

**Minutes of the  
Annual General Meeting of The Teddington Theatre Club Limited held on  
Monday 27th November 2017**

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Apologies: Eileen Baker, Rosie Brett, Juliet Corbett, David Cornwell, Liz Eliot, Tracy Frankson, Angela Gibbins, Jean Goodwin, Sophie Hardie, Robin Legard, Betty Leppink, Gerry McCarthy, Marion McLaren, Cath Messum, Mike O'Doherty, Jenny Osorio, Eleanor Pearson. Jojo Rowbottom, Jeffrey Salkilld, Jane Smith, Danny Wain, John & Helen Wilkinson, Lizzie Williams

Present Clare Henderson Roe (Chair) and 36 full members

Minutes of the meeting held on 28th November 2016 were approved and signed.

Proposed Janey Elgey Seconded Jeremy Gill.

**The Chair presented her report for the year**

Good evening and welcome to the 2017 AGM. I will speak for a few minutes reflecting on the last year at Teddington Theatre Club and Hampton Hill Theatre, and will leave the artistic side of things to Lottie who will speak next. Diane Salkilld will then present the financial report and we shall follow the agenda for the formal part of tonight's meeting. After the main meeting and a break there will be some short presentations by Board members and YAT and the opportunity for discussion of TTC matters.

We have had a very busy year with an amazing range of productions. I know Lottie will be speaking about these but I would like to thank everyone who has been involved with these shows and long may our successes continue. Once again we have been lucky to welcome many new members and the fact anyone can audition and get cast; regardless of their length of membership is something we should be justly proud of. I have enjoyed seeing YAT's productions this year, which have also been very wide-ranging. They have had a time of change with several of their more experienced members either going away to college or university or reaching the magical age of 25. They have used their talents well in all the shows they have produced and, as always with YAT, everyone has something to contribute and teamwork is at the centre of everything they do. TTC productions have been lucky to benefit from YAT members coming through and as I always say, if we are lucky, the YAT of today are the TTC of tomorrow.

TTC has had several social activities over the past year. This started in December with our Life Members Party and it was lovely to welcome so many members past and present who did, and continue to do, so much for TTC. We then had our New Year's Eve Party and what fun that was! Thank you to Joolz Connery for arranging this and for agreeing to doing so again for our 2017 NYE Party – I hope to see many of you there.

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2017 is the 90<sup>th</sup> Anniversary of TTC and we commemorated this on our publicity material and with a 90<sup>th</sup> Anniversary Tea Party in October. This was a lovely afternoon with a 'Cowardesque' theme that everyone embraced. Spearheaded by our 90<sup>th</sup> Anniversary Committee the event was led by Lottie Walker and we had several members volunteer for decorating the rooms, doing the catering and staffing the event, which was fantastic. Our President, Roger Smith, made an all-encompassing speech and a lovely afternoon was had by all. My thanks to all who attended and helped and special thanks must go to Betty and Jojo Leppink, who catered not only for this event but also for the Life Members Tea Party and who provided magnificent spreads and did so with cheerfulness and kindness – just the sort of approach that is needed.

Everyone on the Board has worked hard for TTC and HHT. Lottie Walker has seemingly moved an invisible bed into HHT and can be seen here most evenings and also weekends, involved with the many facets of being the Artistic Director including supporting the productions and ensuring we have a varied programme. Diane Salkild has continued to give so much time to ensuring our finances are well managed and this too is a huge role that Diane fulfils so diligently. Gerry McCarthy manages our marketing brilliantly and has organised teams to attend events such as the Teddington Village Fair, Hampton Hill Summer Fair and Hampton Hill Christmas Parade, ensuring we keep our profile high in the locality. Vicky Horder is the quiet one who works so well not only on the Board but also as a great stage manager, rising to the challenge of making/finding/getting props and set dressings.

Harry Jacobs is another person who quietly works to upgrade and improve HHT, and in the last year Harry has led the work in upgrading our broadband, making further improvements to the sound provision and arranging and overseeing the auditorium seat recovering. Berni Messenger has got involved with a variety of projects, bringing to fruition the change of printer, which was no easy task, and has headed up the team choosing the new tills and EPOS system for the bar and we will, from January 2018, be up and running to accept card payments, so we have really leapt into the 21<sup>st</sup> century and no mistake! Berni, along with the majority of our Board members, also regularly volunteers to work on the bar. Laurie Coombs answered a prayer and was co-opted to the Board as our Operations Director in March. Laurie has worked extremely hard and we are so lucky that Laurie was the person who set up the office and hires side of HHT originally and has brought with her a wealth of experience, so was able to hit the ground running. Sue Bell is our Company Secretary and also works with our Membership Secretary Robin Legard, and Barry Hill is our Minutes Secretary and he is also is our Little Theatre Guild Rep. The LTG is an excellent source of information and Barry has obtained good guidance and information from them on several occasions and we also attended one of their meetings this year, which was very informative. We have all worked hard on behalf of the membership over the past year. Vicky is standing down and I should like to thank her for everything she has done in her time on the Board and her continued

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commitment to TTC. I know I have said this before, but I truly count myself very blessed to volunteer alongside such a strong and committed team, who always strive to steer TTC and HHT in the best direction and work towards the future.

