

From: **Sergeant Mike Caffrey BA MInstLM RAF**
Secretary



Royal Air Force Theatrical Association

Air Staff (Lower Altitude)
Low Flying Operations Squadron
RAF Wittering
Peterborough
CAMBRIDGESHIRE
PE8 6HB
Tel (mil): 95351 5008
Tel (civ): 01780 783838 Ext 5008
Email (mil): michael.caffrey189@mod.uk
Email (civ): secretary@rafta.co.uk



Registered Charity No 1142863

President: Air Commodore Barbara Cooper
CBE RAF

Patrons: Sir Peter Hall CBE
Air Marshal Sir Frederick Sowrey
KCB CBE AFC RAF (Ret'd)
Air Marshal Sir Charles Soutar
KBE MB BS LMSSA MFCM DPH DIH RAF (Ret'd)
Mr Stephen Daldry CBE

"Improving Theatre
in the Royal Air Force"

12 December 2011

**MINUTES OF THE 37TH ANNUAL GENERAL MEETING OF THE ROYAL AIR FORCE
THEATRICAL ASSOCIATION HELD AT THE UNION JACK CLUB, LONDON ON 29 OCTOBER
2011**

Present	<p>Sqn Ldr Simon Barnes Air Cdre Barbara Cooper Gp Capt Graham Russell Wg Cdr Chris Todd Sqn Ldr Andy Mitchell Maj Mitch Wilcox Flt Lt Sarah Chambers Flt Lt Emma Collier Flt Lt Lissy Mason Fg Off John Davison WO Mick Coyle FS Rich Bratley Paul Foot Nige Skull Alex Stroud Sgt Mike Caffrey Ian Armstrong, Livy Armstrong, Anne Artus, Ellis Artus, Stephen Artus, Christopher Bartle, Iris Bartle, Daryl Bennett, Karrie Breen, Jim Brown, Patti Coyle, Brian Cullum, Pat Cullum, Philip Goudal, Robert Iles, Kirstie Lilleystone, Chris Lucas, Steve Lucas, Kerry McNally, Amy Ranger-Pitt, Ken Pitt, Pat Russell, Caroline Seraille, Lee Tilson, Carolyn Truss, Martin Truss and Roger Wheale.</p>	<p>Chairman (outgoing) President</p> <p>Vice Chairman (outgoing), Chairman (incoming) Treasurer (incoming)</p> <p>Vice Chairman (incoming) Internal Comms (incoming)</p> <p>Membership Sec and Information Officer Archivist External Comms (incoming) 200 Club Secretary</p>
Apologies	<p>Rob Tripp Peggy Batchelor-Clegg, Suzy Brown, Phil Byrom, Caroline Castle, Gene David-Kirk, Malcolm Jones, Pam Jones, Larry Pendleton, Keith Reading, Peggy Reading, Terence Spoore, Su Toogood</p>	<p>Adjudications Co-ordinator</p>

Item 1 – President’s address

1. The President welcomed and thanked everyone for attending the AGM. The President took the opportunity to reflect on the past 12 months and expressed her enjoyment of the productions seen at the One Act Play Festival (OAPF) and then Project 11.
2. The President had received a letter of thanks from Sir Patrick Moore, CBE FRS which was passed to the secretary. This letter may be viewed at Annex A.
3. The President thanked the outgoing Chairman and Committee for their efforts and endeavours over the previous 12 months.

Item 2 – Minutes of the last meeting

4. The minutes of the 36th AGM¹ required endorsement from the membership as true and accurate records of the proceedings.
5. **Decision.** The minutes were proposed by Roger Wheale and seconded by Gp Capt Graham Russell. The membership voted unanimously to accept the minutes subject to inclusion of the comments at Item 3, paragraph 10 to these minutes.

Item 3 – Matters arising

6. **Item 5, paragraph 20, part b.** The Committee had reviewed the rules regarding supply of scripts.
7. **Decision.** Clubs would be required to provide hard-copy scripts to adjudicators unless individual arrangements were agreed between club and adjudicator. However should such arrangements be made, it would not be the responsibility of RAFTA to meet any resultant printing costs.
8. **Item 12, paragraph 52, part b.** The Committee had been asked to review the Project selection process. The Committee had reviewed the Project selection process; a more formal and guided process was issued after the AGM was complete².
9. **Point of order.** Gp Capt Russell noted that at the 36th AGM he had asked for the Committee to take action and identify a process which would ensure that information regarding the selected Project would be disseminated in more effective means, though this had not been recorded in the minutes.
10. **Decision.** This was considered to be part of the wider project process and had been incorporated into the Committee’s review of Project selection. The formalised process would incorporate the need to better communicate all Project-related issues.

