned.

The 2025 ABTT Theatre Show was a massive success in terms of visibility with dozens of potential new members and contacts being identified.

Preparations are well under way for the 2026 Conference to be held in Worcester on 23rd May.

The Stephen Joseph Committee (Chair: Bob Millington)

The Committee carried forward two new projects during the year as well as the annual Stephen Joseph Award.

2025 was a productive year helping to raise the profile of the committee and the ABTT nationally. In September three committee members helped celebrate 70 years of Theatre-in-the-Round in Scarborough, attending performances and presenting a special Stephen Joseph lifetime achievement award to Sir Alan Ayckbourn, in recognition of his outstanding work over many years as artistic director of the SJT. The committee was delighted that our CEO Liz Sillett made the trip up from London to present the award, an engraved bronze model of a theatre-in-the-round, developed by one of our members from an original design by Stephen Joseph.

The Stephen Joseph Award was launched in July, inviting applications from theatres, companies and individual practitioners who are developing new and innovative theatre practice. There were six entrants this year, and there was intense discussion by the adjudicating panel. The award was given to INK Festival, an annual festival celebrating new and diverse writing. Entries are invited or commissioned from often untried writers and selected plays are produced with professional actors. The company is an important producer of new short plays and their work is very much in line with the way in which Stephen Joseph encouraged and mounted works by new and untried writers.

As noted in last year's report, the New Theatre Makers Project, did not proceed due to difficulties obtaining funding, However, ideas implicit in the project have been continued in a different form, following a collaborative partnership being set up between Dave Wybrow, Artistic Director of the Cockpit Theatre, Oli Savage director of the Glitch Studio theatre and the SJC. The committee was delighted to be asked by Dave to join this scheme to upscale new work originating at the Glitch to the Cockpit Theatre and the first such project of this annual scheme transferred, at the end of January 2026. The publicity for this performance bears the logo of "The Stephen Joseph Transfer", and also outlines the work of Stephen Joseph, the ABTT and the SJC.

At the end of August, the Committee said farewell to Terry Lane, our first chair. Terry had worked with Stephen Joseph as both stage manager and occasional director before branching out on his own and creating the Edinburgh Traverse Theatre. Terry was a man of many parts and will be sadly missed.

ABTT Apprenticeship Network (Chair: Jack Davies)

Following a review of the structure of the network and what the network provides to the industry, it was agreed a 'relaunch' would be beneficial.

This process has involved a number of meetings in 2025, involving a collection of industry professionals. They discussed the goals and aspirations for the current network and how to grow it further to be useful to apprentices across all creative industries but also a need to connect employers of apprentices under the same platform.

The network, under its own banner, attended Theatre Craft in November to enhance its profile and to ask relevant people to complete a questionnaire to inform the direction of the refreshed network.

The intention is to announce the relaunch during apprenticeship week in February 2026, with full launch proposed to take place at the 2026 ABTT Theatre Show, involving workshops, seminars, networking events, and the potential of a new Award intended to recognise apprentices who are exceeding in their role.

2025 has been a year of planning to make 2026 a successful year of growth.

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

This committee has been set up to define what is meant by the term "Automation", working towards a consistent understanding of this field of expertise. 2025 has been a quiet period for the committee except for ongoing conversations with the intention to raise engagement and productivity in 2026. The Theatre Show in June 2026 is being used to enlist new members and reinvigorate the activity of the committee.

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 2026 is to increase engagement in the committee and raise productivity.

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

This committee has reached the 4-year milestone with the Chair continuing to represent the WHAM community and sustainability work in higher education.

ABTT Citea Committee (Chair: Caroline Townsend)

This Committee was re-launched in 2023 with Caroline Townsend appointed as interim Chair. There has been little activity in 2025. The future engagement and focus of this committee will be reviewed during 2026.

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 is widely recognised in the UK as "soft law" defining the term "reasonably practicable" in the Health and Safety at Work etc. Act within the context of the operation of a place of entertainment or in the production and presentation of live performance. The Code of Practice is now the primary instrument by which the sector achieves self-regulation.