This year has seen the passing of Barry MacDonald, who was a member of TTC for many years and joined the Board as our Operations Director in 2010. Barry was a brilliant, lovely man who recognised the importance of ensuring that TTC and HHT worked together for our financial and critical success. His voice was so distinctive and he played many acting roles. Barry is much missed. On a happier note we have had one addition to the TTC fold this year, to Alana and Mark Wren, a son Hunter, a brother for Logan.

2016/17 was another busy year for our hires. The market for business meetings has quietened down with some prevailing economic uncertainty being used as resistance to companies holding meetings offsite. Nevertheless we have had good business from our regulars - Fortem (formerly Willmott Dixon contractors), and Paragon Housing. In addition we hosted 26 meetings for local businesses in the Borough, our most local being Allen and Allen, who have now been taken over by Complete Cover Group Ltd and sadly have moved their operation from opposite us at Garrick House to Sunbury. 28 bridge classes were also held in the theatre on weekday mornings and our budding bridge players along with many ladies from Hampton Ladies PROBUS, another local regular hirer, have attended several shows here. The excellent accessibility of the theatre's rooms allowed local disability charity RUILS to hold its AGM here. Party bookings were about the same as the previous year with an increase in funeral receptions and fewer children's parties.

Theatrical bookings remained buoyant with BROS, OHADS and other regulars bringing in half of our theatrical hire income. New school clients included the Pauline Quirke Academy and Richmond Academy of Dance. Sadly the stand-up comedy night market had stagnated somewhat. However we were lucky to be able to host Reg D Hunter on New Year's Eve and already have three bookings in the pipeline for 2018. We are grateful to the growing British Theatre Academy for taking up unsold weeks for extra productions and rehearsals. Regular youth group hires include YAT, Step on Stage, On Stage Now, Boundless Dance and Dramacube and these groups, of course, help us meet our charitable aims by making the theatre available for youth and educational purposes, including some 170 individual and group classes held at the theatre in the financial year. John Gilbert our General Manager is unable to attend this evening but he would like to thank Wes HR, the Board, Terry Stevens, our Duty Managers and particularly Ken Mason for all their help and support during the year.

Over the summer Mike Elgey carried out extensive and much needed work on our heating system and this is now in good working order and our thanks to Mike for this. As many of you will be aware, our lift was out of order for several weeks, which

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did cause some problems and we had to ensure that people with mobility issues were made aware of this, plus it meant that moving lighting and sound equipment around was hampered. We were all very relieved when it was fixed and it was another reminder that the building is 20 years old and things will go wrong. The building is very well maintained by a great team of in-house technicians as well as our outside contractors, but things do go wrong and we need to repair and replace more and more. The membership fee has not gone up for many years, and this is due in the main to the hard work that is done to ensure HHT hire income is maintained. I do appreciate the fact that actors have accepted the £5 donation towards scripts and also the positive feedback about our change of main house show week runs to allow more 'TTC time' whilst not affecting our outside hires. Vicky will speak more about 'TTC time' in the second part of the meeting.

Over the past 12 months we have had success in some quarters with people coming forward to volunteer. Lizzie Williams has taken over the role of Box Office Manager and has already shown great commitment to ensuring the box office runs smoothly and our thanks to Lizzie for this. I would also like to thank Lizzie's predecessor, Roberta Cole for all her hard work with the box office and for providing Lizzie with a good handover.

Kim Jackson has recently taken over the responsibility for bar staff training, for which we are also very grateful. The groups of volunteers for the social and marketing events were great and made them enjoyable for all to be a part of. We also have had some more people join our bar and technical teams, but we are always on the look-out for more people in all areas, so, as I say every year, if you have not yet dipped your toe into the varied and wonderful world of volunteering for TTC, then please do contact myself or any of the heads of department listed in your magazine.

Adrian Limerick works incredibly hard arranging the Bar Rota, which can be a real challenge at times, and Rosie Brett works hard on the Front of House rotas – my thanks to them both for this and to all those who volunteer for Bar and FOH. And of course, my heartfelt thanks to all of you who already do so much for TTC and HHT - it really is appreciated. Thank you all for attending and I shall now hand over to Lottie.

