Minutes of the Annual General Meeting
Teddington Theatre Club Limited
Saturday 3rd October 2026

Apologies: Sue Bell, Jane Smith, Lottie Walker, Nigel Cole, Margaret Wrightson, Laurie Coombs, Caroline Tajasque, Heather Morgan, Christine Wayman, Helen Geldert

Present: Sally Halsey (Chair) and 22 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 22nd November 2025 were approved and signed.
   Proposed Stuart Turnbull. Seconded Roger Smith

3. **To receive report from the Chair, Artistic Director and Finance Director**
   - The Chair presented her report for the year which was approved.
     Proposed Mandy Matthiae. Seconded Steve Taylor
   - The Artistic Director presented his report for the year which was approved.
     Proposed Angela Gibbins. Seconded Jenna Powell
   - The Finance Director presented his report for the year which was approved.
     Proposed Nick Eliot. Seconded Nick Osorio.

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 2026**
   Proposed Nick Eliot. Seconded Clare Henderson Roe.

(5. To receive the Independent Examiner's report for the year ended 31st March 2026)
duplicated on Agenda in error.

6. **Appointment of Independent Examiners***
   It was resolved that the independent examiner TC Group be re-appointed for the year ending 31st March 2027 following consideration of services by the Board.

The Chair then passed the chairing of the meeting to the President and Company Secretary.

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) Ian Wyatt as Finance Director (new appointment)
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) No submissions for Fundraising Director
h) Jane Hampson as Non-Executive Director
i) Lucinda Springett as Non-Executive Director

Proposed Geraint Thomason. Seconded Mandy Matthiae.

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

Roberta Cole
Company Secretary 10th October 2026

Summary of the open discussions held after the AGM held 3rd October 2026

- Roger Smith noted that the building next door to the theatre was up for sale and asked whether the Club was considering purchasing the theatre building and the land. Richard Auty confirmed the Club are working with Richmond Council to sort out permissions for the installation of solar panels, and will also make enquiries regarding a freehold purchase. Steve Taylor queried whether the lease, which still had a significant period remaining, could be extended. Richard Auty confirmed that this would also be explored if purchasing the freehold proved unfeasible.

- Dr David Wile advised that he wished to make a donation but had been informed by NatWest Bank in Kingston that the Club's bank, CAF Bank, was not recognised. Steve Wayman explained that CAF Bank was not a high-street bank and was only recognised by HSBC. The Board thanked Dr Wile for his generous intention to donate, and it was agreed that Ian Wyatt would liaise with him separately to progress this.

- Temmy Taliana-Carey suggested that, following the refurbishment upstairs, the small Studio balcony would also benefit from some refurbishment. Temmy offered to help with this, and it was agreed that she would liaise Wes Henderson Roe to discuss the proposal further.

- Nick Eliot enquired about progress for the intended installation of solar panels. Richard Auty explained that the grant had been secured and a supplier had been identified in principle. However, under the Club's current leasehold arrangements with the local authority, approval was required before installation could proceed, and this was being worked through. The original supplier now appeared to have withdrawn their interest in undertaking the work, so an alternative supplier was being sought. Richard Auty confirmed that, once operational, the solar panels were expected to reduce electricity costs by approximately one-third from day one. Clare Henderson Roe asked how potential suppliers were identified, and Richard Auty explained that this was via recommendation and investigation. Nick Osorio asked how many solar panels were planned, and Richard Auty confirmed that 70 panels were proposed across the seven flat roofs.

Chairman's Report to the AGM October 2026

Good afternoon everyone and thank you for being here today.

Before I begin, I'd like us to take a moment to remember four members of the TTC family who have sadly passed away since our last AGM: Eileen Baker, Chris Morris, Steve Mackrell, ad Mike Bradbury.

Each made incredible and valued contributions to the Club in their own way and will be fondly remembered by those who knew them. Our thoughts remain with their families and friends.

Pause

Thank you.

Looking back over the period from April 2025 to March 2026, it's fair to say that TTC has had another very busy and successful year.

As always, what strikes me most is the sheer number of people who give their time, energy and enthusiasm to keep this place thriving. Whether it's performing on stage, directing, building sets, serving at the bar, helping in the box office, organising events, fundraising or simply making tea for visitors, every contribution matters.

