

**Minutes of the
Annual General Meeting of The Teddington Theatre Club Limited held on
Monday 21st November 2022**

Apologies: Kathryn Smith, Harry Jacobs, Kathryn Halford, Mike and Janey Elgey, Peter Dapre, Helen Dapre, Laurie Coombs, Erin Compton, Marc Batten, Jenny Osorio and Tracy Frankson

Present Cath Messum (Chair) and 45 full members

1. Minutes of the last meeting

1.1. Minutes of the meeting held on 22nd November 2021 were approved and signed.

Proposed Clare Henderson Roe. Seconded Roger Smith

2. To receive and adopt the annual report and independently examined accounts of the Company for the year ended 31st March 2022

2.1. The Chair presented her report for the year

2.2. The Artistic Director presented her report for the year

2.3. The Finance Director presented the Auditor's report and audited accounts for the year ended 31st March 2022.

Please see the appendix for the full reports from the Chair, Artistic Director and Finance Director.

Proposed Sue Bell. Seconded Jeremy Gill

3. To receive the Independent Examiner's report for the year ended 31st March 2022

Proposed Wes Henderson Roe. Seconded Stuart Turnbull

4. Appointment of Independent Examiners

It was resolved that "an independent examiner be appointed for the year ending 31st March 2023 following consideration of services by the Board".

Proposed Barry Hill. Seconded Alan Corbett

5. Remuneration of Auditors

It was resolved that "the Board of Directors fix the remuneration of the Independent Examinors for the year ending 31st March 2023".

Proposed Charles Halford. Seconded Roger Smith

6. Re-election of Directors

It was resolved that the under listed be appointed as Directors of the Company to serve until the next annual general meeting or sooner as the members may decide:

(Christine) Lottie Walker as Chairman

Steve Wayman as Finance Director

Daniel Wain as Artistic Director

Richard Auty as Operations Director

Fiona Auty as Sales & Marketing Director

Harri Osborne as Backstage and Technical Director

Proposed Christine Wayman. Seconded Roberta Cole

Gifts were distributed to retiring directors with thanks from the whole of TTC. They were Cath Messum, Laurie Coombs and Lottie Walker (moving to Chair from Artistic Director). The Board was thanked for the work done on health and safety issues.

The meeting was adjourned to allow a vote to take place for the Non-Executive Directors. Those standing were Nigel Cole, Sally Halsey and Geraint Thomason.

The meeting re-convened after a 20-minute interval. It was announced that Nigel Cole and Geraint Thomason were elected as Non-Executive Directors.

Members recorded a vote of thanks to the Board for their work during 2022 and steering a recovery from difficult times following Covid-19.

There being no further business the Chairman declared the meeting closed.

Jane Smith
Company Secretary

27th November 2022

Chairman's Report to the AGM November 2022

I'd like to welcome you all to this year's AGM and thank you for taking the time to come along to this important event. I know that our raison d'être is to put on productions, but as a club and registered charity, our annual general meeting is extremely necessary and important to allow the board of trustees to update you, the membership, on how the club is running.

To begin with, I'd like to record the names of all those members we've lost since the last AGM - Liz Eliot, Joy McQuade, Yvonne Stonelake. And now a moment of silence while we remember all our friends who are no longer with us. Thank you.

This last year has been another challenging one but in different ways from previous years. One of the key issues is the fact that our wonderful theatre is now over 25 years old and we need to make some major investments in the building. The roof has been an issue from day one with leaks and yet again we have had to spend considerable sums on making it water tight. Other items that we must address sooner rather than later include replacing the boiler which provides heat and hot water for the building as well as buying a new lighting desk. The new chairs for the Coward Room are on order but the cost has increased by 50% from when we were about to order them in early 2020. And I won't even mention the eye watering increase in our electricity bills. I don't want to pre-empt Steve's finance report, but I must stress to members that our finances are not bottomless so we need you, our membership, to help us by making a financial donation, leaving a bequest in your will, helping us find charities that would fund items such as the lighting board or just by buying tickets for all our productions.

Another major issue is health and safety. The accident that occurred in the summer brought into sharp focus that we, as a club, need to be far more rigorous in our health and safety procedures. I would like to

thank the team that have been working on this including Jane Smith, John Gilbert, Laurie Coombs, Steve Wayman, Dave Rumens, Gary Stevens, Harri Osborne and Wes Henderson Roe as well as the wider BAT community. I know that there will be cries of “Nanny State” but we have an obligation to keep all our members safe whether they are sitting in the audience, helping build a set or carrying out maintenance as a volunteer. It is up to all of us to be aware of things such as where the emergency exits are, not blocking corridors, knowing where the defibrillator is and accepting the fact that you may have been using ladders for years, but we will now need to record that you can safely use one.