To receive and adopt the Chair's Report  
Proposed Bill Compton Seconded Nick Eliot

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**The Artistic Director presented her report for the year.**

Hello, good evening and welcome to my small moment in the spotlight this evening. This is my first AGM as Artistic Director and – first things first – I'd not have survived my first year without the help of all the Board who have put me straight on several things and always offered practical help and advice when I've needed it. I've also had a tremendous amount of support from Danny Wain who currently chairs the Play Selection Committee and from Joolz and Michelle who have both been very generous in pointing out pitfalls and offering a sympathetic ear to listen to me and shoulder to cry on occasionally. Thank you to all of you and also to all the directors and production managers who have put up with my constant interference.

And so to business. 2017 has been an interesting and highly diverse year for TTC. In our 90<sup>th</sup> anniversary year we have produced an eclectic mix of plays, seen debuts by a number of new directors and also welcomed many new acting members to the fold.

There is no point in my giving a precis or critical analysis of each production; most of us in this room have seen most if not all of them and no doubt we each have a different view on each aspect of every play. And that, people is the joy of theatre – it is subjective and if we are doing it right will not please all of the people all of the time. Our programme for 2017 was ambitious and has covered genres to include Psychological Thriller, Contemporary Drama, French Farce, English Music Hall, Light Comedy, and Literary Classics. We have portrayed celebrity murder mystery, the brutality of the totalitarian state, dementia and the challenges of growing old gracefully, loneliness, the decline of traditional lifestyles, both urban and rural, volatile relationships and the comfort of genuine if in some cases unconventional friendships.

We have asked much of our actors and on many occasions even more of our technical teams and it has been really good this year to see some of our acting fraternity turn their hand to something new on the other side of the stage.

I have lost count of the times I have been told this year that work we produce here at TTC is in many cases better than professional productions. This is always good to hear and is always meant as a compliment but I'm not entirely sure we should be making the comparison. It is the responsibility of any company, professional or non-professional to do their very best for their paying audience. That should be a given. The fact is, however, that where professional companies throw money at people to encourage them into roles or jobs that they'd otherwise not consider, we run our company on goodwill. It's worth mentioning that it does not go unnoticed when people step up to the plate to fill those extra roles that no one wants to audition for or to help out backstage in any one of several capacities. So, I'm saying an official

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thank you this evening to all those unsung heroes who just turn up and get on with it; we really couldn't do it without you.

In a year where productions across the borough were all exceptionally strong we did very well on the Swan nomination front in 2017 and managed to win an equal number of awards for on and offstage talent, which made me extremely happy and very proud indeed to be part of this organisation.

So that was the year that was. What happens next? Well – before the end of this year we have our wonderful *Wind in the Willows* to look forward to. The PSC made a deliberate decision to move away from panto this year (oh yes, we did!) to ensure that non-panto lovers as well as our regular Christmas audience have something suitable to bring the children to. It's selling fast and the production and artistic values are terrific. Grab a ticket whilst you can.

You've all seen the programme for 2018, which is, I think every bit as diverse and ambitious as this year's has been. There are some meaty roles for both men and women up for grabs as well as some proper technical challenges and we have continued to try to "theme" parts of our seasons a little to give continuity and encourage audiences to book for more than one show at a time. We are marking the centenary of WW1 with 2 productions; *Pink Mist* in October and *Echoes of the War* in November. I'm also pleased to announce that to celebrate the 20<sup>th</sup> anniversary of this building a one off, one night only evening celebrating TTC's musical theatre history will happen in the Autumn. This will be directed by Peter Roberts, who was MD for many of our award-winning musicals back in the day. Peter and I are working together on the programme and I'll provide more details early in the New Year.

The PSC has also made a start on planning 2019. As you know we see the return of Shakespeare to our programme in January with *The Winter's Tale*. The programme will then take a slightly different turn as we are about to launch our most ambitious project yet. In June 2019 Sally Halsey will be directing *Wolf Hall* and *Bring Up the Bodies* as produced by the RSC. As yet we are the only company, professional or non-professional to have applied to produce both plays together – it's a massive task to undertake but we'd not be doing it if we were not confident of our abilities as a club to do so. I am putting my money where my mouth is by working with Sally as her Production Manager on this myself. If you are unaware of the plays they are based around the relationship of Thomas Cromwell and Henry VIII. We will be presenting both plays alternately over the course of a week, so it's a big learn for the main actors who will be following in the footsteps of Ben Miles and Mark Rylance (Cromwell) and Nathaniel Parker and Damien Lewis (Henry). This venture will need to be a real team effort and I'm hoping it will bring many of the TTC membership together to work on what will be a really exciting project. We will need a large technical support team as well as a large cast, assistant director, etc.. The plays,

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although they have some lovely female roles are also male-heavy, and they will need to start rehearsing early. So, we are deliberately devoting much of the rest of the first quarter of 2019 to plays with lovely roles for our lovely ladies. My mission is to continue to ensure that we are as inclusive as possible both in terms of the roles on offer to our actors and the entertainment we offer to our audiences.