This year has seen progress in three key areas: **improving our facilities, strengthening our community,** and **continuing to grow our fundraising efforts.**

Bringing Members Together

We started this financial year with our New Writing Fringe Festival in April. Events like this remind us just how much creative talent exists within the Club, giving members the opportunity not only to perform, but to showcase their own original work.

In May, alongside *The Great Gatsby*, we also introduced a volunteer appreciation initiative. Those supporting a production front of house, in the bar, box office or in any other operational role, are invited to attend the dress rehearsal free of charge. It's a small gesture, but an important recognition that every successful production depends on far more than the cast and creative team. Our volunteers contribute countless hours throughout the year and deserve to share in the rewards of seeing the finished production come to life.

In June, Ben organised our first ever Season Launch event. It was extremely well attended and created a real buzz around the forthcoming productions. It gave directors the chance to

pitch their shows directly to members and, judging by the attendance at readings and auditions since then, it clearly achieved what it set out to do.

January brought another new initiative, our very first TOSCARS Awards Evening.
What a fantastic night that turned out to be.

The event was extremely well attended, with members embracing the opportunity to get dressed up, celebrate their achievements and recognise the contributions of others. Jo Taylor and Nigel Cole proved to be an excellent hosting double act, the food provided by Clare and Christine was superb, and Alex Farley ensured the evening ended with plenty of enthusiasm and karaoke.

The awards themselves gave us a wonderful opportunity to recognise the many people who help make TTC such a special place. Congratulations to all our winners, and thank you to our judging panel who shall, I suspect, remain anonymous for their own protection.
I'd also like to thank Jane, my co-organiser for the event. It was a great evening and one I hope will become a valued TTC tradition.

Investing in the Theatre

Away from the stage, we continued investing in the building and its facilities.

During the summer we carried out a programme of maintenance and improvement works, including redecorating several areas and giving the Yardley Room a makeover by installing a new hard floor, creating additional storage and dressing room space, plus a new Stage Manager's desk, - all to support our productions in the Coward Studio. We also transformed part of the rear area into what has become a very popular and comfortable meeting space, complete with kitchenette.

Downstairs, we introduced the touchscreen information display by the stage door. It may not be the most glamorous addition we've ever made, but it has saved a lot of people wandering around the building asking, "Where am I supposed to be?"

In the auditorium, we installed a new cinema screen and projector, helping us further develop our growing NT Live programme.

September's screening of *Inter Alia* became our most successful NT Live event to date. It was a sell-out and generated more than £2,000 in ticket sales and bar income. It also demonstrated the growing popularity of NT Live screenings at Hampton Hill Theatre.

Fundraising and Support

Fundraising has remained a vital part of what we do, and a number of events made significant contributions throughout the year, including Wes's two fundraisers: the wonderful *An Audience with Nikki Gerrard*, which raised over £2,000 in September, and the Gilbert and Sullivan Big Sing of *Iolanthe*, which generated more than £3,300 in March.

Our Seat Sponsorship Scheme continued to attract support and remains a wonderful way for members and supporters to leave a lasting mark on the theatre while helping fund future improvements.

Speaking of seat sponsorship, there are still lots of seats available. So, if you've ever wanted people to be literally sitting on your name for the next few years, now's your chance!

Community Engagement

Now onto our community engagement activities, which have continued to flourish under the guidance and leadership of Christine Weyman.

We welcomed 42 Year 5 pupils from Lady Eleanor Holles School back in November for an Access All Areas tour, giving them the chance to explore areas of the theatre they wouldn't normally see. They also enjoyed an interactive wardrobe session on the stage. Thanks to Zoe, Mandy and Lottie for supporting that event.

I'd also like to thank Christine for continuing to represent TTC within the Little Theatre Guild.

During the year she attended the LTG Regional Conference, helping ensure we maintain strong links with the wider amateur theatre community and continue to learn from the experiences of other organisations.

Our monthly Open Mornings have also remained popular, introducing new visitors to the theatre and helping strengthen our connection with the local community. Thank you to Clare for organising these and to the team of regulars who offer their time in support: Gerry, Mandy, Charles, Wes and Sue, to name just a few.

These activities may not always grab the headlines, but they are incredibly important in ensuring TTC remains visible, accessible and welcoming.

Christmas at TTC

Christmas is probably my favourite time of the year and December at HHT was, as always, one of our busiest periods.

The pantomime once again proved hugely popular, drawing large audiences and making an important contribution to our finances.

