

## Minutes of the Annual General Meeting of The Teddington Theatre Club Limited held on Monday 26<sup>th</sup> November 2018

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Apologies: Nigel Cole, David Cornwell, Janey Elgey, Mike Elgey, Liz Eliot, Tracy Frankson, Joann Fuller, Jenny Osorio, Kathryn Smith, Gary Stephenson, Kelly Marie Tuthill, Keith Wait

Present Clare Henderson Roe (Chair) and 45 full members

Minutes of the meeting held on 27th November 2017 were approved and signed.

Proposed Jane Smith Seconded Jeremy Gill.

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

Good evening and welcome to the 2018 AGM. I am going to speak for a few minutes reflecting on the last year at TTC and HHT, and then Lottie will speak about all things Artistic. Then Diane will present the financial report and we shall follow the agenda for the formal part of tonight's meeting. After the main meeting and a short break there will be some presentations by members of the Board and others and the opportunity for discussion of TTC matters.

Once again we have had a busy and productive year with our TTC shows. We have produced some excellent work and an eclectic selection for our audiences to enjoy. Our nominations for and subsequent wins at the Arts Richmond Swan Awards are testament to the quality of work we can produce from all departments. YAT has produced some great shows and as I mentioned last year they have gone through a time of change and are gathering momentum as new members gain experience. We have also seen current and ex YAT members involved with TTC productions and I know several are now working in the industry, including at Richmond Theatre and several West End theatres, which is great to see. Jenna/Lizzie will be providing an update about YAT in the second part of this evening.

One topic I must comment on is the work that was done to ensure TTC Limited was compliant with the new General Data Protection Regulation (GDPR). Sue Bell and Robin Legard, along with Gerry McCarthy, Berni Messenger and Heather Morgan worked tirelessly to ensure we contacted all our members and those who had signed up to receive our newsletter to ensure they 'opted in' to receiving information in the future. I know some members felt our approach was too stringent, however we send out marketing materials for not just our own productions but also for our outside hires and there is no leeway when ensuring we comply with GDPR. Berni will speak further on this matter later this evening and will also include a brief summation regarding the new tills with card facilities for the bar, which started in January 2018.

We learned of the passing of five TTC members this year. Edward Jeffroy, who had been in several TTC productions and was also in the Out and About singing group who raised funds for TTC. Alan Drake and John Laurie, both of whom had performed with TTC in years gone by. Bernard Wigginton, who organised our audience mailing stuffing team and who had devoted so much of his life to theatre in the borough, with OHADS as well as TTC and through his work as a judge for Arts Richmond. And most recently, Oscar Holloway, who performed with TTC in The Turn of The Screw. A young life lost too soon and our thoughts are with his family at this very sad time.

On a happier note we have had a TTC Wedding this year, when Steph Mott and Antony Sugden got married in July. We wish them much joy in their life ahead together. We have had some TTC social

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events, including a Carol Concert and a New Year's Eve Party. Both were popular with our members and are being repeated this year and many thanks to those who arranged them.

Outside Hires are vital to the survival of HHT and have been buoyant this year. These include daytime hires to a variety of different organisations including business meetings and training sessions, Bridge classes and private events such as birthday parties and funeral receptions. We also have several theatre companies and dance and drama schools who hire HHT for workshops and productions. My thanks to John Gilbert and Wes HR for all their work on securing and managing our outside hires and they will be speaking more on this in the second part of this evening. Over the summer Harry Jacobs and Charles Halford upgraded our sound facilities in the auditorium. This entailed a huge amount of work not just on site but also in the preparation of elements of the equipment which Harry had done in advance of the fit up. Harry can often be seen sorting, fixing and improving our sound system and associated jobs and it is fitting to give him our sincere thanks for all that he does. Thank you also to all who were involved with the annual maintenance in August and who work all year round to keep HHT in good order.

The building is now over 20 years old and although very well maintained by a great team of in-house technicians as well as our outside contractors, things do go wrong and we need to repair and replace more and more. We also have a very 'full building' and I am aware there have been some issues raised by some production team members with respect of 'access' and use of space. Also, some of the jobs that volunteers do have grown over the years and with people working longer hours and having less time to volunteer their services, we struggle to get enough volunteers and need to review this. With all of these factors in mind the Board has agreed to conduct a strategic review of TTC and HHT. Michael Norman has been a TTC member for over 40 years and wrote the Business Plan which contributed to securing the Lottery grant for the fitting out of the building. In his working life he was a successful management consultant working with government departments and commercial organisations.