Thank you for your indulgence this evening and thank you all for the help, support and general goodwill that you put into getting our shows on the road. I ask a lot of a lot of you and you've not failed to deliver yet. I am grateful.

To receive and adopt the Artistic Chair's report  
Proposed Mandy Matthaie Seconded Kim Jackson

**The Finance Director presented the Auditor's report and audited accounts for the year ended 31<sup>st</sup> March 2017.**

The full version of the Annual Report and Accounts is available to view on the TTC website under the section 'About Us'. The report is 21 pages in length and if anyone does want a full paper copy to read please let me know. However my report to you tonight will be a summary of the information.

As in the previous years that I have acted as Finance Director the figures are being presented to you in pie chart form which I think gives you a better representation of the accounts.

I will now talk about each page of the pack of papers that you have been given.

I will start with the good news that in the financial year ending 31<sup>st</sup> March 2016 we made a small surplus of £5,876 and if you would like to look at the Income chart you will see a breakdown of the income we have received. There was a slight increase in income in the bar and in subscriptions but the best increase was income through the box office. In 2016 it contributed to 36% of our total income but this has now been exceeded and represented 39% of our total income. When we come on to the production return you will see that this was due to 5 shows of the year selling out completely, and the increased ticket prices we set for Rent earlier in the year. I will say more about that later on in my report.

Although, I am only here to report on the previous financial year, box office sales have remained strong this year. Whether box office income will continue to grow remains to be seen. However those of you who were here at the AGM last year may remember that it was suggested that we increase the 'temporary membership' part of tickets sold to non-members rather than increase the member's subscription rates. I can advise you that was done from the production 'French Twist' (the difference in ticket price is £4 instead of £2 previously) and we will be able to report

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back the results at the next AGM. Income from the bar and our outside hires remain strong and there was a slight increase in Subscriptions but it remains as 7% of our total income. Donations were £5,928 which was partly due to a match funding initiative, a donation from the Christmas market and a bequest from the late Tony Eva of £3,950.

The second chart analyses the day to day running costs of the building which equates to approximately £345 a day (last year £269) and shows the main areas of insurance, utility costs, cleaning, maintenance and depreciation. Costs have increased greatly this year particularly on cleaning and maintenance. Included in that figure is the cost of reupholstering all of the auditorium seats. In this financial year £18,687 was spent with a small amount charged in the next financial year. As the building grows older, maintenance will increase, so where possible, other savings are made. Utility contracts are renewed regularly to try and minimise the impact of increasing prices. We changed Insurance companies last year having gone out to tender and this reduced that expenditure by nearly £4,000.

The third chart shows the cost of our day to day activities from the production costs of shows, bar purchases and the costs involved in obtaining and servicing outside hires. All areas have increased slightly. The main increases has been in payment to administrators and increased Production costs mainly due to the increased costs of Performing Rights but their percentage of the overall expenditure on activities is only 20% which is a remarkable achievement considering the high quality of our productions. The cost of governance has gone down – this refers to our audit of the accounts. At last year’s AGM it was agreed that I would change our auditors to Taylorcocks. I can report back that not only has our cost reduced from £6,220 to £4,950 but they performed a most robust audit of our accounts, produced them on time and indeed the accounts went on to the website several weeks ago. Something, unfortunately our previous auditors did not seem to be able to achieve.

The 4<sup>th</sup> sheet in your pack is in table form and shows the same headings for Income and Expenditure but gives you a comparison between 2015-2016 and 2016-2017.

The final sheet is the TTC Production Return for 2016-2017 which analyses the costs of each production along with the ticket sales shown as money and percentage of house sales. You may notice that it looks different to last years and that is at a request of our Artistic Director (Lottie) and Marketing Director (Gerry) Last year I updated the return to reflect the contribution that each production makes towards the cost of running the theatre and I would remind members that this table does not include the day to day running costs of the theatre but only specific production costs as shown on the return. I have now further adapted it and it is now divided into two sections.

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The first 4 columns relate to the costs of Royalties and Scripts. It also has another column for contributions to the cost of the scripts. This was also discussed at the last AGM and since 'Under Milk Wood' this year contributions have been made. This will be reflected in the set of papers produced for you at the next AGM.