Item 4 – Chairman’s report

11. The Chairman’s speaking notes are at Annex B.

Action

Club reps (to note)

¹ 36th AGM minutes dated 8 Nov 10

² Secretary’s note – This item was not on the agenda and subsequently was inadvertently missed. Club reps and RAFTA members have since been sent the process and dates directly and all the information loaded onto the RAFTA website for others.

Item 5 – Treasurer’s report

Action

12. The balance sheets for the year to 30 September 2011 were presented. These can be found at Annex C.

13. It was noted on the income sheet that the final sum owed by the Junction Theatre, Cambridge (venue for Project 2011) was still to be received and therefore not reflected on the sheet. The Chair advised that £1643.44 would be received by Direct Debit in the days following the AGM.

14. The incoming Treasurer had received comprehensive handover notes from the outgoing bookkeeper and would ratify all accounts within the first quarter of his tenure.

15. Roger Wheale enquired why OAPF 2011 had cost more than in previous years. There had been increased costs to the Association in hosting the event and the adjudicator had been more expensive than in previous years given his travel from Northern Ireland. Lessons had been learnt from this and OAPF 2012 would use an adjudicator from the local area (Carolyn Drury).

16. There was zero interest reported on the National Savings and Investments account as the account had been closed (due to poor performance) and the balance had been transferred to the main account.

17. The Financial Plan (Annex D) was presented to the Membership for ratification; it included only one change from the previous year. The Committee proposed that given the rising cost of fuel, it was appropriate to increase the travel expenses paid to civilian Committee members by 2 pence per mile.

18. Decisions.

a. The balance sheet was proposed as an accurate and complete report by Roger Wheale and seconded by Paul Foot. The Membership voted unanimously in accord.

b. The Financial Plan was proposed as fully endorsed by Sqn Ldr Andrew Mitchell and seconded by Alex Stroud. The Membership voted unanimously to endorse the plan.

Item 6 – Membership Secretary’s report

19. **Individual Membership.** The Membership of the Association stood at 411; 402 Life Members, 3 Annual Members and 6 Honorary Members.

20. **Club Membership.** Of 15 theatre clubs known to the Association, 10 had applied for Club Membership of RAFTA, 7 of these as Full Club Members and 3 as Affiliated Club Members. RAF Brampton had not renewed their membership of the Association.

21. **Playwriting competition.** A full length playwriting competition had not been held over the past year due to insufficient entries. A one-act playwriting competition had been held as 2 entries had been received.

Item 7 – Report on the 200 Club

22. The Membership required an update on the state of the 200 Club. A full transcript may be found at Annex E.

23. Over the preceding year the 200 Club had contributed £544.30 to RAFTA funds and had paid out £1,351.70 to lucky winners. Following a high point of 166 numbers, the 200 Club finished the year in September with 152 numbers in the draw. In addition, an additional £40 had been donated to RAFTA General Funds by Thomas Whitby following an administrative error by his bank that had resulted in his annual subscription being paid on a monthly basis. Mr Whitby had been reimbursed the remainder by the Association (minus his kind donation).

24. Members were encouraged to join, or extend their subscription to, the 200 Club; standing orders, cheques or cash were all acceptable forms of payment though Standing Orders were preferred as this streamlined the administration process.

25. The aims for the 200 Club for the following year were outlined:

- a. To modernise the 200 Club database so that the checking and draw processes were quicker and more accurate.
- b. To cross check the address database with the Membership Secretary and to ensure that all addresses held were current, and set up a process by which a change of address notified to the Membership Secretary would also then be notified to the 200 Club Coordinator.
- c. To contact missed renewals from 2010/2011 and invite them to rejoin.
- d. To try to persuade as many cheque payers as possible to switch to Standing Order payment.
- e. To investigate, with the Treasurer, the possibility of paying winnings by BACS, thus further reducing overheads.
- f. To have at least one month with 200 members.

Item 8 – Information Officer’s report

26. The Membership required an update on communications within the Association.

27. **“Noises Off!”** The bi-monthly RAFTA newsletter, “Noises Off!”, was regularly e-mailed to 236 subscribers and sent by post to 30 different addresses. Thanks were extended to those who had regularly contributed to Noises Off; however, sparse few articles and notices had been submitted for inclusion in each edition of Noises Off. Club publicity representatives were encouraged to advertise their productions in Noises Off.