Michael has offered his services voluntarily to be involved with the review. The review will cover all aspects of TTC and HHT and Michael will be speaking with members of the Board, heads of department, office and hires management and administration, those responsible for specific areas of work within HHT and TTC, and consulting with our full members via a survey in January 2019. Thereafter we will be organising an Open Meeting for members to attend. This will enable everyone who wants to participate in the review to do so, which is paramount. This information will be included in the December mailing to full members.

I appreciate greatly my fellow Board Members who work tirelessly to ensure the best for TTC and HHT. We are all volunteers and the amount of work each person does for and on behalf of our club is tremendous. Our Finance Director, Diane Salkild, is so dedicated to ensuring our finances are maintained in excellent order, and analysing information to keep us up to date with what is working and to highlight any areas for review to see if improvements could be identified and then implemented. Diane is not standing for re-election this year but is willing to be co-opted to the Board for a limited time and we are hopeful that we will be able to find a new Finance Director during that time. Laurie Coombs has continued her great work as our Operations Director, overseeing the business and administration side of HHT which is of such importance and also being involved with all things bar. Our Artistic Director, Lottie Walker, continues to attend HHT several times a week and is always available to guide and support each production team as well as, with the play selection committee, putting together the TTC programme of shows. Gerry McCarthy does an amazing job as our Sales and Marketing Director, not just getting all our

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publicity material ready and printed on time and putting together Theatre Magazine each month, but also ensuring TTC has a presence at local events including the Hampton Hill and Teddington Village Summer Fairs and the Hampton Hill Christmas Market to keep our profile high in the locality. This year she has done all this as well as being a fab Granny to delightful twin girls, - an amazing juggling act! Jack Tidball has done a year on the Board as Premises and Equipment Director and has made a positive contribution in that time. Jack, along with Harry Jacobs, has kept the Board up to date with Building and Technical information. He has had work commitments and, recognising the importance of building his career, is taking the sensible step of standing down.

Berni Messenger has completed the EPOS card payments system for the bar and has been regularly 'on-call' to answer any questions or assist with any technology queries people have had and has also helped on the GDPR project. Harry and Berni are great advocates of the 'Non-Executive' Director remit, taking on a variety of projects and seeing them through to their conclusion, which is such an important role. Sue Bell is our Company Secretary and also works with Robin Legard to keep Membership information up to date and Barry Hill is our Minutes Secretary, magazine co-editor and Little Theatre Guild Rep. I am very grateful for everyone's input and our Board meetings are constructive and productive. You are all so supportive and without you I would not have survived with work and being Chairman. I hope that my 'early retirement' will see a better balance and I look forward to working with many members of TTC in the forthcoming year.

I would like to thank all those who volunteer their time to take on additional roles within TTC. These include those who work on the bar to ensure it is staffed and volunteers trained, all those who help with cashing up, bar maintenance and the ordering and stocking of the bar. To you who work shifts on the bar, some of whom have ended up doing more and more shifts as we have had fewer members volunteering, which is a worrying situation. My thanks to Lizzie Williams and her box office team for their continuing work to keep the box office running smoothly and efficiently and dealing with any glitches the booking system occasionally throws up. Lizzie is always looking at ways to make the system work better for the team and for TTC as a whole, so I hope members appreciate what a complex job this is. Please read her article in our December magazine to see how you can help make the job easier. To our FOH manager and team who ensure we have FOH managers and stewards for each production. To our volunteers who attend the Open Mornings to show people around HHT and speak with them about becoming a member of TTC and the opportunities for getting involved. To Alice Fordham and team for rejuvenating the front garden area and making it bright and welcoming. To our backstage and technical crew who do an amazing job to ensure each show has the technical input and stage management support it requires. To our wardrobe department for the fabulous costumes and show support they provide. There are too many people and roles to mention you all but please know that the work that is done by all our members who strive for the best for TTC and HHT is very much appreciated. Whatever role you have, be it director, actor, production manager and all those aforementioned people who are involved in any production, everyone is doing what they do on behalf of our theatre club. Good and effective team work is important in any group of people and we rely on everyone working and pulling together to do of our best. Thank you all for listening and I shall now hand over to Lottie.

To receive and adopt the Chair's Report  
Proposed Nick Eliot Seconded Michael Norman

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

Good Evening, Fellow Thespians. So – the honeymoon period is well and truly over and people have stopped indulging my whims because I'm new! This means that I have to work harder to justify both the overall artistic output - for which I am ultimately responsible and also my own choices in how our programming works. Our PSC work really hard in reviewing plays and working on planning a season each year that is diverse, pleasing and only mildly controversial. The current PSC is a diverse band of brothers and sisters and I think that in the main we strike a pretty good balance.

