Minutes of the Annual General Meeting
Teddington Theatre Club Limited
Saturday 22nd November 2025

Apologies: Doris Abel, Laurie Coombs, Jane Smith, Kathryn Smith, Lottie Walker

Present Sally Halsey (Chair) and 17 full members

1. **Welcome and, noting of any Board or member Conflicts of Interest**
   The Chair welcomed all present to the meeting. No conflicts of interest were put forward.

2. **Minutes of the last meeting**
   Minutes of the meeting held on 23rd November 2024 were approved and signed.

   Proposed Sue Bell. Seconded Roger Smith

3. **To receive reports from the Chair, Artistic Director and Finance Director**
   3.1 The Chair presented her report for the year
   3.2 The Artistic Director presented his report for the year
   3.3 The Finance Director presented the Auditor's report and audited accounts for the year ended 31st March 2025.

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

4. **To receive and adopt the annual report and independently examined accounts of the Company for the year ended 31st March 2025**

5. **To receive the Independent Examiner's report for the year ended 31st March 2026**

6. **Appointment of Independent Examiners***
   It was resolved that the independent examiner TC Group be re-appointed for the year ending 31st March 2026 following consideration of services by the Board.

   For Agenda Items 3-6: Proposed Angela Gibbins. Seconded Harry Jacobs

The Chair then passed the chairing of the meeting to the President.

7. Election of Directors

To resolve that the underlisted be appointed as directors of the company to serve until the next annual general meeting:

a) Sally Halsey as Chair
b) Mital Dwarkadas as Finance Director
c) Ben Clare as Artistic Director
d) Richard Auty for Operations Director
e) Wesley Henderson Roe as Technical Director
f) No submissions for Sales & Marketing Director
g) Jane Hampson as Non-Executive Director
h) Lucinda Springett as Non-Executive Director (new appointment)

Proposed Heather Morgan. Seconded Harry Jacobs

Token gifts were distributed to retiring directors in recognition of their exceptional voluntary service over a difficult period, with thanks from all TTC members. They were Nigel Cole and Jo Taylor.

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

Roberta Cole
Company Secretary 22nd November 2025

* **POST AGM NOTE:** It was noted that the auditor had been appointed at the TTC Annual General Meeting held on 22 November 2025; however, the resolution authorising the Board to determine the auditor's remuneration had been omitted in error.

In accordance with section 493 of the Companies Act 2006, the Board confirmed at its meeting on 19 January 2026 that it is responsible for determining the auditor's remuneration.

IT WAS RESOLVED THAT the remuneration of the auditor for the financial year ended 31 March 2026 be approved in the amount agreed between the auditor and the Finance Director.

At the request of Laurie Coombs and Gerry McCarthy, the Chair agreed to provide as a supplement to AGM 2025 minutes, a brief summary of the open discussions held, in the main, after the AGM held 22nd November 2025; as follows:

- Gerry McCarthy noted that at the 2024 AGM it had been stated that there were no plans to undertake alteration works to the Yardley Room. However, work was subsequently carried out in summer 2025. The Board confirmed that the works had indeed taken place and clarified that the decision to remove the bar and reconfigure the space into a dual-purpose dressing room/chair-storage area for the Studio—along with a small kitchenette and an open-plan 'Green Room' seating area—was considered both essential and urgent. This was driven by the need to improve the functionality of the first-floor space and to support a more sustainable approach to external hires. It was also noted that previous hires for parties and lunches had not proved financially worthwhile, largely because the bar was very rarely used to support these events and had effectively become dead space that was not paying for itself. In contrast, the new first-floor bookings are generating a stronger and more reliable income stream, which will support recouping the renovation costs.
- Angela Gibbins asked what criteria were being used to define a 'successful' show. The Board confirmed that this assessment was based on ticket-sale values.
- Roger Smith recognised the Club's 2024/25 financial position and queried what the ytd 2025/26 showed. The board confirmed that at M7 it was reasonably good.
- Heather Morgan asked how much had been raised through fundraising activities. The Board confirmed that the total was approximately £120k. A summary was provided of how this fundraising had been achieved (including Santa's Grotto and NT Live). The Board also highlighted the very positive community impact of these events, noting that many attendees had not previously visited the HHT but had purchased tickets for these activities.
- On behalf of John Buckingham, Margaret Boulton queried whether the Club could consider the captioning for shows, as in currently in use at RSS. The Board advised that this is being investigated.
- Harry Jacobs observed it would be helpful if more actors volunteered at the Club but recognised this was not easy to undertake. The Board supported the observation and will be looking at how this might be addressed.
- Harry Jacobs suggested that the Club could consider producing some drama podcasts for people who cannot commit to a full production but might participate in, say a 15minute piece. Roger Smith noted this could have potential benefits for the Club's Centenary. Nick Osorio asked whether podcasts might offer a revenue stream, but it was felt this was unlikely. However, the PR value could be significant. There was broad agreement that short podcasts were a very good proposal and the Board agreed to explore this further.
- The lack of stewards for some children's external hires was noted. Clare Henderson Roe commented that audience behaviour at certain shows had discouraged some volunteers

from signing up. The type/quality of productions also influenced volunteers' decisions on whether to act as a steward/duty manager etc.