Club reps

28. **Corporate Branding.** In accordance with RAF Branding Guidelines the website and official papers of the association would now include the revised RAFTA branding.

29. **Subject Matter Expert (SME) assistance.** Due to the demands of the Information Officer's (IO's) primary duty and the need for specialist knowledge, 2 additional members would be co-opted to the Committee to assist with communication. The role would be split down for trial purposes between internal and external communication via RAFTA websites with all work to be overseen by the IO. Other responsibilities would remain the sole duty of the IO.

30. **Permanence of SME roles.** In the event that this trial proved successful, the Committee would review the composition of the roles and consider making the changes permanent.

31. **Future Plans.** The IO had begun investigations into moving the newsletter manager to a new website and hoped to improve both the 'intranet' and 'internet' websites with the assistance of the co-opted information officers.

32. **AGM publicity.** There had been no prior mention of the AGM on the RAFTA website (nor calling notice, nor previous AGM minutes). The Secretary acknowledged this as an oversight on his part and assured the Membership that this would not happen again.

Item 9 – Report on Project 2011, Return to the Forbidden Planet

33. Flt Lt Alicia Mason presented her personal report on Project 2011 written from the point of view of a participant. This report is at Annex F.

34. The finances for Project 2011 were presented and are at Annex G.

35. The Chairman explained that the accounts were not as projected for the following reasons:

- a. Given the technical nature of the production, an extra days 'get in' at the theatre had been required.
- b. The projected costs had not accounted for VAT which had been an oversight by the producers during the planning phase.

36. It was believed that the Association, rather than the Junction, would bear the costs of credit card handling; this was disputed, as many other venues were known to bear this cost themselves.

37. **Decision.** The Outgoing Chairman would clarify the position regarding credit card handling fees with the Junction Theatre and provide the Treasurer with the definitive detail as part of the Project 2011 account finalisation process.

Chairman (outgoing)

38. The following sums had been raised through Project 11 for charity:

- a. £330 to the Royal Air Force Benevolent Fund.
- b. £1053 to Help for Heroes.

Action

39. There had been insufficient information available in order to compare the cost of running Project 11 with the cost of previous Projects; it was agreed that the ability to make such comparisons in future would be of use. From the collected memories of those present it was felt that Project 11 had been the most expensive Project RAFTA had run, having cost approximately £1000 more than a number of other costly Projects.

40. Gratitude for the loan of personal equipment that had enabled Project 11 was expressed to Maj Wilcox and Flt Lt Gilvary.

Item 10 – Festivals, courses and workshops

41. The Membership required an update on festivals, courses and workshops.

42. **One Act Play Festival (OAPF) 2011.** OAPF 2011, held at RAFC Cranwell and organised by Flt Lt Pete Robson and Alex Stroud, had run without any major hitch.

43. **OAPF 2012.** OAPF 2012 would be held at RAFC Cranwell over the weekend 5/6 May and would be coordinated (subject to election at Item 12) by Cpl Jo Hudson. The Festival would be held 3 weeks earlier than usual so as to de-conflict with Her Majesty's Diamond Jubilee celebrations (see Item 15 for further detail). Carolyn Drury would be the adjudicator.

44. **Demystifying Shakespeare Course.** A Shakespeare course had been held at RAF Brampton in June 2011 with 17 attendees from 4 clubs. Wg Cdr (Ret'd) Jim Brown had facilitated the course which was excellent value for money and had included watching an open air performance of *Measure for Measure* as part of the syllabus.

45. **Adjudication Course.** An adjudication course would be held in November 2011; there was still space on the course for late joiners. The course would provide attendees an insight into the mind of an adjudicator, providing them with the basic skills to become an adjudicator should they wish to (there would be no requirement for attendees to become a RAFTA adjudicator).

Club reps

46. **Future Courses.** Plans were being made for a Song & Dance Course in the Spring time of 2012. Details would be published as they became available.

47. The Membership was encouraged to contact the Courses Co-ordinator if they wished to have any specific course considered by the Committee for the benefit of the Membership.

All members

48. Gratitude was expressed to Gp Capt (Ret'd) Rob Tripp, Wg Cdr (Ret'd) Jim Brown and Emma Pye for running and planning courses in 2011.

Item 11 – RAFTA Constitution and update on progress with the Charities Commission

49. No amendments to the RAFTA Constitution were proposed.

50. The Association was now a registered charity in England and Wales and assigned charity number 1142863. This number would feature on all official correspondence and publications (a legal requirement).