The ABTT will organise events, seminars and conferences, such as the Theatre Show, MAKE A DiFFERENCE Conference, and the International Theatre, Engineering and Architecture Conference (ITEAC), for social, business and professional networking and advancement of best practice, and to contribute to ABTT revenues to support other activities.

The ABTT is committed to working towards a more inclusive and accessible industry, taking time to look both internally and externally at ways to drive change and support the industry to make positive change. A Steering Group has been established to lead on this work, and partnerships with other industry organisations are being established to collaborate and push for greater change with collective strength.

The ABTTs commitment to combat climate emergency remains a priority, and the ABTT will continue its involvement with the Theatre Green Book as a Strategic Partner, alongside the work of its own Sustainability Committee. The ABTT will continue to look at ways to further its impact in this area.

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.

The ABTT is launching a survey to members in 2026 to gather feedback on which benefits hold most value to members, and any changes members would like to see. This will help inform a review of the structure and benefits, and potential positive changes to be introduced to ensure the organisation remains relevant and valuable to its current and potential future members.

The ABTT Awards will continue to 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. Online webinars will 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.

Members backstage tours will continue to be organised in venues across the UK, and Industry Supporters events will provide members with opportunities to engage in face-to-face discussion and debate, with guest speakers talking on relevant subjects. Networking time for members will be included in all events as far as practicable.

Sightline will continue to be positioned as the Journal of Record for Theatre Technology and Design.

Social media channels will be used alongside emails 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 seen the demand for its training courses increase significantly over recent years. Following a root and branch review of its training provision in 2025, a full time Head of Training role will be recruited for in 2026. This role will be responsible for strategic and operational oversight of the full portfolio of courses the ABTT delivers, including all teaching, delivery, quality assurance, curriculum and course development.

Risk Management

The ABTT has addressed the risks that face the Association and seeks to establish procedures to mitigate those risks. The Association has identified the major potential risk areas and the

- The Theatre Show surplus has grown to account for over 53% of annual group income. To mitigate against the poor performance or collapse of the Theatre Show, a Contingency Fund is maintained.

- Subscriptions from individual and affiliates represent about 14% of annual group income. It is considered less likely that subscription income could fail completely based on past experience and therefore the Association remains confident in its aim to build resilience by encouraging diverse membership across an increasing number of industry sectors and roles.

- Membership fees from Industry Supporters' Group members accounts for around 7% of the annual group income. 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 2025 ABTT Training continued to be in demand and contributed around 19% 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. A review of the training activity in 2025 has resulted in plan to be implemented in 2026 to enhance the provision. 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 Chairperson, 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. Recruitment planned for 2026 will increase the ABTT's resilience and reduce reliance on the existing structure.

- 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.

- 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 2025 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 £145,757 (2024: £116,555) compared to a budget surplus of £53,650. The improvement over the budget was due to a higher net income from the Theatre Show and training and lower costs mainly due to the timing of recruitment in relation to some new roles.

The Charity's wholly owned trading subsidiary, Theatrical Trading Limited made a surplus for the financial year of £322,020 (2024: £294,679).

The charity's wholly owned trading subsidiary, Theatrical Events Limited made a loss for the financial year of £2,184 (2024: loss of £451).

The principal funding source of the Charity, other than the trading activities of the subsidiaries, is membership subscriptions. Membership and subscription Revenue was marginally higher than the previous year at £123,478 (2024: £121,705).

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 2025 are £659,184 (2024: £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.

The General Fund stands at £464,184 (2024; £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 (2024: £20,000) and the Training Fund at £20,000 (2024: £20,000), to reflect expected expenditure on the planned activities of the Charity.

The Technical Access Passport Fund is maintained at £5,000 (2024: £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 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
- 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 2024 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



Name **David Evans**
Trustee-Director

Date: 18th June 2026

THE ASSOCIATION OF BRITISH THEATRE TECHNICIANS

(A Company Limited by Guarantee)

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2025

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 2025 on pages 27 to 47.