This year has been a very busy one in terms of productions and has also seen us try out a different method of programming. The Saturday to Friday runs are being closely monitored in terms of their impact on all areas of TTC and will be included in the strategic review that Clare has mentioned.

So to the shows themselves... The people in this room or reading my speech in the magazine will have either seen our productions or chosen not to. You all know what they were and thus there is no need for me to bore you by repeating the list. Suffice it to say that we've welcomed new members on and offstage, and presented a programme that has included classic comedy, physical theatre, musicals, farce, and drama and we will be polishing the year off with a good old fashioned pantomime. This past year has been an extremely ambitious programme, the intention of which was to offer something for everyone without alienating anyone - and if anyone out there thinks that is easy and not time consuming just come and have a chat in the bar one day and I'll put you right!

All of our plays over the last year have had high production values and none has been a box office disaster. We have had several sell out performances and bearing in mind the amount of good quality theatre we have access to in the area this is wonderful news and a real achievement and I'd like to thank everyone involved in all aspects of each show, on stage, backstage and FOH who has made the season possible.

Our Swan award achievements were excellent this year, with some categories being populated with nominations purely from TTC. It's a lot to live up to and yet somehow the wonderful people here just keep raising the bar. I am grateful and continue to be impressed.

So I've promised not to go into detail about all of our programme. Suffice it to say that I saw all of our plays – many more than once and I enjoyed them all. No one let the side down. But there are, I feel some particular elements of the last year's programme that are deserving of particular attention.

Since I took this job on it has been an ambition of mine to make studio shows more like studio shows. Much as I am in awe of the creativity of our directors and design teams, I firmly believe there is much to be made of "less is more". The more simple a design, the more time can be spent on storytelling and performance which in a small space seating only 50 people is so important. However, I really wasn't expecting this idea to be taken to the extreme level that Wes Henderson Roe took it with Stones in His Pockets – no costume and no set AT ALL was brave indeed. That the 2 actors in the play shared the Swan Best Actor award and the play also won the Swan for Best Play was, I think, justification that we don't always need to dress things up with bells and whistles.

More recently we took a real leap into the unknown with Nigel Cole and Gita Singham-Willis' Pink Mist. This was undoubtedly a triumph of all the talents, both artistic and technical and it also attracted a new

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audience of younger people. Most importantly it was different. In terms of box office this was a double-edged sword – it was wonderful to see so many unfamiliar faces in the audience yet disappointing not to see many of the more familiar ones. And this brings me to the first of my two pleas to you this evening.

Please come and see our shows – especially the ones you don't know already and the ones that are "different". Chances are you'll be pleasantly surprised and at the very least you'll be supporting the club so can go home with a warm and cosy feeling! And please try to book in advance. As most of you will know the process of producing a piece of quality theatre is lengthy and extremely stressful for directors and production teams. No one wants to be hard selling tickets at the latter stages of rehearsal when they should be concentrating on getting their show pitch perfect. Peace of mind would be achieved so easily if we didn't all - myself included - leave booking until the last minute.

And my second plea for this evening is – please try to get a little more involved. If you don't know how to - ask – and ask me. I will always point you in the right direction. We have come perilously close to not being able to put shows on this year because of lack of technical crew and it has only been thanks to the pragmatic approach of some directors that we've managed without what is usually seen as a crucial element of any production (bet you didn't notice!) and the general goodwill of people willing to take on more than they really should just to help us out that I've not had to cancel.

Without our support teams we actors cannot perform. It's as simple as that. So unless we start to diversify a little or actively encourage new people to join us to take on these roles I'll have no choice but to produce fewer shows, which means fewer opportunities for all of us extroverts. I particularly need people to step into the breach as production managers. It's not a hard job (I can do it!) but it is essential so if you're fond of a spreadsheet and clipboard and can make a decent cuppa I probably have a job for you!

So that's the begging done for this year. What is happening next year? Well – we've announced all but our Christmas show already and again we've a mix of drama and comedy and old and new. We have some first time directors, some old faithfuls and are welcoming some back into the fold after a break. I'm really quite excited about the whole year. Some of my favourite plays are in the programme and I've discovered some wonderful new ones whilst putting it together too. At first glance it appears that we've fewer plays in the programme but that is sleight of hand. Whereas the last year saw us experiment with physical theatre as pretty much a first, 2019 finds us with possibly the most ambitious undertaking we've ever attempted. Wolf Hall and Bring Up the Bodies are two separate plays that make up their own mini-season. Sally Halsey has assembled a crack technical team and we are all looking forward to getting stuck in. All we need to do now is find our actors. TTC definitely has the talent to do this piece justice (just look at what else we've achieved recently) and we can't wait to get started in January. But before that it's panto time – oh yes it is... And I'm hoping to see you all on the road to London where the streets are paved with gold!