Item 12 – Election of the 2011/2012 RAFTA Board of Trustees and Committee

51. The RAFTA Board of Trustees (BoT) (a Charities Commission term and requirement) and Committee for 2011/2012 had to be elected.

52. **Proposed Committee.** The structure of the proposed BoT and Committee was presented; no posts were contested. The Committee included Trustees (in order to meet the requirements of the Charities Commission) and co-opted members. The co-opted members included 2 posts relating to communications; one post to deal with the internet website and one post to establish and manage an intranet (RAF internal network) site . The Committee was proposed by Iris Bartle and seconded by Wg Cdr Chris Todd:

a. Trustees:

- (1) Chairman – Sqn Ldr Andrew Mitchell.
- (2) Vice-Chairman – Flt Lt Alicia Mason.
- (3) Secretary – Sgt Michael Caffrey.
- (4) Treasurer – Maj Mitch Wilcox.
- (5) Adjudication Co-ordinator – Gp Capt (Ret'd) Rob Tripp.
- (6) Membership Secretary and Information Officer – FS Rich Bratley.
- (7) 200 Club – Alex Stroud.

b. Co-opted:

- (1) Internal Communications – Fg Off John Davison.
- (2) External Communications – Nigel Skull.
- (3) Courses Co-ordinator – Emma Pye.
- (4) Archivist – Paul Foot.
- (5) OAPF 2012 Co-ordinator – Cpl Jo Hudson.

53. **Decision.** The 2011/2012 BoT and Committee were unanimously elected.

Item 13 – Any other business

54. One item of AOB had been submitted prior to the meeting by Anne Artus. This submission can be found at Annex H.

55. Following discussion it was agreed that a review of RAFTA's membership of the NDFA was appropriate. The Committee recognised the position of Barry Garfoot (a RAFTA member) on the NDFA board.

56. **Decision.** The Vice-Chairman would review the details of RAFTA's membership of NDFA and ascertain the manner in which NDFA All-Winner Festival nominees were selected in order to inform this review. A report on findings would be made before (or by) AGM 2012.

57. **Archive.** The archivist requested that any RAFTA related material be submitted to him for inclusion in the Association's archive.

Item 14 – RAFTA annual awards

58. The following awards were presented by the Association's President, Air Cdre Barbara Cooper:

a. **RAFTA Playwriting Award – One Act.**

(1) **Runner up.** Glynn Leaney – 'A Party to Murder'.

(2) **Winner.** Paul Foot – 'The Crimson Campion'.

b. **The Triplar Trophy for the best pantomime stage presentation.**

(1) **Runner up.** RAF Brize Norton – 'Geronimo'.

(2) **Winner.** RAF Lyneham – 'Snow White & the Seven Dwarves'.

c. **The Theatre 101 Trophy for best pantomime.**

(1) **Runner up.** RAF Lyneham – 'Snow White & the Seven Dwarves'.

(2) **Winner.** RAF Brize Norton – 'Geronimo'.

d. **The RAFTA Premier Trophy.**

(1) **Runner up.** Joint runners up, RAF Brize Norton and RAF Lyneham.

(2) **Winner.** RAF High Wycombe.

e. **The Freddie Wescott Award for Endeavour.** The Freddie Westcott Award for Endeavour was awarded to RAF Lyneham Theatre Club in recognition of their continued efforts to provide first class productions despite an uncertain future and station drawdown.

f. **The Glynn Leaney Award for Commitment.** The Glynn Leaney Award for Commitment was awarded to Flt Lt Dom Gilvary in recognition of his unswerving support of RAFTA Project 2011. Flt Lt Gilvary spent many hours compiling the special and visual effects needed for such a technical production as well as loaning personal equipment and appearing in the cast.

Action

Vice-chairman
(incoming)

All members

59. The full list of awards and the Adjudication Coordinator's report may be found at Annex J.

Item 15 – Date of the One Act Play Festival 2012

60. As mentioned at item 10, para 43, OAPF 2012 would be held 3 weeks earlier than usual as a result of the Department for Culture, Media and Sport's plans to move the late May bank holiday weekend into June to coincide with the Sovereign's Diamond Jubilee celebration³.

61. To ensure that OAPF 2012 did not clash with the Jubilee celebrations, and as such to allow RAFTA Members to properly celebrate the Jubilee, the Committee had chosen to hold the Festival over the early May bank holiday.

62. Some club reps suggested they would prefer date change to be made permanent; a ballot should be conducted to inform a decision on the future dates.