Alongside that, Santa's Grotto raised more than £10,000. The set designed by Fiona Auty and her team was absolutely magnificent. The Gingerbread House looked so realistic that I was half expecting someone to ask for a tenancy agreement. I had the pleasure of serving as the Postmistress during several sessions. After many years involved in amateur theatre, I finally achieved a lifelong ambition and got to run my own Post Office. Turns out all I needed to achieve that ambition was a theatre, a post box and a few excited children.

December wasn't just about the panto and Grotto. The Hampton Hill Christmas Parade once again brought plenty of activity to our doorstep. Kay kept the mulled wine flowing from the bar, Jacqui had a theatrical clear-out and sold unwanted props, we had TTC merchandise on sale, and the Box Office was busy promoting panto tickets. It was a fantastic opportunity to showcase the theatre and welcome new faces through our doors.

Before the festive season came to an end, Clare organised another excellent Christmas Party, with Josh providing expert quiz-master duties. As always, it was a lovely opportunity for members to relax together away from rehearsals, production meetings and all the usual theatre chaos.

Other Notable Developments

Moving on to some other notable developments over the last financial year, we introduced a reduced-rate membership category for those on lower incomes, helping ensure that TTC remains accessible to as many people as possible.

In February, we ran an intimacy workshop for members, helping further embed best practice into our productions and reinforcing our commitment to providing a safe and supportive environment for all participants. Thank you to Jane for organising this event.

And, as perhaps our last new initiative of that financial year, we introduced reserved seating for Studio productions. It may sound like a small operational change, but it has made a noticeable difference to the atmosphere in the foyer before a studio performance, as audiences now spend a little more time socialising and enjoying a drink before heading upstairs to their allocated seats.

Since the Year End

Although today's AGM formally covers the period to 31 March 2026, I really don't want to ignore some of the significant things we have achieved since then, so I'd like to spend a few minutes highlighting some of them.

In April we launched our new box office system. After a few inevitable teething problems, the system has settled in well. Members now receive their discounts automatically, booking fees have been simplified and reduced, and electronic ticketing is now standard, making entry to performances quicker and more efficient.

The new boiler installation was also successfully completed, thanks to Richard and his team. May saw one of the most memorable fundraising events in TTC's recent history: *An Evening with Lee Mack and Rob Brydon*.

Tickets sold out in less than two days, audience members travelled from across the country and even from overseas, and the event ultimately raised more than £11,500 for TTC. It was an extraordinary achievement and a huge credit to Ben and everyone involved.

We also recently introduced our new theatre communications system, linking backstage, front of house and key operational areas through a single network. This represented an investment of more than £20,000 but has significantly improved communications and helped ensure compliance with fire safety recommendations.

One area that continues to go from strength to strength is our NT Live programme. The investment we made last year in the new cinema screen and projector is clearly paying dividends. The screenings remain extremely popular and continue to attract visitors who might not otherwise come through our doors. That's helping us broaden our audience, strengthen our links with the local community and introduce new people to everything else TTC has to offer.

My thanks go to Nigel, and everyone involved in putting together such a varied and successful programme.

In July, members gathered here for a General Meeting and approved proposals to change our registered company name to Hampton Hill Theatre Limited and to adopt updated Articles of Association. Thank you to Roberta, who continues to lead on the legal and regulatory work needed to implement those changes.

We also launched the Curtain Up Coffee Club, which has become a lovely way for members to meet socially every month while consuming impressive quantities of tea, coffee and cake.

And, of course, preparations are well underway for this year's Santa's Grotto. Having served as the Postmistress last year, I understand I am now being promoted to Guardian of the Forest. Quite how one progresses from Royal Mail to mythical woodland protector remains a mystery, but I'm looking forward to finding out.

I'm also pleased to report that fundraising continues to perform well. This includes not only organised events, but also a number of very generous donations from individual members. I won't embarrass anyone by naming names, but you know who you are, and your support is hugely appreciated.

It's worth remembering that our productions, external hires and bar operations are what keep the theatre running day to day. The additional income we receive through donations, grants and fundraising is what allows us to improve the building, invest in new facilities and continue developing the theatre for future generations.

Those contributions help ensure that TTC remains a vibrant, competitive and welcoming venue for both members and audiences alike.

Financial Position

Financially, I think it's fair to say we're in a reasonably good position.

We've had our share of unexpected maintenance issues, and there are still a number of projects ahead that will require significant sums to put right, involving security improvements, building maintenance, technical upgrades and health and safety compliance. None of these projects are particularly exciting, but they are essential if we are to protect the theatre and continue offering the facilities our members and audiences expect.