I feel that I must mention marketing and the great work that Fiona Auty has been doing. She has brought her professional skills to really start building on publicising what we do, from being instrumental in not only the new website and the new membership database, to building a team of volunteers to help us widen our reach within the wider community. I feel I must also mention the wonderful work that Christine Wayman has been doing with social media and liaising with outside groups. Thank you Fiona and Christine for your tireless enthusiasm for promoting the club and the theatre.

I would also like to thank all the other board members as they have each contributed greatly over the past year. Harri Osborne, having joined that board last year as one of our two non-executive directors, has shown great enthusiasm by taking on the role of Backstage & Technical Director. Nigel Cole has been a great support to the board as the other non-executive director taking on projects as they arise, whether it was negotiating our new electricity contract or working on getting the new membership database up and running. Steve Wayman took on the role of Finance Director at the last AGM having been a non-executive director previously and has been a steady head when we’ve been talking money in board meetings. Lottie Walker has produced a wonderful final season before stepping down as Artistic Director and I wish her well with her new endeavours.

Finally, on behalf of the club, I would like to thank Laurie Coombs from the bottom of my heart for the amazing work she has put in as Operations Director. She has been the back-bone of keeping our theatre running for so long that it’s hard to think of her not being on the board. Her standing down from her role is definitely the end of an era and I hope she enjoys her well earned break. Although Laurie is unable to join us this evening, I’d like to ask you all to join me in giving her a round of applause.

The board couldn’t cope without the support from our Company Secretary, Jane Smith, and our Minutes Secretary Sian Walters. On behalf of the board I’d like to thank you both for the time you’ve put in over the last year.

I’d also like to thank those unsung heroes - Rosie Brett, who organises our front of house teams, Richard Auty, who took over running the bar this year, and Clare Henderson Roe, who not only leads our box office team but also works with our community of volunteers and is also our Little Theatre Guild rep.

Looking to the future, I am personally very excited about our centenary in 2027. Five years might sound like a long time but it will fly by and we need to start thinking about how we want to mark the event. I’m very pleased that our President, Roger Smith, has agreed to take the lead on the planning and you will be hearing more from him this evening after the formal meeting has finished. I hope you will stay to hear what he has to say and think about what you can do to help us celebrate this milestone.

As I'm standing down at this AGM, I want to thank everyone for their support during what has been 3 of the hardest years the club has encountered in recent memory. Part of me would like to stay on to help move the club forward for another year, but then again I do feel that the time is right for me personally to move to the 'back benches' and become an ordinary member again. I wish my successor and the new board the very best of luck with the future.

Cath Messum

Artistic Director's Report to the AGM November 2022

Good evening all! Another AGM after yet another very odd year and another speech from me trying to make some sense of it all. I sincerely hope that 2023 is boring.

The official period I am to report on this evening ends in March 2022. Because of the weird situation we found ourselves in last year much of it was covered off in last year's AGM report but just to make sure we don't miss anything - and to remind us all of how close we still are to the two years we shall not mention - I'm going to do just that. And as an added treat I'll give a very brief overview on recent months and future plans.

But first to an overview of the trials and tribulations of reopening a theatre post-Covid restrictions: It seems a lifetime ago that we welcomed playwright Lily Bevan to the theatre to see our production of *Zoo* and the *M*monologues. We rehearsed and played in socially distanced spaces and had a socially distanced audience. The shows were a success and it was great to be open again but the restrictions we were obliged to put in place were such that despite the initial excitement of being back open as a proper theatre there was a shadow cast over the production that no manner of plaudits could erase. This experience was not what we were used to and was a stark reminder that we were far from "back to normal".

With uncertainty still hanging over us we took a safer option and produced *Escaped Alone*, our first proper movie utilising the skills of our fabulous technical team. The combined expertise of ex-BBC and ITC professionals along with members who are currently working in the film and TV industry made this a really special moment in TTC's artistic history.

Whilst all this exciting stuff was going on - with Zoom play readings, podcast recordings and another 24 hour live marathon running in the background - the PSC and I were planning for a proper reopening, and trying to get on stage those two shows - *Loot* and *Teechers* - that were in production pre-lockdown. Thanks to the enthusiasm of a huge team and the energy and vision of Matt Beresford our community project of producing a play in a week was a roaring success. *The Recruiting Officer* served two purposes - one, to stage a full scale play again and the other to recruit some new members in our acting and backstage teams; we couldn't have chosen a better play title.