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 option 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 2025

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: John Coverdale Dated: 22/6/26

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 2025

	Note	Unrestricted funds 2025 £	Total funds 2025 £	*Total funds 2024 £*
Income from:				
Donations, royalties and grants	3	16,957	16,957	14,000
Charitable activities	4	123,478	123,478	121,705
Other trading activities	5	754,101	754,101	673,939
Investments	6	12,620	12,620	12,476
Total income		907,156	907,156	*822,120*
Expenditure on:				
Non charitable trading activities	7	428,180	428,180	376,861
Charitable activities	8	333,219	333,219	328,704
Total expenditure		761,399	761,399	*705,565*
Net movement in funds		145,757	145,757	*116,555*
Reconciliation of funds:				
Total funds brought forward		513,427	513,427	396,872
Net movement in funds		145,757	145,757	116,555
Total funds carried forward		659,184	659,184	*513,427*

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 31 to 47 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 2025

	Note		2025 £		*2024 £*
Fixed assets					
Tangible assets	12		4,412		*1,350*
			4,412		*1,350*
Current assets					
Stocks	14	906		*885*	
Debtors	15	64,780		*131,758*	
Cash at bank and in hand		840,107		*611,074*	
		905,793		*743,717*	
Creditors: amounts falling due within one year	16	(251,021)		*(231,640)*	
Net current assets			654,772		*512,077*
Total assets less current liabilities			659,184		*513,427*
Net assets excluding pension asset			659,184		*513,427*
Total net assets			659,184		*513,427*
Charity funds					
Unrestricted funds	17		659,184		*513,427*
Total funds			659,184		*513,427*

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: 18th June 2026
The notes on pages 31 to 47 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 2025

	Note		2025 £		*2024* *£*
Fixed assets					
Tangible assets	12		4,412		*1,350*
Investments	13		22		*22*
			4,434		*1,372*
Current assets					
Debtors	15	437,002		*420,084*	
Cash at bank and in hand		427,032		*312,577*	
		864,034		*732,661*	
Creditors: amounts falling due within one year	16	(82,012)		*(95,519)*	
Net current assets			782,044		*637,142*
Total net assets			786,455		*638,514*
Charity funds					
Unrestricted funds			786,455		*638,514*
Total funds			786,455		*638,514*

The Association's net movement in funds for the year was £147,941 *(2024: £117,005)*.

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: 18th June 2026

The notes on pages 31 to 47 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 2025

	Group 2025 £	Group 2024 £	**Charity 2025 £**	Charity 2024 £
Net movement in funds	145,757	116,555	147,941	117,005
Add back depreciation	1,381	1,090	1,381	1,090
Deduct interest income to be shown in investing activities	(12,620)	(12,476)	(7,618)	(5,808)
Decrease / (increase) in stock	(21)	639		-
Decrease / (increase) in debtors	40,063	(72,990)	(16,918)	1,731
Increase / (decrease) in creditors	46,296	24,568	(13,506)	21,459
Cash generated from / (used) in operating activities	220,856	57,386	111,280	135,477
Cashflows from investing activities				
Interest income	12,620	12,476	7,618	5,808
Purchase of tangible fixed assets	(4,443)	(815)	(4,443)	(815)
Cash (used in) / generated from investing activities	8,177	11,661	3,175	4,993
Increase / decrease in cash and cash equivalents in the year	229,033	69,047	114,455	140,470
Cash and cash equivalents in the beginning of the year	611,074	542,027	312,577	172,107
Total cash and cash equivalents at the end of the year	840,107	611,074	427,032	312,577

Analysis of net debt	**At 1 January 2025 £**	**Cashflow for the year £**	**At 31 December 2025 £**
Cash at bank and in hand	611,074	229,033	840,107

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2025

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.

	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.
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.

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 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.

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.