Despite those pressures, TTC remains operationally viable and profitable. That is a tremendous achievement and one that reflects the commitment of everyone involved with the Club.

Board Changes

This brings me on to some changes in our leadership team.

I'd like to take this opportunity to thank Roberta, who is stepping down as Company Secretary.

Roberta has given many years of dedicated service to TTC and has played a significant role in guiding the Club through the approved governance changes. She is stepping away from

Board meetings but has kindly agreed to continue supporting the work surrounding our Articles of Association and regulatory updates.

Thank you, Roberta, for everything you've done.

As one door closes, another opens and I am delighted to formally welcome Ian Wyatt as Finance Director.

Ian joined the Board shortly before the year end. I think that immediately taking responsibility for the finances is rather like being handed the keys to a car and finding yourself on the starting grid of a Formula One race.

Thankfully, Ian has taken it all in his stride and is already making a valuable contribution.

Looking Ahead

As we look towards 2027, TTC approaches a truly remarkable milestone: our Centenary Year.

Very few amateur dramatic societies reach 100 years, and fewer still remain as vibrant, ambitious and active as we are today. I think that's something every one of us should be incredibly proud of.

This anniversary gives us an opportunity not only to celebrate our history, but also to think carefully about how we secure the Club's future.

To help achieve that, we are still seeking volunteers to fill the roles of Fundraising Director, Sales & Marketing Director, and Company Secretary.

These roles don't necessarily have to be done exactly as they've been done in the past.

We're open to new ideas, shared responsibilities and different ways of working. So, if you're even vaguely thinking about becoming more involved, please do speak to one of us.
What matters for us all is ensuring that TTC remains strong, not just for our centenary year, but for the hundred years after that as well.

And with that in mind, I'd just like to give a plug to Barry Hill's fabulous book – Teddington Theatre Club – The First 100 Years. Thank you to Barry for writing this book, and thank you Gerry for all her work in proof reading and editing. The book is on sale now through our box office at a special early bird discount rate of £15 until it is published in November, when it will be available at the full, and very reasonable, price of £20.

In Conclusion

I'd like to thank my fellow Board members, Ben, Richard, Wes, Ian, Jane and Lucinda, plus of course Helen, who faithfully records the minutes of our meetings.

And thank you to every member, volunteer, supporter and audience member who contributes to TTC.

Whether you're centre stage, backstage, front of house, in the box office, in the workshop, behind the bar or sitting in the audience, you are all part of what makes this theatre such a special place.

Thank you for your continued support, thank you for everything you do for this theatre, and here's to another exciting year ahead.

Artistic Director's Report to the AGM October 2026

The 2025–26 season was a great year for TTC — a year that proved, unequivocally, the artistic strength, ambition and resilience of our club. We didn't just produce excellent theatre; we produced award-winning theatre. Twice we took home the Swan Award for Best Production of a Play — for *The Curious Incident of the Dog in the Night-Time* and for *Boys* — and ten awards overall.

We opened in April 2025 with a burst of creativity in the Studio: nine original short plays by TTC members in our New Writing Fringe — a celebration of the imagination and talent within our own walls.

May brought one of our most ambitious undertakings: my stage adaptation of *The Great Gatsby*, marking the novel's centenary with a cast of thirty-five. It was followed by Nigel Cole's excellent production of *The Curious Incident of the Dog in the Night-Time*, a show that not only won Best Production but also saw newcomer William Tillett honoured with Best Actor. Both productions were huge box-office successes and set the tone for the year.

In July, *Airswimming* offered a haunting, funny and deeply moving story of two women trapped by circumstance. September gave us Yasmina Reza's razor-sharp *God of Carnage*, a comedy of parental warfare. October brought the beloved farce *Arsenic and Old Lace* to the Main Stage — packed full of funny moments.

November saw *Bomber's Moon* in the Studio, a poignant and timely story staged during Armistice Week, marking eighty years since the end of World War II. Our festive season sparkled with *Hansel and Gretel*, written by TTC member Hannah Lobley — a vibrant pantomime that included a Relaxed Performance, ensuring everyone could enjoy the magic of theatre.