The column after that shows the Production Budget. This does not include any marketing costs or programme production costs and therefore this gives a better view of the actual costs as controlled by the artistic director and the director of each show. As usual the budgets do not include the occasional outside rehearsal space if there is no availability due to outside hires. They are included if there are extra rehearsals requested by the director for other reasons.

Income now only shows tickets sales and any income from programme sales will come under the Marketing area. As you will see 5 shows sold out completely and only one show sold fewer than 50% which is reflected in the increase in box office income

My team has remained the same this year and so I would like to thank the following:-

Ann Beauchamp - our Production Accountant who deals with all of the expenses of the TTC productions and bar purchases and Sandra and Kevin Brady who work on the Box Office Accounts and reconcile each show's ticket sales both on and offline.

I would also like to thank Ed and Chris Dapre who continue to deal with the bar tills and Laurie Coombs for the analysis of bar sales. My thanks also go to Roberta Cole, for her work in the past at the box office and to Lizzie Williams who has now taken over from her with support from Gerry McCarthy, Laurie Gibson and occasionally Paul Revis. Also thanks to Sue Bell for the Membership accounts, Robin Legard for maintaining the membership database and also John Gilbert and Wes Henderson Roe for producing the invoices for all of the outside hires.

I have been on the board since 2014 and I am happy to continue for the coming year. However I think this may well be my last year on the board as the workload continues to increase. When I took on the role I made quite a few changes. I extended the use of Sage accounts, negotiated contracts on utilities, insurance and auditors and introduced Internet banking. The majority of our outside hirers now pay directly into our account and all suppliers are paid that way too. It is now time to extend this work further especially with the introduction of the new tills next year and the need to 'cloud based' services and possibly move away from Sage.

I am happy to help with these changes but ideally I think I would like to bring someone else in to assist with a view to possibly taking over my role. Full training would be given and I am also in the process of producing a working practice manual

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so it's a good opportunity if there is anyone here willing or knows of anyone who might like to get involved please do let me know.

This concludes my report. If anyone has any questions please ask them now or see me later.

To receive and adopt the Artistic Chair's report  
Proposed John Bellamy Seconded Enid Segall

**Appointment of auditors**

As previously mentioned in this report we changed auditors to Taylorcocks. This has proved to be a very successful move. Not only have we saved financially but we gained a very robust 1<sup>st</sup> audit from them. They were extremely thorough and have suggested some working practices and ways forward to improve our accounting records in the 21<sup>st</sup> century.

They have also advised me that as our turnover is only £250k, which although a lot to us means that we do not have to have a full audit each year and can in fact have an examination of the accounts each year. They are happy to do this for us. So I would like to propose we continue with Taylorcocks and that we also reduce our audit to an 'Examination of Accounts'

To resolve that Taylorcocks of Farnham be continue as Auditors for the year ending 31<sup>st</sup> March 2018.

Proposed Alan Corbett Seconded Sally Halsey

**Remuneration of Auditors**

It was resolved that "the Board of Directors fix the remuneration of the Auditors for the year ended 31<sup>st</sup> March 2018".

Proposed Alan Corbett Seconded Roger Smith

**Re-election of Directors**

Vicky Horder is standing down this year. One nomination to replace her has been received from Jack Tidball.

It was therefore 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: Unanimous vote.

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Clare Henderson-Roe as Chairman  
Diane Salkilld as Finance Director  
Jack Tidball as Premises & Equipment Director  
Lottie Walker as Artistic Director  
Laurie Coombs as Operations Director  
Gerry McCarthy as Sales & Marketing Director  
Harry Jacobs as Non-Executive Director  
Berni Messenger as Non-Executive Director

There being no further business the Chairman declared the meeting closed at 8.45.

Clare Henderson Roe  
Chair

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**Minutes of the discussion session after the Annual General Meeting held at  
Hampton Hill Theatre on 27<sup>th</sup> November 2017**

**1. TTC Days and Main House Production Days by Vicky Horder**

As you will have read in Theatre magazine a few months back it has been decided to change the run of our main house production weeks from Sunday thru Saturday to Saturday thru Friday. This change was made after much discussion and consultation both between the Board and BAT team and also feedback from our members.

Some of you will now be well versed in the whys and wherefores but I thought this would be an ideal platform to give you some of the background of how this change came about and also the benefits we, as a club, hope to gain from it.