Thank you all for your indulgence this evening, and for your support throughout the year.

To receive and adopt the Artistic Director's report  
Proposed Cath Messum Seconded Jeremy Gill

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**The Finance Director presented the Auditor's report and audited accounts for the year ended 31<sup>st</sup> March 2018.**

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 2018 we made a small surplus of £3,243. However, the total income was £10k down on the previous year 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 from the outside hires. The bar was down slightly but the box office income was considerably less. Bar income has a direct relationship to box office income as their income is usually generated by audience numbers. However, they still provide 19% of our total income and has done so consistently. I would also add that without the outside theatre hires and the occasional private bookings the bar income would be much less. Box office income and outside hire income both contribute almost equally at 35% and 36% respectively. Box office sales were down £12,000 on the previous year which relates directly to number of seats sold but a slight reduction was to be expected with no show being sold at above normal prices like Rent the previous year. At last year's AGM it was agreed that the difference between member and non-member ticket prices should increase. I said I would report back on what effect that has had. I do not think it has made any significant change as non-member purchases remain at around 21-25%. It is the total number of sales which is significant and varies with each show. The production return will show you this. Donations were £2,816 this year with no bequests but there was still a match funded donation and one also from the Christmas market.

The second chart analyses the day to day running costs of the building which equates to approximately £336 a day (last year £345) and shows the main areas of insurance, utility costs, cleaning, maintenance and depreciation. Costs remained similar to last year with a reduction in maintenance costs. This figure is however deceptive as it has only reduced by £4,000, when in fact there was an increase in maintenance costs due to work on the boilers but this cost less than the previous year's refurbishment of the auditorium seating. Therefore in real terms the maintenance costs have increased. As the building grows older maintenance will increase and along with cleaning now makes up 52% of total running costs of the building. Building insurance did increase slightly but is shown as less as there was no additional insurance premium required (previous year was cover for the revolving stage). We did however have to change broker. Utility contracts are renewed regularly to try and minimise the impact of increasing prices.

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 other than Production costs (no really expensive production as Rent in the previous year). Governance has decreased in costs as we now have our accounts examined and no longer need to have the full audit.

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 2016-2017 and 2017-2018.

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Sheets 5 and 6 are the TTC Production Returns for 2017-2018 and so far in 2018-19. These analyse the costs of each production along with the ticket sales shown as money and percentage of house sales. This production return has never shown the true costs of the productions that Teddington Theatre Club does as it does not include marketing costs, banners or even their share of the theatre running costs. However historically this has not happened. Last year I updated the return to try and show this as the contribution each production makes towards the cost of running the theatre. I have now taken this a step further and calculated the cost of rehearsal time, technical weeks and show weeks. This is only the first stage of putting together a more meaningful report and will change again once the strategic review has taken place.

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 contribution was introduced from 'Under Milk Wood' The column after that shows the Production Budget. This does not include any marketing costs or programme production costs and therefore this gives you the actual costs as controlled by the artistic director and the director of each show. There is now an additional column with estimated show costs for rehearsals etc and then when deducted from the ticket sales shows the contribution each production makes. I could analyse this in more detail for you but this is not part of the financial director's report. These sheets are given to you as interested members.

Income only shows tickets sales. Income from programme sales comes under the Marketing area. The return for 2017-2018 (page 5) shows that only 2 shows sold out completely (5 the previous year) and 2 shows sold under 50% (1 the previous year) which goes some way to explain the reduction in box office income. So far in 2018-2019 3 shows have sold out but there are so far 2 that have sold under 50%.

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 Lizzie Williams, Kim Jackson, Laurie Gibson and Paul Revis who make up the Box office team. 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.

### **Concluding paragraph**

I would just like to add that this will be my last report as financial director. I have been on the board since 2014 and believe it is time for someone else to take over and add their skills to the role. I mentioned last year that it would be a good time for someone to come onboard for a handover. This has not happened yet but plans are being made to enable me to step down by the end of the current financial year. This concludes my report. If anyone has any questions please ask them now or see me later.