The end of 2021 was a bit bizarre but with a fair wind behind us - and a lot of cooperation from too many TTC members to mention, we made it work. Our children's panto was brought forward to October half term and was so successful we're repeating the formula again in 2023. We had a play for grownups at

Christmas with *Loot* and *Stones in His Pockets*, the three times postponed show that was originally intended to reopen the theatre was finally staged in November.

In January 2022 we produced our inaugural “TTC Fringe”, a festival of new writing that we’re hoping to continue on an annual basis. The premise of “no budget and fringe conditions” worked well. Everyone involved just got on with the business of making theatre in their own way with their own resources and the overall event was really impressive.

And then we were “back to normal”, except we weren’t. *Teechers*, *The Red Lion* and *Shakespeare in Love* completed our financial year and all brought something special to the table. *Teechers* was staged in the round, which necessitated remembering how to turn the theatre and recruiting a team of volunteers to manage this in the future, *The Red Lion* brought in lots of new faces to our audience and *Shakespeare in Love* served its purpose of recruiting new actors and putting bottoms on seats.

Since then we’ve travelled back in time to Victorian and Edwardian eras, as well as the 1960s and 70s and completed the journey we started with *The Recruiting Officer* by staging Timberlake Wertenbaker’s *Our Country’s Good*, also directed by Matt Beresford.

The completion of the 2022 calendar year is by two productions that could not be more different – the sold out four weeks before it opened *Incident at Vichy* being followed by our panto *Guardians of the Pantoverse*. Tickets still available for the latter - but possibly not for long so book early!

You’ll note I just said “but we weren’t back to normal”. And this is true. We’ve had our share of artistic bad news this year. 2022 has hardly been all beer and skittles. We’ve had Covid related last minute cast changes, and in the cases of *Shakespeare in Love* and *When We are Married* stand ins who have gone on with no rehearsal. Thank you to everyone who has come to our aid to ensure that the show has gone on, especially those stand-ins: John Mortley, Trine Taraldsvik and Sophie Hardie.

I thought we were done with cancellations once we were allowed to reopen with no restrictions but sadly that was not the case. The dreaded Covid and world events outside of our control necessitated the cancellation of two productions and I’d like to say thank you publicly to the production teams and casts of *But Yesterday* and *The Killing of Sister George* for their grace and understanding in these sad circumstances. The other casualty of cancellation was *Edwin*, which we did manage to finally get on albeit in a different guise and with a slightly different cast.

These cancellations are not the only things that have been less than ideal this year; we entered the post lockdown world thinking things would be the same as before but they are not. Part of the reason I’ve paid more attention to the early part of the financial year this evening is to remind us all exactly how recent all of the Zoom auditions and meetings, social distancing and other difficulties presented by Covid are. The effects are ongoing. Most of us – me especially – became so used to working in a vacuum that was less structured and more remote that we’ve forgotten how to do certain aspects of our jobs and we’ve also forgotten that we need to work with and consult others in order to work effectively. We have fewer people available to work on our productions, especially technicians and front of house managers. TTC has also recognised the necessity to improve and enhance our procedures and this has brought with it its own challenges. There has been a lot of change and an awful lot of firefighting over the past 12 months. And

there is more to come. Difficult decisions have had to be made at board level, within production teams and from the programming team. None of these decisions has been made lightly and every decision made is with good intent. I'm grateful to everyone who has remained positive during this challenging period and I'm asking everyone this evening to please think seriously about what they say about our club and who they say it to. Everyone in this room is a volunteer and some of the jobs we volunteer for take up as much time as a full time job. Much of the workload is unseen and taken on by people who are not visible to the wider membership and we should be very grateful to them. It is hard when we are involved with a particular production to see beyond that particular show but we can at least acknowledge this and try to look at the big picture and cut the club's management a little slack if things aren't necessarily going our way. We all know that not every decision is popular and we also know that artistic types like us are emotionally invested in what we're doing - and I'd have that no other way - but again I reiterate that nobody is inclined to make a decision to deliberately harm the club, a production or an individual. So please be kind.