If you have ever been involved in a main house production at TTC then you will know the kind of pressures that fall around the get out. Long gone are the days where we would pack up Saturday night post show and head to the party and then crawl in the next morning at 10am to start dismantling the set (perhaps punctuated by the odd cup of tea and cake from the kind people in the foyer)! As HHP has become busier and our fellow societies have started to take advantage of hiring our fantastic facilities this has also put a squeeze on the get out time frame. Add to this, more adventurous and advanced set designs and you end up with a mammoth task to accomplish in a very short space of time.

Originally these concerns were raised by BAT and the main issues highlighted were:

- a) Members needing to work into the early hours to clear complex sets. We want to eliminate this as much as possible as it affects the enjoyment of being involved with TTC productions and has implications for safety.
- b) No time to tidy-up the workshop and ensure everything is put away safely. There is a tendency at the strike to get things done as quickly as possible so that everyone can get to the party.
- c) Pressure to strike the set on Saturday night so that shows coming in on the Sunday can come in at midday.
- d) No time to organise training for our members. When slots do become available it tends to be at the last minute so no time to organise and advertise.
- e) No time to do theatre maintenance jobs or improvements which our members could be involved with.

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Safety was a key feature of these discussions. Everyone chips in at a get out, cast and crew included and often we have people helping who may not have previous experience of carrying a flat correctly or moving rostra. Add to this the end of a strenuous week, it being midnight and the eagerness to get to the party and things have the potential to get dangerous. We may not be a professional company but that doesn't mean to say we shouldn't have some sensible structure in place to ensure that people are safe, have fun and learn new skills as part of a get out.

So what was the solution to this?

Several ideas were initially put forward but eventually it was agreed that the best proposal was to change the days of the auditorium performance runs in order to give a full day for the get out. Our solution is to start our auditorium performances a day earlier and finish a day earlier. i.e we start on a Saturday and end on a Friday. This will leave the whole of the last Saturday for the strike and allow us to organise other TTC activities on this day. These have now coined the label 'TTC Days'.

The first performance will be on the Saturday at 7.45 pm, the Sunday will be 4.00 or 6.00 pm as usual and the last show will be on Friday at 7.45 pm.

The final dress would now be on the Friday night. This still leaves all day on the Saturday for any last minute fixes and would allow for an extra rehearsal during the day if it was really needed.

There are a number of significant advantages to this approach:

- a) Because there is no rush to strike the set on the final night everyone involved in the production can relax and get to the show party at a reasonable time.
- b) The strike will start on Saturday morning at 10.30am allowing a bit of extra time for hang-overs! Everyone from the cast and crew would be expected to be at the strike as usual.
- c) A Saturday strike can be more leisurely and less accident risky.
- d) A Saturday strike could be more social and include everyone from the production team – so if you aren't keen on carrying flats then there are other less strenuous jobs that can be done.

These days will be designated 'TTC Days' and we will use them to:

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- a) Organise a 'Scene Dock Supervisor' to properly oversee the return of flats, rostra and furniture to the correct locations in an orderly and stress free environment.
- b) Invite new and existing members to come down and help (a great way to get them involved). They are more likely to help on a Saturday morning than at 10.30 at night!
- c) Offer training on lighting, sound etc. and as we will know the dates well in advance this will be much easier to organise and advertise.
- d) Organise maintenance tasks in the auditorium.
- e) If nothing else is planned, allow a TTC rehearsal on stage in the evening.
- f) Allow the next show to come in from 9am on the Sunday morning. This also alleviates another issue as there will be no overlap between the TTC show getting out and the next show coming in. This is often confusing with not knowing who is who and adds to the stress of the strike.
- g) Extra time for the dressing rooms and SM kitchen to be properly cleaned by the cast/backstage team.
- h) Everyone gets their Sunday back!

Obviously there will be some exceptions to the rule and so the following would also apply:

This would not affect the Christmas show as we would not want to lose the 2 performances on the final Saturday. Instead the Sunday would be designated the strike and TTC day.

Auditorium shows only, no change to Studio shows. This is because there would not be enough time for a Studio to get-in before their first performance.  
Overall this will give us 5 Saturdays and 1 Sunday per year as 'TTC Days'.

As I mentioned previously an article went out in Theatre magazine kindly penned by Gary Stevenson (much of which I have plagiarised here! Thanks Gary!) with this proposal, and the overall feedback we got was very positive. Therefore the board have decided to go ahead with the change, starting in March 2018 with A Month of Sundays. This will be run as a trial for the rest of the 2018/19 season and if this system works well will be adopted as the norm.

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BAT is currently designing a schedule for the TTC days so that these can be published in the magazine in advance. Anyone will be welcome to come down and join in with planned activities or help at a get out, it won't be restricted to those involved in the current production. Technical departments will also be encouraged to organise workshops and training for the afternoon or evening and people can book slots on these to attend.