To receive and adopt the Finance Director's report  
Proposed Heather Morgan Seconded Wes Henderson Roe

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To receive the Auditor's report for the year ended 31<sup>st</sup> March 2018  
Proposed Alan Corbett Seconded Roger Smith

**Appointment of auditors**

Taylorcocks were our auditors again this year and produced the accounts and carried out the examination of them. They have also been very helpful in the changes made in our accounting of the current financial year. So I would like to propose we continue with Taylorcocks and continue to have an 'Examination of Accounts'

To resolve that Taylorcocks of Farnham be continue as Auditors for the year ending 31<sup>st</sup> March 2019.

Proposed Jane Smith Seconded Ed Dapre

**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 2019".

Proposed Simon Lane Seconded Jane Smith

**Re-election of Directors**

Jack Tidball is standing down this year. One nomination to replace him has been received from Ken Mason.

Diane Salkild also wishes to stand down but will be co-opted onto the committee until a replacement can be find with an end date of March 31<sup>st</sup> 2019.

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.

Clare Henderson-Roe as Chairman  
Ken Mason 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

President Roger Smith then proposed a vote of thanks to all the Board and volunteers.

There being no further business the Chairman declared the meeting closed at 8.40 pm.

**Clare Henderson Roe**  
**Chair**

## **Minutes of the Discussion Section after the AGM**

### **YAT Report - Jenna Powell**

YAT has produced three diverse shows this year and involving 37x young adults. The first and last of these shows were performed here at HHT.

The first was a family classic, Roald Dahl's *The Witches*. The reviewer described the show as "enchanting" and we were pleased to extend our number of shows to include a Saturday matinee for our younger audience members.

Also at HHT was our Autumn show Steven Berkoff's adaptation of Kafka's *The Trial* which closed on Saturday. A completely different show to *The Witches*, director Rowan D'Albert led the group in a challenging, and somewhat exhausting (!) physical piece of theatre. By its nature, this was a complex and confusing show but we were thrilled to hear so many compliments in the bar afterwards!

In addition to our two annual slots we requested a third in order to offer our members a summer production. Unfortunately, HHT was fully booked and we subsequently performed Jessica Swale's *Blue Stockings* at the Michael Frayn Theatre at Kingston Grammar School. A powerful period drama based around the fight for women's rights to graduate, this production was very well received by those who saw it and we were thrilled to receive two Swan Award nominations: Best Design Element for the hair and costume and Best Production of a Play. Many thanks to those of you who travelled over the river to see this – it was very much appreciated.

YAT continues to rehearse at St. Peters and St. Pauls Church in Teddington where we maintain a friendly working relationship. Of course, we remain thankful to HHT for their help and support when hiring the theatre as well as TTC members who often help us in so many different capacities, including those who duty manage for our shows and work behind the bar. We are very grateful for your contribution to the group.

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 any production profits, whilst still making this wonderful group free to all who join. This year we were extremely lucky to have received monetary assistance from a couple of generous supporters and ex-members, for which we are very thankful.

As an affiliated group to TTC, it is a long held belief that YAT members will naturally progress through to the club and we are pleased to see that this tradition still continues. Josh Clarke and Michael Bishop recently directed with Linda Sirker in the studio, meanwhile Becky Tarry and Asha Gill were seen treading the boards in *Pink Mist* and in fact Asha can be seen again in this year's TTC panto, directed by one of the YAT trustees, Bill Compton with James Hall as MD and a flurry of current YATters providing backstage support – what a busy bunch!

Meanwhile the rest of the trustees have been busy planning the programme for our 49<sup>th</sup> year! Spring will see *Our House the Musical* followed by our 5<sup>th</sup> foray to the Edinburgh Fringe with an adaptation of Jane Austen's *Sense & Sensibility*, which will include a London preview here in the studio. Rounding off the year is a modern take of Shakespeare's classic *Romeo and Juliet*.

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YAT continue to go from strength to strength, with a varied and challenging selection of productions for our young people to get their teeth into. Everyone we talk to here is incredibly supportive and excited to hear YAT news and plans and we always feel a great sense of warmth from the TTC membership – however, sadly our ticket sales do not appear to reflect this on a practical level. We desperately need your support as audience members. We recognise that there are a lot of shows on offer within our amdram circle. Everyone has friends across many different societies to support and sometimes there are simply not enough days in the week! but we would ask that you would consider coming along to see even just one YAT show a year. We try to pick a varied selection of shows to cater to both our members and our audience's tastes and we hope that looking ahead to next year you will see at least one production that tickles your fancy! Every show is different with YAT! And if you have never seen a YAT show, give it a go – you might be surprised! At the end of the day though, it's our incredibly talented and enthusiastic members that we would love you to see!

And so finally, on behalf of the YAT trustees (Sarah, Rick, Lizzie, Bill and myself) as well as our Lady President Eileen we would like to wish you all an early Happy Christmas and we look forward to all that 2019 brings for both groups.