3. Income from donations and legacies

	Unrestricted funds 2025 £	Total funds 2025 £
Donations	16,298	16,298
Royalties	659	659
	16,957	16,957

	Unrestricted funds 2024 £	*Total funds 2024 £*
Donations	*13,702*	*13,702*
Royalties	*298*	*298*
	14,000	*14,000*

4. Income from charitable activities

	Unrestricted funds 2025 £	Total funds 2025 £
Subscriptions	123,478	123,478

	Unrestricted funds 2024 £	*Total funds 2024 £*
Subscriptions	*121,705*	*121,705*

5. Income from other trading activities

	Unrestricted funds 2025 £	Total funds 2025 £	*Unrestricted & total funds 2024 £*
Income from fundraising events			
Fundraising	8,002	8,002	*8,000*
Income from non charitable trading activities			
Trading subsidiary income	746,099	746,099	*665,939*
Total income from other trading activities	754,101	754,101	*673,939*

6. Investment income

	Unrestricted funds 2025 £	Total funds 2025 £	*Unrestricted funds 2024 £*	*Total funds 2024 £*
Interest receivable	12,620	12,620	*12,476*	*12,476*
	12,620	12,620	*12,476*	*12,476*

7. Expenditure on non charitable trading activities

	Unrestricted funds 2025 £	Total funds 2025 £	*Unrestricted funds 2024 £*	*Total funds 2024 £*
Cost of sales	422,565	422,565	*368,999*	*368,999*
Administration expenses	5,615	5,615	7,862	7,862
	428,180	428,180	*376,861*	*376,861*

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2025

8. Analysis of expenditure on charitable activities

Summary by fund type

	Unrestricted funds 2025	**Total funds 2025**	*Unrestricted funds 2024*	*Total funds 2024*
	£	**£**	*£*	*£*
Members' services	333,219	333,219	*328,704*	*328,704*
	333,219	333,219	*328,704*	*328,704*

9. Analysis of expenditure by activity

	Activities undertaken directly 2025	**Grant funding of activities 2025**	**Support costs 2025**	**Total funds 2025**
	£	**£**	**£**	**£**
Members' services	3,361	6,000	323,858	333,219

	Activities undertaken directly 2024	*Grant funding of activities* 2024	*Support costs* 2024	*Total funds* 2024
	£	*£*	*£*	*£*
Members' services	*2,970*	-	*325,734*	*328,704*

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2025

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

Analysis of support costs

	Unrestricted funds 2025	Total funds 2025
	£	£
Staff costs	221,772	221,772
Recruitment	205	205
Depreciation	1,381	1,381
Insurance	3,567	3,567
Events and meetings	23,379	23,379
Independent examiner's remuneration	5,819	5,819
Bank charges	3,832	3,832
Printing, postage and stationery	1,675	1,675
Telephone	3,361	3,361
Advertising and publicity	6,273	6,273
Website – annual costs and maintenance	6,432	6,432
IT support	24,517	24,517
Archive and storage	8,449	8,449
General expenses	905	905
Other staff costs	10,831	10,831
	323,858	323,858

	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	*3,141*	*3,141*
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*
Website – annual costs and 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*
	325,734	*325,734*

10. Staff costs

	Group 2025 £	*Group 2024 £*	Association 2025 £	*Association 2024 £*
Wages and salaries	201,120	*195,905*	201,120	*195,905*
Social security costs	15,587	*17,014*	15,587	*17,014*
Pension costs	5,065	*5,000*	5,065	*5,000*
	221,772	*217,919*	221,772	*217,919*

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

	Group 2025 No.	*Group 2024 No.*	Association 2025 No.	*Association 2024 No.*
Management	1	*1*	1	*1*
Office and administration	3	*3*	3	*3*
	4	*4*	4	*4*

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

	Group 2025 No.	*Group 2024 No.*
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 £82,945 (2024: £92,379). 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.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2025

11. Trustees' remuneration and expenses

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

- one former Trustee, in respect of the provision of training services, totalling £4,312 (*2024: 1 Trustee, totalling £6,158)*
- one Trustee in respect of the provision of editorial services for Sightline, totalling £7,500 (*2024: 1 Trustee totalling £2,070)*.

There are no outstanding balances at 31 December 2025 in respect of these transactions. The Trustees (with the relevant Trustees abstaining from involvement in the discussions and decisions thereto) were satisfied that these arrangements were in the best interest of the group.