We are hoping this new plan will help to bring some enjoyment back to the get outs and encourage people to become more involved back stage. As far as we can see there are a lot of positives to be gained from this but, as they say, the proof is in the pudding so we are always open to feedback and suggestions as it progresses. This is a club where people volunteer their time to create some wonderful theatre and we want those people to keep coming back and get as much from TTC as they can.

I look forward to seeing some of you at the first of (hopefully) many TTC Days next spring – even more so if you bring me a cup of tea and slice of cake 😊

#### **Tills by Berni Messenger**

For the sake of brevity, I've tried to summarize this exercise in accordance with journalistic principles, i.e. who, what, where, when & why. Happy to provide further detail if required.

#### **Who has been involved?**

- Ed Dapre
- Diane Salkilld
- Laurie Coombs
- Charles Halford
- Berni Messenger

#### **What did we do?**

This section is in two parts. The first part reports on completed tasks and the second details the key areas outstanding.

##### **a) Completed tasks**

We conducted a market test for suppliers of EPOS equipment & services for the bar. In order to do that, we

- Agreed and documented the brief (requirements, priorities, timescales, protocols)

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- Identified candidates; 3 initially, plus additional 2 following first round
- Invited candidates to demonstrate capabilities
- Conducted financial analysis of suppliers, using information available from the Companies House website
- Clarified points arising

Of the initial 3 candidates, the first, Bleep (UK) plc came prepared and with a proposed solution that seemed to match all of our major requirements. This supplier had a familiarity with theatre bar operations and generally inspired a lot of confidence. The other two went out of the competition fairly quickly. One, Club Systems, turned out to be more of a specialist in the administration of Golf Clubs and tournaments and, although they were able to supply EPOS equipment, this wasn't part of their core business. The other, TISSL, failed on the "one-stop shop" principle, since the PDQ supply would form a separate relationship. Also, their software did not appear to be as intuitive.

We were not comfortable with being unable to provide a full like-for-like comparison and thus invited two more suppliers, CCM Ltd and EPOS Now. Both of these had been identified as candidates through some Internet research. However, both of these failed to meet critical criteria and thus Bleep (UK) won the business.

**b) Outstanding areas**

- Agree end of day routine
- Agree back office processes/reporting
- Attend Train the Trainer sessions
- Create training material/user manual
- Train bar staff

**When**

- Supplier assessment & evaluation took place in early September
- Training till installed in Late September
- Trainers identified in October
- Training to be organised in January.
- Implementation end-Jan

**Where**

- Familiarisation with till here in the foyer bar
- Train the Trainer events will be held at Bleep (UK) premises in Park Royal
- Bar staff trained at HHT

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**Why did we undertake this exercise?**

The key drivers are:

- Increasing demand for card & contactless payments
- The current tills are in a state known as “End of Life” (EoL). This means that neither the manufacturer nor their agents/wholesalers provide support for them, parts are no longer made and there are no software/firmware updates. This last area can, in some circumstances, be critical when, for example, there are statutory or regulatory changes
- One of the current tills has broken down irretrievably. This was the event that converted discussion action
- Opportunity to integrate till system with accounting package
- Opportunity to work smarter with external hires. For example, HHT can operate separate price lists for club events and hires. Hires will still get the advantage of lower prices than pubs, etc, but the hires pricing will be marginally higher than club pricing.

N.B. a bonus that we had not anticipated was that the rates charged for card transactions can be significantly improved upon once we move to the new provider. However, the use of the new provider for the box office may be problematic in terms of VAT. Discussions are in hand.

**Laurie Coombs**

Firstly, I would like to thank the board for inviting me to join them and for so being welcoming.

I have been asked to bring you up to date as to what is happening outside the front of the theatre with our small ‘garden’. Alice Fordham and John Gilbert have taken this on. Squires Garden Centre has kindly donated plants which will go in the area where the tree was. Alice will be planting up tubs with spring bedding to go in the others under the windows in due course.

I would like to thank Squires for their support and both Alice and John for undertaking the work.

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**YAT REPORT for TTC AGM by Jenna Powell**

2017 has been a busy one for YAT!

We presented four productions this year, starting with **The Government Inspector** in the auditorium here at HHT. Directed and produced by two long standing members of the group, Josh Clarke and Michael Bishop. A bright and vibrant show which proved to be a riotous nights entertainment for all those who came to watch.

Our next production **Attempts on her Life** by Martin Crimp was directed by Lucy Hanneghan and presented in the studio. This show challenged our audience with some difficult subject matters, but it was brilliantly executed by our talented members who embraced the challenge wholeheartedly. Whilst our audience numbers weren't as high as we would have liked, we feel that part of YAT's purpose is to offer our members the opportunity to take part in a variety of theatrical styles and this was a great ensemble piece which also gave some of our usual performing members to run the tech desk for the first time. Many thanks to TTC members for their tech support and advice with this show, it was much appreciated. This production gained a well-deserved nomination for Best Youth Production at this year's Swans Awards.