### **Bar Report – Laurie Coombs**

This has been an exciting and challenging year for the Bar Committee and volunteers. As you all know earlier in the year we installed electronic tills together with card facilities – this was a big (and expensive) decision but one that we felt we had to take and it has been justified.

All the volunteers rose magnificently to the challenge and I believe that everyone has found the new tills easy to use and the card machines are popular with audiences. They certainly help to cut down the amount of cash handling for those of us who do the banking.

A few figures for you:

Card usage accounted for approx. 25% of our bar income in the first 6 months but that figure is rising and now accounts for 45%. It is apparent that this varies tremendously depending on the age of the audience – a recent flower-arranging evening showed a 12% use of cards whereas the Comedy Night was 67%. We would urge members to pay by card where possible as our charges fall with a higher turnover.

But there are still challenges and a BIG one is getting enough volunteers so that we can provide bar facilities for all shows at HHT. You will have read our appeals in the magazine, sadly we haven't had much response and this is worrying. If we can't open the bar then we will lose a large amount of income, which will impact on how we operate in the future. This will, no doubt, be part of the forthcoming review.

One of the advantages of our new tills is that it allows us to gather a lot of information which we couldn't access before and Diane has been keeping track of our income per show. Since April we can see that bar income from TTC shows and readings is approximately £14,500, income from all our outside hires is £24,000. These figures are for 8 months and include VAT.

If we can't find more volunteers to help run the bar then we will be forced to rethink. We know that a lot of our volunteers don't like staying late at the theatre and so one suggestion that we are considering is

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closing the bar after the interval. We don't want to do that but at least it would mean the bar is open for pre-show and interval drinks.

This year the bar will have opened 164 times – that is amazing for a purely voluntary operation and HUGE thanks are due to Adrian who, so far, has always managed to find people and usually fills the gaps by doing extra shifts himself. And, of course, as well as Adrian, there are a small core of people who keep the bar going – Kim Jackson, Berni Messenger, Ken Mason, Paul Revis, Charles Halford, Eddie Dapre plus the regular volunteers who can be seen week after week behind the bar.

I would like to thank them, on your behalf, for all the hard work they do. After all, none of them joined TTC to work on the bar! And please, do consider volunteering – it is fun and it will really help TTC - your club.

### **Discussion**

Robin Legard queried the best method of passing on details of new members who have indicated they wish to volunteer on their membership form to the relevant person within the Club. The Chair confirmed he should send their details to her in her capacity as volunteers coordinator, and she will then pass these on to the relevant departments.

Cath Messum pointed out that feedback had previously been received that members were wary of using the tills. However, the new tills are considerably easier to use and it is important to get this message across to potential volunteers.

### **Hires Report**

**John Gilbert (General Manager) and Wesley Henderson Roe (Theatre Hirings Administrator)**

#### **A brief introduction with a review of 2017/18**

Good evening. I shall start with some background on how the HHT diary works. We work to a three year rolling programme. The process begins with the Artistic Director, Operations Director and the TTC Board agreeing the TTC requirements for a particular year. The number and type of slots are set. We are presently doing this for 2021. Until this happens nothing else can be booked in to the planner.

We then populate the Planner with the YAT shows, required building shut downs and maintenance slots. Wesley then adds in all his likely theatrical hires and begins the process of confirming with clients if they want their week or not. We are presently doing this for 2020.

Then we work up a full diary spreadsheet known as the Master HHT Diary. This is edited by myself in the office but is viewable live by other people within the organisation for practical purposes. At this point daytime hires such as business bookings, social functions and daytime drama classes etc can be booked in too. This is where we are at for 2019.

#### **Performance 2017/18**

During the year Theatre hires remained busy with £55,229 (64%) income, business and social £20,143 (23%) and the classes a further £11,500 (13%).

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Of the Theatre hires 45% of the income comes from regulars such as drama groups and musical theatre groups. Children's drama on stage a further 36%, large dance schools 14% and the ad hoc bookings 5%.

Typically we charge from £48/hr for hires. Some discount is offered to club members, charities and the NHS. Classes booked in bulk i.e. a term at a time are charged at the Garrick room rehearsal rate £22.50 per hour per room (daytime only). Extras that we charge for are Lighting rig, Sound rig, Projectors, Scenery, Props and Catering. We do not hire costume.