RAFTA Ctte
OAPF Co-ord

63. **Decision.** The Committee would hold a ballot at OAPF 2012, prior to the awards ceremony, to gather data to inform a decision regarding the date of future Festivals. The Committee would then promulgate their decision by 31 July 2012.

Item 16 – Date of the 38th Annual General Meeting of the Royal Air Force Theatrical Association

64. The 38th RAFTA AGM would be held at the Union Jack Club, London, from 1030 to 1330 on 27 October 2012. Refreshments would be available from 1000.

Item 17 – RAFTA Fellowship, Sqn Ldr Simon Barnes

65. In recognition of his many years of support to the Royal Air Force Theatrical Association and vast corporate knowledge, the Committee invited Sqn Ldr Simon Barnes, outgoing Chairman, to accept a RAFTA Fellowship.

66. **Decision.** Sqn Ldr Barnes accepted the Fellowship and wished the incumbent Committee and Association on the whole good luck for the future.

Item 18 – Vote of thanks

68. Wg Cdr Christopher Todd proposed a vote of thanks to the outgoing Committee members for their efforts over the past years and wished them all the best with their future activities.

69. **Decision.** The Membership unanimously approved the proposal.

M Caffrey
Sgt
RAFTA Secretary

³ http://www.culture.gov.uk/news/news_stories/8177.aspx

Annexes:

- A. Letter received from Sir Patrick Moore CBE FRS.
- B. Chairman's report.
- C. Financial reports.
- D. Financial plan.
- E. Report on 200 Club.
- F. Participants report on Project 2011, *Return to the Forbidden Planet*.
- G. Project 2011 finances.
- H. AOB submission – Anne Artus.
- J. Adjudication Co-ordinator's report and full awards list.

Letter from Sir Patrick Moore CBE FRS

Sir PATRICK MOORE CBE FRS
Lat N: 50° 43' 51" Long W: 00° 47' 49"

Farthings,
39 West Street
Selsey
West Sussex
PO20 9AD

Tel: 01243 607668
Fax: 01243 607237



21st October 2011

Dear Air Commodore Cooper

Very many thanks for your letter. I am glad it all went well. My best wishes to you all.

Patrick Moore

Chairman's Report

This will be my last address as Chairman of RAFTA and I believe it to have been a very positive and progressive year. After a somewhat bruising experience at AGM last year I am hopeful of a less confrontational approach to this meeting. Project may have been the focus of concern last year, but in the event it has probably being the highlight of this year. Indeed, I believe Return to the Forbidden Planet will probably be remembered as one of our most successful projects; it certainly went further than any project than I can remember in raising RAFTA's profile in the arts world with its links to the Royal Shakespeare Company and its Open Stages Project and Sky Arts and its Stagestruck project. I do not wish to steal the thunder of the Project Presentation later in this meeting, so shall say no more about these connections with Project. However, a little more general background on Stagestruck. This is Sky's amateur dramatics equivalent to The X Factor or Britain's Got Talent. Many initial entries from theatre clubs around the UK were whittled down to a shortlist of 20, these 20 then being reduced to 8 finalists. Top HATS at RAF Halton were successful at being included in the 20, sadly failing to make the final cut of 8. Congratulations to them for making the first cut, which was no mean feat considering the number of initial entries.

The RAFTA One Act Festival held again at RAF Cranwell was again an example of the highest quality drama, demonstrating the outstanding capability of our clubs. We were delighted when the winning play, RAF High Wycombe's Command Performers production of 10,000 Cigarettes by Alex Broun was selected to participate in the National Drama Festivals Association British All Winners Festival in Guernsey. Competing against 8 other festival-winning entries Command Performers represented RAFTA stupendously, coming away with the Sydney Fisher Trophy for the best stage presentation and technical excellence. So, I should like to take this opportunity to publicly thank Command Performers for representing RAFTA and representing us so successfully, congratulations to all who were involved.

Moving on to Committee business. It has been a real challenge for the Committee to physically meet given the dispersed nature of the member; Weymouth in southwest to Norwich and further. Therefore, the Committee has met once, coinciding with a Project rehearsal, and on 4 occasions by telephone conference. The usual round of Committee business was conducted and Committee member reports would provide the detail. The only unusual business was the completion of our registration with the Charities Commission, which we were pleased to complete in the Summer. There are some significant changes planned to the Committee, which would be presented as an item on the agenda. It was very pleasing that the proposed Committee was richer in numbers than for a long time, with some welcome new blood, largely a benefit of Project. I offer my sincerest thanks to those supporting me on the Committee for their sterling support and commitment, particularly Andy Mitchell for picking up the secretary reins during Mike's absence on deployed operations.