And now to some good news - I'm pleased to report that ticket sales have been not bad at all this year, which is astounding considering how much the broader theatre world is suffering. Thank you all for supporting our productions. However, unless we acquire or train up new technicians we will have no choice but to programme far fewer shows. Our backstage team are running at full capacity and need help. Unless we have more Front of House managers we will have to cancel performances. And unless we spread the net wider in terms of audience we'll not be financially sustainable. We cannot keep relying on the same people, whether on stage, offstage or in the audience to solve all our problems. So I'm sending a plea out this evening to everyone to think about volunteering to take on a new skill so we can build on what we already have. Also please could everyone in the room to try to bring at least one new person along to see something at the theatre. The cost of living crisis is going to hit us all and we can't expect everyone to be willing or able to see everything. But if there are more people to share the load we'll still have a theatre to play in for years to come.

And talking about building for the future, the programming team have put together a cracking schedule for 2023 and are now working on 2024. It has been tricky to find plays that are audience pleasers and also offer interesting and challenging opportunities to actors and production teams. We are also acutely aware that we are still getting used to a shorter get in time (still much longer than any other company using our theatre gets, so let's not feel too sorry for ourselves) and as such need to consider technical requirements. One day I'm sure we shall return to a more esoteric programme but that day has not arrived just yet. In conclusion as you all know this is my final AGM as Artistic Director. Thanks to the aforementioned lockdown I've been in the seat longer than I anticipated and possibly longer than you wanted me but I can honestly say I'm pleased I stuck around. We've achieved so much over the last five or so years and I'm just thrilled that TTC members are always up for a challenge and have gone with the flow whenever I've had a crazy idea. Thanks to our programming team and a forward thinking Board of Directors we've been able to stage some highly ambitious productions and I'm sure that there'll be much more exciting and challenging stuff to come.

As it's my final year please indulge me as I thank Michelle and Joolz, the two artistic directors who came immediately before me and from whom I picked up some top tips., also thank you to the Board members who have provided guidance, and kept me in my box when I've got too carried away with a grand plan and all the directors and production teams who have worked so hard on stage and online to keep the TTC

standards so high. Finally thanks to Danny who's kept the good ship Programming on course and to all the many members of the programming team and PSC over the last few years who have read so many plays and worked so hard to not only get the plays on stage but also stepped up during our Zoom Years to direct things themselves and get involved with all aspects of our online programme.

And that as they say is that – I am determined that the drama remain on stage rather than off and therefore hope to leave you with a whimper not a bang. Which after the previous couple of years' turmoil can only be a good thing.

Finance Director's Report to the AGM November 2022

2021-22 headline financial results



Profit & Loss

Operating income: £238,372**

Operating expenditure (incl. £38,137 depreciation): £208,516

>> Operating **profit** (after depreciation): **£29,856**

- Vs previous year **loss of £15,400**

Note

** £76,446 was from donations, lottery & grants (**One-Off Income**)

** £161,884 was from regular trading activities

Balance Sheet, Capital & Reserves

Unrestricted free net current assets (Reserves): £291,624

- Vs previous year £335,151

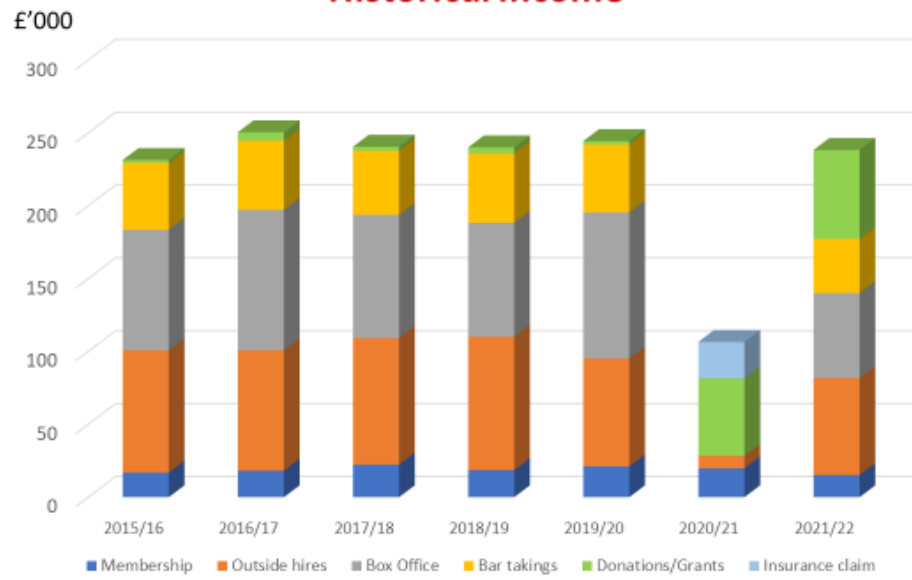
Capital expenditure 21-22: Building £95,239; Equipment £23,206