The largest client in the financial year was the Step on Stage Academy of Performing Arts who based their Saturday classes here at the Theatre as well as their summer schools. Our biggest main stage client is The British Theatre Academy who performed various one hour junior productions in the year plus took some cancellation space from us at last minute. PA Housing and Fortem Solutions were our two busiest business clients. Whitton Centre Dance Academy, Valerie School of Dance, TOPS, BROS and On-Stage Now drama school were other clients in our top ten of the year. Dance schools can be heavy diary users often using nearly all rooms at the theatre for changing rooms, a necessity to cope with both large casts and child safeguarding protocols. We had 3 dance schools in 2017/8. In 2018/19 we only have one such school as they work to an every other year pattern.

### How hires income helps TTC

I will now look at the 2017/18 accounts and highlight the need we have as an organisation for extra income from hires. I have examined all the costs of the year and split them between those that are directly related to hires or ttc activities, and those that are indirect or running costs chargeable to the building no matter who is using it.

These indirect costs of running the building were £136,054 in 2017/18. These costs include Depreciation charges, Ground Rent, Service charges, Water Rates, Insurances, Maintenance and repairs, Cleaning, Governance and general miscellaneous cost not attributable to a specific activity. They also include some variable costs that are more difficult to separate out between TTC and hires such as heat and light.

TTC activities such as box office, bar for TTC shows, and membership receipts provided us with takings of £127,273, which after deducting directly attributable costs such as production costs, TTC show marketing, TTC share of the bar stock costs (which all came to £47,542) - the club activities made a fantastic net contribution to the pot of £79,730.

If I look at the Hires and hires bar takings these were £113,295 and after deducting staffing costs and the hires share of bar stock costs (£53,716) the hires business brought a further £59,579 to the net pot.

These two sums together come to £139,309. This is what income is left to cover all those indirect running costs I spoke of earlier. These costs were £136,054. This leaves a small profit for the year of just over £3,000.

Of course some of these running costs would be lower if hires did not exist –electricity as there would be less shows, and cleaning perhaps, but the difference is only marginal.

### Activities

During the year in addition to running the building and dealing with calls and visitors etc I have been marketing the hire spaces. We have an updated marketing strategy with a plan for day to day marketing activity. This includes some improved photography, a new brochure and a new banner. A social media advertising trial was successful and is being rolled out to include the promotion of meeting rooms and

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function rooms. Working with little budget e-marketing is becoming potentially a most cost-effective route for promoting HHT in the future.

We have recently undertaken staff training, including equipment familiarisation and lifesaving.

### Thanks

I'd like to express appreciation to Wes and the tech team at TTC that help make the theatrical hires so efficient and attractive a product. I'd also like to thank the Duty Managers for their hard work, especially noting Rosemary Brett and Berni Messenger who look after Fortem Solutions Ltd. A huge thank you must go to Ken Mason for his voluntary office support. Ken comes in every Wednesday and helps in the office admin and dealing with the day to day noise such as visitors, the caretaker, deliveries etc. thus freeing my time up to do some much-needed project work. Last but definitely not least both Wes and I would like to express our sincere thanks to Adrian and the bar team without whom we would not be able to offer a professional theatre hire experience to clients.

## GDPR Report – Berni Messenger

### Preamble

I think the first thing to recognize is that this isn't a "tick-box" exercise. By that I mean that we shouldn't regard the activities we have carried out as a means by which we establish compliance and then breathe a sigh of relief and move on to the next thing.

### Key Principles

#### 1. Personal Data always belongs to the individual, not to us.

- Even if we hold personal data, it still belongs to that individual and they must have explicitly given us consent to hold their details and have a full understanding of how we are going to use it.
- If we collect personal data for one purpose, we can't use it for a different purpose, which means we can't automatically assume the right to market to them.
- For example, if someone attends a show, we can't then market to them for some other TTC/HHT fundraising purpose unless we have their consent to do so.
- The scope of the terms "data", "personal data", "information", "personal information" encompasses all media used for recording, not just digital or magnetic and includes photographic or video images, however they are recorded.

GDPR provides the following rights for individuals:

- The right to be informed
- The right of access
- The right to rectification
- The right to erasure
- The right to restrict processing
- The right to data portability
- The right to object

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Also, rights in relation to automated decision making and profiling. Note that we don't do this, it's just included for completeness. We are required to have processes in place to respond to any requests relating to these rights.

### **2. Only collect what we need**

We must only collect the data we need for the purpose. No more and no less. For example collecting information on members may require name address, interests and experience, but not date of birth (age on application will suffice).

### **3. Keep it clean**

- Personal data must be accurate and kept up to date, not just when we collect it.
- There are no specific limits on the time data can be held. However, if we can no longer justify why we are holding data, then it's at the end of its legitimate use. Such data is required to be deleted.
- If we keep data longer than we need to, it may well become out of date, or get used in error. Either of these conditions constitutes a breach of GDPR.