- Steve Wayman noted that the £50k grant would cover the installation of solar panels, but that the £89k capital cost of the new boilers would still need to be funded by the Club. Richard Auty confirmed this position but added that, once installed all of these improvements would have an immediate positive impact on monthly power bills.
- Heather Morgan asked whether there was any opportunity to bring back printed programmes. The Board confirmed that this was not financially viable and was also not in keeping with the Club's environmental commitments. It was noted that basic hard-copy programme information is available on performance nights from the Box Office, and that full digital programmes are emailed to all ticket holders a day or two before their performance. Digital programmes are also provided with tickets and can be downloaded via a QR code in the foyer.

Chairman's Report to the AGM November 2025

Good afternoon everyone — and thank you for being here today.

Before we get into the fun stuff, I'd like to start on a reflective note. This year, we sadly lost some wonderful members of our TTC family: **Gordon Edwards, Jenny Osorio, Susan Conte, and Cristina Graham**. They were part of what makes this club special, and their contributions and friendship will never be forgotten.

So, let's take a moment - just one minute - to remember them.

Thank you.

Now, onto the business of the year—and what a year it's been! If I had to sum it up in one phrase, it would be:

"We've jumped through hoops, dodged a few curveballs, and still managed to sparkle."

Let's start with the money talk—because who doesn't love that?

Last year, we had a string of "thanks, but no thanks" from grant applications. This year? Different story! We've just secured **£50,000** from the **London Borough of Richmond Community Fund** to replace our boilers. Glamorous? Not quite. Essential? Absolutely. Huge thanks to **Richard**, **Nigel**, and **Heather Matthews** for navigating the paperwork jungle and getting us across the finish line

Last year we were turned down for a National Lottery grant for our Cinema projection screen. But did that stop us? Absolutely not! And thanks to the generosity of our members – **Jane, Nigel, Roberta, Heather, Zoe Arden,** and **Gita Singham Willis** - who pooled together to loan us the money, we got that screen and had it installed during the summer maintenance period. It looks fantastic and has already made a big difference. Our NT Live events have generated around £10,000 profit for us this year and **Nigel** is confident that with the new screen installed we could push this up to around £15,000 next year – Amazing!

Boilers and cinema screens—who says theatre isn't thrilling?

We were also awarded a grant of £500 from Waites, in addition to their matched funding donation of £750 to the Christmas raffle – thanks to **Nigel** and **Jane Smith** for their efforts in securing these monies.

This year, we benefited from the generosity of the late **Moya Lamble** who left us a legacy gift of **£20,000** – and what a difference that has made! We've made some improvements to the Yardley room and we now have a lovely hard floor, which is much more practical for the multi purpose use of this room, a dual purpose dressing room and chair storage space to support the Coward studio, and a new open plan 'green room' hospitality area with comfy seating and kitchenette.

Big thanks to **Wes** for his fundraising efforts last year – his Gilbert and Sullivan evening was a sell-out and generated a whopping **£5,000** for us. And we've all very much benefited from this money as it was used to buy 3 replacement fridges for the bar!

And finally on the money news, I want to highlight the fantastic success of Santa's Grotto. This event has become just about my favourite community focused activity of the year. It brings in so many people who have never visited our building before and it generates such a lot of happiness and goodwill.

It's a mammoth task to organise and needs lots of help from members who volunteer at what is probably everyone's busiest time of the year, to dress up in costume as Santa's, elves and Mother Christmases. Organised by **Nigel**, with a fabulous set, designed and created by **Fiona Auty** and **Jacqui Grebot** to transform the Coward and Yardley room into a magical Christmas wonderland, the takings from 2024 pretty much doubled that of 2023 and achieved a massive profit of **£9,600**.

I know that the Grotto team are working hard again this year to create another wonderful Christmas experience and I've already got my name down for some sessions - I'm really looking forward to it.

Box office sales remain strong, especially for studio productions. But here's a challenge: unreserved studio seating means everyone rushes in at 7.30 to bag the best seats - leaving the bar a lonely place. That's potential lost income - and fewer pre-show drinks! Got any ideas about how to fix this? We'd love to hear them.