Mainly comprising:

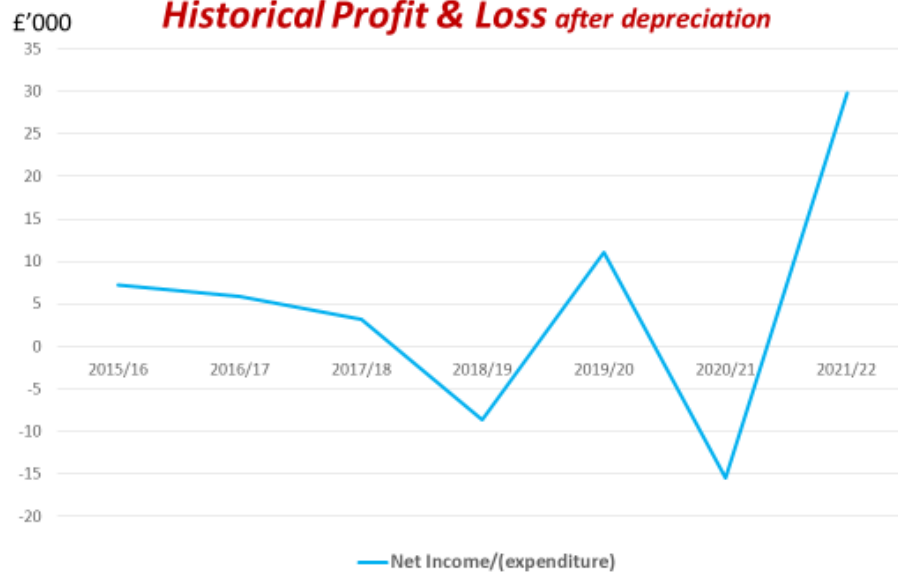
- Unplanned roof repairs;
- Foyer/Bar refurbishment project;
- New website



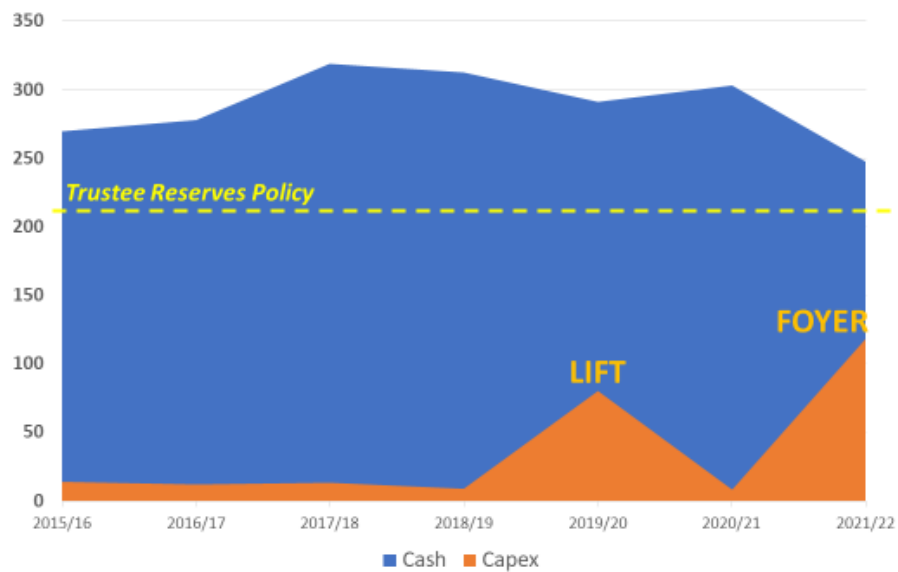
Historical Income



Historical Profit & Loss after depreciation



Cash balances and capital expenditure



2022-23 First half-year

Current & Near Term look ahead



H1 Operating Income Steady & On-Budget

- Returning towards Pre-Pandemic levels (Like-for-like Ticket sales c. 80%). TTC trying to maintain competitive ticket pricing
- Membership numbers growing again
- Outside hire income overall remains pretty steady

H1 Operating Costs On-Budget but Increasing steeply

- Significant impact of Energy Price Rises (Gas & Electricity)
- High levels of General Inflation for all purchases and services

Capital Costs substantial

- Ageing building – Fabric maintenance & Repair
- Ageing Technical Equipment needs replacing
- Ageing and Inefficient Equipment – eg Lighting, Heating, AirCon
- Health, Safety & Fire Protection Improvement costs