During the year ended 31 December 2025, Trustee expenses of £2,599 have been incurred in respect of travel related costs *(2024: £805)*.

12. Tangible fixed assets

Group and Association

	Office equipment £	Website development £	Total £
Cost or valuation			
At 1 January 2025	4,743	37,730	42,473
Additions	4,443	-	4,443
At 31 December 2025	9,186	37,730	46,916
Depreciation			
At 1 January 2025	3,393	37,730	41,123
Charge for the year	1,381	-	1,381
At 31 December 2025	4,774	37,730	42,504
Net book value			
At 31 December 2025	4,412	-	4,412
At 31 December 2024	*1,350*	*-*	*1,350*

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2025

13. Fixed asset investments

Association	Investments in subsidiary companies £
Cost or valuation	
At 1 January 2025 and 31 December 2025	22
Net book value	
At 31 December 2025	22
At 31 December 2024	22

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.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2025

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	1,000	3,184	(2,184)	(127,252)
Theatrical Trading Limited	750,101	428,081	322,020	-

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2025

14. Stocks

	Group 2025 £	*Group 2024 £*
Finished goods and goods for resale	906	*885*

15. Debtors

	Group 2025 £	*Group 2024 £*	Association 2025 £	*Association 2024 £*
Due within one year				
Trade debtors	41,075	*46,837*	7,700	*7,700*
Amounts owed by group undertakings	-	-	400,991	*400,991*
Other debtors	23	*10,887*	5,253	*5,253*
Prepayments and accrued income	23,682	*74,034*	6,140	*6,140*
	64,780	*131,758*	420,084	*420,084*

16. Creditors: Amounts falling due within one year

	Group 2025 £	*Group 2024 £*	Association 2025 £	*Association 2024 £*
Trade creditors	3,384	*7,422*	553	*4,928*
Other taxation and social security	11,183	*5,924*	8,872	*5,925*
Other creditors	12,500	*12,500*	12,500	*12,500*
Accruals and deferred income	223,954	*205,794*	60,087	*72,166*
	251,021	*231,640*	82,012	*95,519*

	Group 2025 £	*Group 2024 £*	Association 2025 £	*Association 2024 £*
Deferred income at 1 January 2025	152,820	*123,678*	40,960	*22,631*
Resources deferred during the year	156,599	*152,820*	30,317	*40,960*
Amounts released from previous periods	(152,820)	*(123,678)*	(40,960)	*(22,631)*
	156,599	*152,820*	30,317	*40,960*

The total deferred income at 31 December 2025 of £156,599 (2024 - £152,820) is all payable within one year (2024 - £152,820). The deferred income at the year-end related to subscription, training and Theatre Show income received in the year ended 31 December 2025 which related to future periods.

17. Statement of unrestricted funds – current year

	Balance at 1 January 2025 £	Income £	Expenditure £	Transfers in/(out) £	Balance at 31 December 2025 £
Designated funds					
Contingency fund	150,000	-	-	-	150,000
Technical Access Passport	5,000		(1,537)	1,537	5,000
Publication fund	20,000	9,818	(23,808)	13,990	20,000
Training fund	20,000	180,949	(155,385)	(25,564)	20,000
	195,000	190,767	(180,730)	(10,037)	195,000
General funds					
General Funds	318,427	716,389	(580,669)	10,037	464,184
Total Unrestricted funds	513,427	907,156	(761,399)	-	659,184

The transfer of £10,037 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.

Statement of unrestricted funds - prior year

	Balance at 1 January 2024 £	*Income* £	*Expenditure* £	*Transfers in/(out)* £	*Balance at 31 December 2024* £
Designated funds					
Contingency fund	*150,000*	-	-		*150,000*
Tap This fund	*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*
	195,000	*160,644*	*(160,274)*	*(370)*	*195,000*
General funds					
General Funds	*201,872*	*661,476*	*(545,291)*	*370*	*318,427*
Total Unrestricted funds					
	396,872	*822,120*	*(705,565)*	-	*513,427*

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 £5,065 (2024 - £5,000). £1,476 (2024 - £1,095) was payable to the fund at the balance sheet date and is included in creditors.