We've received a few complaints from members about our online box office being tricky to use – especially for the discount codes. Little Box Office serves us well and **Steve Wayman** is doing an awesome job in keeping it well managed and up to date, plus always being on hand to sort out any problems. But we are aware that there are other systems out there that might be easier to use and which could help us generate more income, especially if we were to look at managing the ticketing for external hires. So … watch this space as we're embarking on a project to see if we can find a system that better suits our needs.

Talking of things online and the possibilities of new web-based opportunities … we're continuing our journey to move with the digital times - less paper, more pixels!

In support of our efforts to be adopt a more 'green' approach to our operations, all of our production programmes are now digital: emailed to ticket holders in advance of the production and available via QR code in the foyer. Benefits? Lower costs, no waste, and flexibility to tailor content. Plus, it makes us look very tech-savvy.

And speaking of tech, **Gita** and the IT team – **Matt Ludbrook** and **Kim Harding** - deserve a standing ovation for whipping our website into shape. It's now streamlined, fresh, and inviting. If websites could wink, ours most certainly would.

I'm sure you'll all remember last year's AGM when Lottie and Nigel reported on the Health and Safety investigation into the serious accident that happened in 2022? Well, I'm thrilled to report that Richmond Council have confirmed that their investigation is now officially closed. Thanks to some incredible hard work and diligence, we've met all of our health and safety obligations, and we have a fully compliant building. Massive thanks to **Richard**, **Nigel**, **Nick**, **Sarah** and all those involved who helped to steer us through that storm.

So; how about some new initiatives?

We've been busy this year, thinking up new ways of making our membership more inclusive, and making out members feel more valued.

We've introduced reduced membership fees for under-25s and discounts for those on low incomes. Inclusivity isn't just a buzzword - it's something we live by. **Jane** has taken on the lead for safeguarding and **Ian Kinane** has been leading the charge on fostering a culture of kindness and respect. Thank you both for helping us build a culture and environment where everyone feels safe, supported, and truly valued

This year saw the birth of the **TOSCARS**—our very own glitz-and-glam celebration. A chance to dress up, toast our unsung heroes, and party like theatre royalty. We hope this becomes an annual highlight. Don't worry – you haven't missed it – it's on January 17th and tickets are on sale now. Please do support this event - bring your sequins and your happy face and help us celebrate all things TTC!

We all know and appreciate that our volunteers are the lifeblood of TTC. Amazing people – dedicated and committed to supporting the club as much as they are able. But here's the rub: while TTC shows are well-covered, external hires—especially children's shows—are trickier. Its been a long standing arrangement that we pay our Duty Managers when they cover an external hire but, increasingly, we find ourselves having to ask them to come in for a Steward shift because none of our Stewards have volunteered. So; we're now in this weird situation whereby we sometimes have to pay our Duty Managers when they Steward for an external hire, but we don't pay our Volunteer Stewards when they do the same job.

I have to ask - is that fair?

But then, if we start paying stewards to cover the external hires, it wouldn't be fair on our bar staff when they do a shift for an external hire, so we'd have to start paying them too. And what would that do to our income?

We'd love your thoughts on this - it's a real dilemma that is getting harder and harder for us to resolve as the building is now so busy. Sarah is doing an brilliant job to maximise the sale of every square inch of available space, but in doing so, we're finding that the goodwill of our volunteers is being stretched perhaps too far. We need to resolve this one – and soon!

On the question of whether our volunteers are being stretched too far, I'm pleased to report that our volunteer training programme has been outstanding this year. We now have **56** more trained volunteers than in 2024, which is a fantastic achievement.

Training courses have been expertly organised by **Angela Gibbins**, with support from **Kay Eliot** and **Richard**, and complemented by mentoring, one-to-one sessions, and shadowing opportunities led by **Wes** and **Rob Arundel**. These informal approaches have proved popular and highly effective in helping new members learn and feel involved.

A huge thank you to everyone who has given their time to train and support new members. This is one of the best ways we have to help people feel valued and welcome within our club.

Of course, volunteering only works when people feel appreciated. To reinforce this, we introduced a new initiative this year: inviting volunteers to attend the dress rehearsal of any

production they are supporting - whether as part of the production team, stewarding, box office, or bar staff. Uptake has been modest, but feedback has been very positive.

Reflecting our commitment to being more outward-facing and community-focused, we were proud to be nominated as **Community Group of the Year** at the 2025 London Borough of Richmond Community Awards! Congratulations also to **Nigel**, nominated as Trustee of the Year, and **Laurie Coombs**, who received a Lifetime Achievement nomination. So - huge congratulations to them and a big pat on the back for all of us!