### **4. Be fair, lawful and transparent**

- We need to be clear and transparent with people about who we are and what we will do with their information.
- For example, if we collect people's information during the course of, or in order to run an event (e.g. open morning) and then share it with a third party without their consent, then that is a breach of GDPR. However, if we tell them we need to share it and they explicitly consent, then that's fine.
- This includes telling people on the Marketing database that we use Mailchimp for e-mail marketing services and pointing them towards the Mailchimp Privacy Policy. Also, telling people that book show tickets by post or telephone that we record their details and pass them to Positickets for processing.

### **5. The fines are big**

If an organization breaches GDPR they can be fined much more than was the case under the Data Protection Act. The regulations provide for fines of up to €20,000,000.00 (twenty million euros) or 4% of global turnover, whichever is greater.

### **What we have done**

- Obtained consents. In the cases of both club and audience members, we don't need consent to issue the respective periodical magazine/newsletter, but flyers are regarded as marketing, so we need consent for that.
- Updated wording on booking slips
- Updated wording on Membership Application forms
- Updated wording on website
- Created Data Privacy Policy

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- Made Data Privacy policy available via link (can be provided in hardcopy/be e-mail attachment on request)
- “Clean” the Membership and Marketing databases.

### To do

- Revisions to Information Security Policy
- Establish a protocol for deleting membership records relating to lapsed/resigned/deceased members
- Similarly, establish a protocol for records held on the marketing database
- Create Subject Access Request process and associated form

### On-going

- Develop a culture of awareness around the capture and use of personal data.
- Ensure that any and all personal information held remains compliant. In particular
- Ensure documented processes support and enforce compliance
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### Discussion

Berni confirmed that access to the TTC membership lists has been tightened up, and these are now password-protected. The lists which are kept behind the bar for verification of membership status will be amended to only include names and no other personal details.

### Additional Finance Report – Diane Salkilld

As this is my last AGM, I thought I would do a brief recap on the last 4½ years.

Since 2014 there have been quite a few changes to the way the accounts are prepared and the way we conduct the day to day business. Approximately 80% of all payments are now made online through internet banking. Where possible business accounts have been set up with our regular suppliers and some payments are set up as direct debits. This reduces the need for members to pay for goods and be reimbursed.

John holds a debit card so that payments can easily be made online and enables us to get the best prices available and again means no reimbursements are needed.

We have new contracts with gas, electricity and photocopier which has also reduced costs. The new photocopier in particular means that we have more control and we are using a local supplier too. We have a new insurance broker too.

New tills in the bar with card payment facilities has been well received. Approximately 30% of our income at the bar is now coming from cards and has been steadily increasing. A very good result as they have only been in since the end of January this year.

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Our new auditor's Taylorcocks have been very helpful this year and following on from their recommendations enabled me to move the accounts from sage to a cloud-based software called xero. Monthly reports can now be produced without me having to spend a couple of hours analysing the figures, our VAT claims are now clearer and it will enable us to send them digitally which will be the only way to submit in the near future. Invoices are now uploaded via another company called Datamolino which will eventually save time as it learns your business and codes invoices for you. All good news for a busy theatre business which produces on average 170 bank transactions each month that need to be reconciled. That too is gradually becoming automated through xero. There are also about 25 invoices to clients and John is able to prepare his invoices himself now through xero so spreadsheets will soon be a thing of the past.

I think that I cannot take this any further and so now is the time for someone else to take over and move the financial role forward. In the new year there will be a strategic review covering all areas of the theatre. Finance is just one part of the review, the box office systems need an overhaul and probably a new provider.

In preparing these notes for this evening I have looked back on our income over the last few years and it really does not change much. In fact in real terms you could say it is at best standing still or going down in real time as it stays within the 240-250,000 each year. As part of the review this needs to be looked at to see how it can grow as costs for running this lovely building increase as the building ages.

We have done extremely well in the last 20 years so it will be great to make plans for the next 20.

### **General Discussion**

Rebecca Dowbiggin, a new member who is in this year's Christmas production, felt it was important to ensure that marketing materials are more widely distributed. She also thought TTC needed to be more active on social media, particularly to attract younger members – at the moment we are losing those aged between approximately 25 and 35 years. Rebecca is keen to become involved in marketing and Gerry McCarthy will contact her to discuss this further.

Members were reminded about two forthcoming social events – the Carol Concert on Monday 10<sup>th</sup> December and the New Year's Eve Party.

The meeting finished at 10.10 pm.