We began 2026 in a chaotic Edinburgh student flat with Josh Clarke's Swan Award-winning production of *Boys* — sharp, savage, funny and brilliantly performed. February brought Noel Coward's rarely staged *Fallen Angels*, a witty delight from our local playwright. In March, Anna Piggott made a powerful directorial debut with Terence Rattigan's *The Deep Blue Sea*, giving audiences an intimate encounter with one of his greatest works.

We also produced rehearsed readings of Noel Coward's *Waiting in the Wings* and *The Lion in Winter* by James Goldman.

Since the reporting year ended, we've continued strongly: *The Welkin* and *Once* on the Main Stage, and *Tryst* and *Witch* in the Studio — productions to be proud of. At the recent Swan Awards every show was nominated and we won 11 out of the 14 categories we were nominated for.

I want to thank every single person who contributed to these productions. For every actor on stage, there is someone backstage working tirelessly to make the magic possible. I've been present at every audition for nearly two years, and I've seen a healthy, growing turnout — including a significant number of talented new members and more younger members joining our community. That is vital for our future.

And talking of our future, our centenary in 2027 is not just a celebration of the past. It's a chance to look back and raise a glass to all the members who have made it possible and continue to do so. But also an opportunity to galvanise new volunteers, welcome new audiences, and strengthen our role as a cultural hub. Nearly all the winning companies at the recent Swan Awards performed their shows here at Hampton Hill Theatre. I want to congratulate YAT on their fantastic year — and celebrate the cross-pollination between our groups. I'm currently directing several actors in *The Cherry Orchard* who began with YAT, including one person returning to the stage for the first time in over thirty years. Talking of *The Cherry Orchard,* I'm looking forward to seeing you in the audience - in the round - next week.

The shows we produce as a club should be the beating heart of our theatre — but like any wonderful toy, it's meant to be shared. When we open our doors to visiting companies, we create a true community. It's not just vital income; it's hundreds of children experiencing theatre for the first time, whether on stage or in the audience. In an age dominated by screens, that live, human connection is irreplaceable.

We have achieved so much — and we are only getting started. Our centenary gives us the chance to honour a century of creativity while building the next one. Let's seize it. Let's be part of it.

Finance Director's Report to the AGM October 2026

Introduction

Good afternoon. I am pleased to present the finance report for the financial year to 31st March 2026.

This predates my appointment but I have worked with the finance team to prepare the accounts. Huge thanks to Sue & Steve for their work over the year as our accounts team.

Subject to the meetings approval, the accounts will be signed on your behalf and filed at Companies House. The independent examination has been completed by our accountants TC Group. They have indicated they will sign off a clean report with no matters arising.

Background Comments

Before commenting specifically on the accounts, I will give a brief summary of our activities and commitments.

We have a number of income streams and this is a strength with a broad base reducing risks. These are:

- TTC performances
- NT live and other TTC one off events
- Third party use of the theatre as a whole
- Bar income
- TTC memberships and donations

Thanks are due to Kay and her bar team. The more activity we have at the theatre then the higher our income. Please make good use of the bar.

Thanks also to Sarah for building a strong pipeline of third-party bookings for the main auditorium, the studio and the other spaces too. It all adds up. With bookings through to 2028, we can be confident of good income going forward.

And finally, many thanks to our members and donors for their commitment and generosity.

On the cost side, our two big commitments are the operation of the theatre and maintenance of it.

Thanks are due to everyone who volunteers to with running the theatre every day and this helps reduce this cost.

The unglamorous side is maintaining the building. In recent years we have done much to address legacy issues including the roof and more recently replacing the original boilers. We are now in a better place.

Going forward there are some lesser repairs and improvements and as you will know from personal experience there is always something unexpected that crops up.

The surplus from all the various income streams is vital to support our theatre.

Review of Accounts for Year Ended 31 March 2026

Income is up by £72k from £377k to £449k.

The main points are a one-off exceptional donation contributing to an increase of £21k, TTC box office income up £28k, theatre hire up £18k and bar income up £5k.

Overall expenditure is only slightly up, £7k, so the overall Net Income is £68k, up by £65k. This is a recovery as well as a healthy outcome.

The above is after depreciation of £52k so overall there is a cash benefit of £120k.

This is offset by capital expenditure of £96k split between the building at £60k and theatre equipment at £36K. The former is mostly the new boilers.

The overall bank balance at £232k is slightly up from last year and this gives us a good buffer looking forward.

Summary

As of now, the year to date has shown no surprises and our financial situation remains in a satisfactory position.

Thanks again for the support of all members and volunteers.