So, where does all of this leave us?

I think it's fair to say that 2025 has been another challenging year financially—but thankfully, not as tough as previous years. We've managed to complete essential building works while remaining operationally viable and profitable. This is a significant achievement and a testament to everyone's hard work and commitment.

Now for some goodbyes and hellos…

A huge thank you to **Jo** and **Nigel**, who are both stepping down as Directors.

Jo will continue to support us by leading on social media, so she's not escaping entirely—thank you, Jo!

Nigel's contribution over the past few years has been phenomenal. His fundraising successes, the introduction of NT Live, and Santa's Grotto have had a huge positive impact on both our income and our community engagement. His calm presence, focus, and rational perspective will be greatly missed. Nigel leaves big shoes to fill, and we are deeply grateful for everything he's achieved.

On a brighter note, I'm delighted to formally welcome **Mital** to the Board as Finance Director. She stepped into the role in December 2024 and has been doing a brilliant job all year—bringing rigor, method, and clarity to our financial processes. I'd also like to welcome **Lucinda** to the Board. I had the pleasure of working with her on *God of Carnage*, and I know she'll bring energy, enthusiasm, and fresh ideas to the team.

We still have a vacancy for **Sales and Marketing Director**—so if you're interested, please step forward!

Finally, a big thank you to all Board members staying on for another year: **Ben, Richard, Wes,** and **Jane**, as well as **Roberta**, our Company Secretary, and **Helen Geldert**, who takes the minutes of our meetings. It's been a privilege to work with you all, and I'm excited about the next 12 months. There's a real buzz around the club right now—more stability, more confidence, and fantastic membership engagement.

Thank you all for being here, for your support, and for making TTC the vibrant, welcoming community it is. Here's to another exciting year ahead!

I'll now hand over to **Ben** for the Artistic Report, then **Mital** for Finance, and finally **Roberta** to wrap things up.

Artistic Director's Report to the AGM November 2025

I like great stories, so let me take you back to the start of the 2024-25 year when Daniel Wain was Artistic Director. Important to say as Danny and the team programmed the plays in this period, so I can take little credit for this very successful programming that saw healthy box office sales and excellent work on stage.

We began in the Studio with Nina Raine's powerful play about violence against women, *Consent,* in an excellent directorial debut from Jane Marcus in April

Then in May, our third new writing festival saw eight new short plays by TTC members featuring over 20 actors.

Noël Coward was born just down the road in Teddington and to celebrate 125 years since his birth, we staged rehearsed readings of all ten plays that make up *Tonight at 8.30*. A rare treat featuring over 50 actors in June. Collaborating with the Noel Coward Foundation, we also staged an evening of Coward's songs and scenes and had a preshow talk by leading Coward biographer Oliver Soden and other entertainment.

Next *The Drowning Girls* made a splash in July, which saw a wonderfully theatrical take on the true story of the Brides in the Bath murders in the Studio. It was a great directorial debut for Alexsandra Marzocca.

On the Main Stage in October, Dane Hardie directed Martin McDonagh's *Hangmen*: a funny, edgy thriller from Oscar winner Martin McDonagh. Actors Matt Tester and Juanita Al-Dahhan won Swan Awards, as did the Yorkshire pub set designed by Fiona Auty.

Then we went outside to a Cotswolds garden in Charlotte Jones' poignant comedy *Humble Boy* which I directed in the Studio. In November, Lucy Kirwood's *NSFW* followed and took us into the cutthroat world of lads mags and women's fashion, examining the way women are positioned by our culture. Matt Dennis directed in our third directorial debut of the year.

Jack and the Beanstalk was our biggest box office success ever. This hugely enjoyable panto by our own Loz Keal was a big hit and so nice to see the theatre full of audiences of all ages. This included a popular Relaxed Performance, which allowed a chilled out environment for everyone to enjoy the show. Josh Clarke directed in his main stage debut for TTC, which was nominated for five Swan Awards.

13 Days started 2025 and brought to life a lesser known part of Cold War history from Hungary in the Studio. A new play written by TTC member Angela Gibbins and directed by Clare Cooper.

Weird Women by Ginni Trickett immediately followed in January and saw a family reunited through a death and three sisters with special powers. Yet another directorial debut - this time from Cat Lamin in the Studio. The cast won the Swan Award for Best Ensemble.

Ira Levin's thriller *Deathtrap* directed by Steve Taylor was full of twists and turns and a successful end to the financial year on the Main Stage in February.