The summer gave the group the opportunity to participate at the Edinburgh Fringe Festival for the 4th time in YAT history. We took an abridged version of Shakespeare's **The Merry Wives of Windsor** directed by YAT trustees Sarah Dowd and Lizzie Lattimore. We were delighted to sell out our London preview shows here at HHT and then travel with our 28x strong cast and crew to Scotland and sell to brilliant audience numbers at the venue 9 on Niddry Street. With a sell-out final show, we packed in 405 paying audience members over the week. With audiences are hard to come by at the best of times and with hundreds of shows competing on a daily based and no established audience base in Edinburgh, I'm sure you will agree that this is no small thing. The production received a great critical review and gained a Fringe Review Recommended Show stamp but most importantly we were able to give our members the opportunity to experience a wide range of theatre and performance. There is nowhere quite like it and we loved every moment!

Our most recent show was a hark back to the childhood of first time YAT director, Sophie Hardie, as she presented **Big the musical** based on 1980s Tom Hanks film. Working alongside Sophie, was Musical Director James Hall. We welcomed a number of new members to the group for this show and it was great to see their enthusiasm and energy on the stage and introduce them to such a great venue here at HHT. We hope to see them return to the group for many shows in the future!

This year's Arts Richmond Swan Awards brought more success for the group as we were nominated for Best Musical, Best Design Element and Best Youth Production

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for last Year's Titanic the musical, alongside Attempts on Her Life. We were thrilled to win Best Youth Production for Titanic so our congratulations to all involved!

YAT continues to rehearse at St. Peters and St. Pauls Church in Teddington where we have established a friendly working relationship and of course we remain thankful to HHT for their help and financial support when hiring of this theatre as well as TTC members who often help us in so many different capacities. You know who you are! As a charity organisation we are always looking to other funding streams, and are trying to cover as many of our running costs as possible within our production profits, whilst still making this wonderful group free to all who join. We were extremely lucky this year to receive two significant donations to the group and we are very grateful to the generosity of those supporters.

We are also very pleased to see so many of our members contributing to the life of TTC and as an affiliated group, we try to actively encourage our members to get involved with TTC on every level. Many of you will have seen 3x YAT members, Alex Farley, Josh Clarke and Gwithian Evans, in the latest TTC studio production, Still Life, and Jack Tidball and Alice Metcalf have been working hard helping Fiona on the set build for The Wind in the Willows. You will see YAT members behind the bar, behind tech desks and generally behind the scenes as well as on stage with TTC shows and we are thrilled to see this cross over happening so frequently. Long may it continue!

In the meantime, our 2018 season is shaping up to be a diverse and exciting one! We welcome new director, and current member, Alex Farley working with longstanding member Tom Wright as they direct Roald Dahl's **The Witches**, adapted by David Wood, in the Spring. This will have a matinee show as it falls within the Easter holidays so we hope to encourage families to come along for a fun holiday treat. In the autumn, YAT graduate Rowan D'Albert will be directing Steven Berkoff's adaptation of **The Trial**. Our choice for the summer is still under consideration so watch this space!

YAT are continuing to go from strength to strength, with a varied and challenging selection of productions for our young people to get their teeth into and so on behalf of the YAT trustees (Sarah, Rick, Lizzie, Bill and myself) as well as our Lady President Eileen I would like to thank Clare and the board and the whole of TTC for your continued assistance, either in helping us hands on with our productions, for helping us with emergency rehearsal space, and to those of you who came and bought a ticket for a production this year. This is still very much the best way you can help to support this incredibly worthwhile and important group. Many thanks.

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Following the above reports the floor was opened for questions.

Heather Morgan asked if anyone had been to see The Exchange in Twickenham. Several of the members had and agreed that as a theatre it presented little competition although it offered useful rehearsal space at 25pounds an hour. It was also thought that it would not suit OTB as it was too large.

Bill Compton asked if the new EPOS system would be unified with box office. Diane replied that the difficulties posed by the bar being Vatable but the box office being non-Vatable meant this would be a while yet.

Sue Bell reminded everyone about the Carol Concert on 11<sup>th</sup> December and advised the arrangements for Christmas Cards this year.

Roger Smith, as President, then gave a short speech thanking all those who volunteer to help. He was also happy to hear of the crossover between YAT and TTC which will ensure the future of the Theatre.

Meeting finished at 9.40