It's very rare to see sci fi horror on stage but in March, Alistair McDowall took us to Pluto with his edge of your seat play *X*. It was directed by Hannah Lobley and was our fifth directorial debut across the year. Huge credit to Danny for giving so many new and emerging directors opportunities - something I'm committed to continuing.

At the start of this year, we introduced a matinee to each Studio run which has proved successful with most shows selling out.

Since the end of the reporting year, on the Main Stage we've had big box office hits including my new centenary adaptation of *The Great Gatsby*, Swan Award winner *The Curious Incident of the Dog in the Night-time* and the farcical *Arsenic and Old Lace*. In the Studio there's been the hugely successful *Airswimming, God of Carnage* and *Bomber's Moon*. Next weekend we open our new pantomime *Hansel and Gretel* and over 1,300 people have already booked tickets.

Theatre can be transporting, thrilling and rewarding. But it's non-stop. No sooner than one production ends and the set is dismantled then another one begins. This takes a lot of volunteers. Well over 100 actors have taken to the stage but it's not just about what you see on stage. There are so many people who work tirelessly behind the scenes. Whether it's directing, lighting, sound, set, costume, prompting, stage management, production management, choreographers, and so many more. It takes a village to create a show. We cannot underestimate the good will and hours upon hours of time people give to make magic on stage. My huge thanks to all of you. But we always need more people to step up - and I'd continue to particularly encourage actors who enjoy the benefits of appearing on stage to sign up to stewarding or working on the bar occasionally. Marketing is also an area that needs support. No one has stepped up to take on that role this year and it's vital to help ensure we have healthy audience numbers and reach new people.

I personally want to thank some members who contribute a lot that I regularly work with: Laurie Coombs who works out the jigsaw puzzle of booking rehearsal space; Gerry McCarthy who uploads the shows on the website and co-edits the magazine; Steve Wayman who sets up the Box Office; Sue Bell who pays all the invoices; and Clare Henderson Roe who gets new volunteers on board. It's worth noting each of them are past Board members, and have continued to devote their time and energy to helping our club thrive. My thanks also to Kay Eliot. Not only does she run an incredibly profitable bar for shows - along with all the volunteers you see behind the counter - but she opens the bar for every reading across the year, making it a welcoming space for new people that walk through the door for the first time.

It’s a real privilege to be your Artistic Director: a role I take very seriously but I hope with a good sense of humour. I’ve thoroughly enjoyed the last year in the role and can’t wait for the next. Having programmed the 2026 season, which I’m very proud of, I’m now looking to 2027 - our centenary. A big year for the club, which I promise will be full of great shows, but also plenty of opportunities for us to come together and celebrate our theatrical past and look to the future. It’s a big birthday and I want you all to be part of it.

Finance Director's Report to the AGM November 2025

Acknowledgements

Before reviewing the financial performance for the last fiscal year, I would like to express my sincere appreciation to Sue Bell and Steve Wayman for their outstanding work behind the scenes. As a key member of the finance team, Sue manages the essential back-office operations that keep the theatre running smoothly on a daily basis. This work is often unseen and undervalued, yet it is fundamental to keeping our doors open. Sue, thank you for your continued dedication and hard work.

I would also like to recognise Steve, who—despite stepping down as Finance Director last December—graciously agreed to remain part of the team. He continues to support many of our daily, monthly, and quarterly financial processes, and has provided invaluable guidance as I have settled into my role. I am extremely grateful for his support.

Financial Overview

Turning now to the 2024/25 accounts:

Our operating profit for the year was £3,281, compared with £95,601 in the previous year. It is important to note, however, that the prior year included a record £104,627 in donations for the roof repairs. Excluding the impact of that exceptional income, the comparable operating profit for 2023/24 was £14,388. On this basis, the operating profit for 2024/25 represents a 77% reduction.

So if we look into this in abit more detail, overall income increased by 18%, but this was offset by a 20% rise in costs.

Income

The main drivers of increased income were:

- Box office takings: up 25%
- Bar takings: up 23%
- Theatre hire: up 8%

Expenditure

On the expenditure side:

- Duty manager costs increased by 28%
- Bar purchase costs increased by 17%

These increases are broadly in line with the growth in bar and box office income.

The most significant factor affecting overall profitability was the doubling of building maintenance costs, largely due to essential roof repairs, which impacted our P&L in 2024/25.

If we remove both the additional donations received for the roof in 2023/24 and the cost of the repairs themselves in 2024/25, and look purely at the profit generated from shows,

fundraisers, Santa's grotto and bar activity, the theatre actually delivered a 16% increase in underlying profit compared with the previous year.

These are the key headlines from the accounts, and as always, the full accounts and Trustee Report can be found on our website.