Simon Barnes

Financial Reports

		<u>30/09/10</u>		<u>30/09/11</u>
Income:				
Membership: Life		160.00		120.00
Annual		0.00		3.00
Club Full		225.00		150.00
Club Affiliated		50.00		25.00
Amazon Commission		64.46		100.44
Project 009		108.00		0.00
Project 007		2232.88		0.00
Project 2011 Prepayment		0.00		800.00
One Act Festival		4079.96		3673.18
200 Club		588.00		0.00
Misc Income		59.42		10.00
Windfall		524.99		0.00
Interest		659.73		67.74
Shakespeare Course		0.00		832.30
July 2010 Course		530.50		0.00
Adjudications		400.00	<u>9682.94</u>	280.00
				<u>6088.66</u>

Expenditure:		<u>30/09/10</u>		<u>30/09/11</u>
General Expenses	82.45		173.68	
Project 009	311.14		0.00	
Project 007	2232.88		0.00	
One Act Festival	2230.18		3120.67	
AGM	361.27		433.00	
Adjudications	512.25		388.50	
Insurance	383.09		393.16	
Life Membership Refund	40.00		0.00	
High Wycombe Loan & Grant	0.00		1050.00	
Float Adjustment	300.00		0.00	
SM Course 2010	496.03		0.00	
Shakespeare Course	0.00		1078.63	
Project 2011	0.00	<u>6949.29</u>	5658.98	<u>12296.62</u>
Balance of Income & Expenditure		<u>2733.65</u>		<u>-6207.96</u>
General Expenses Breakdown				
Postage	47.45		92.08	
Trophy Engraving	0.00		11.60	
NDFA Affiliation	35.00		40.00	
Playwriting Competition	0.00	<u>82.45</u>	30.00	<u>173.68</u>

Capital Account:

<u>Assets</u>		<u>30/09/10</u>		<u>30/09/11</u>
Cash: In Hand	0.00		0.00	
Floats	0.00		0.00	
Current Account	8964.98	8964.98	8253.43	8253.43
Investments:				
National Savings A/C		4902.71		0.00
Reserves:				
Reserve Income 200 Club	588.00		544.30	
Pre-payment Project 2011	800.00		0.00	
Loan Account	0.00	1368.00	250.00	794.30
TOTAL ASSETS		<u>15255.69</u>		<u>9047.73</u>
Represented by:				
Capital A/c at SOFY		12522.04		15255.69
Income and Expenditure		2733.65		-6207.96
<u>Capital A/c at End of FY</u>		<u>15255.69</u>		<u>9047.73</u>

Financial Plan 2011/12

- Life Membership Fees remain unchanged at **£40**.
- Annual Membership fees remain unchanged at **£10**.
- Club Affiliation Fees be retained at **£25** per annum.
- Adjudication Fees retained at **£40** per adjudication.
- One Act Play Festival individual admission for members remain at **£10**.
- One Act Play Festival Club entry remain **£30**.
- Travel expenses for civilian members of the Committee increase by 2p/mile to **27p/mile**.
- Subject to the current financial situation, the Committee is to assess each course for subsidy merit.

Report on 200 Club

1. The text below is a transcript of the 200 Club co-ordinators report.

“The RAFTA 200 Club has continued to flourish during 2010/2011. Over the course of the year we have collected £1931 in subscriptions and paid out £1351.70 in winnings to a number of lucky members (some of whom seem to just keep on winning!) We have had a high of 166 numbers sold and currently we are running at 152 numbers sold. Unfortunately some long standing members of the 200 club have withdrawn leaving some sad gaps behind them and others have fallen by the way side. I do have some forms with me by the way in case anyone fancies a new number. In fact if everyone in the room too one more we could fill up the 200 club!

After deductions for costs the 200 club was able to donate £544.30 to RAFTA general funds.

In addition to this the 200 club will be passing another £40 over to the general fund. This extra money came in the form of a kind donation from a member whose bank kindly decided to pay his £24 subscription for his 2 numbers on a monthly basis rather than the annual one he requested. Once we worked out how much extra he had paid he was reimbursed most of it but kindly offered RAFTA the extra. So I thank Mr Thomas Whitby for his generosity!

This year, due to personal circumstances I have not been able to give as much time as I would like to the 200 Club. This has meant that on occasions I have missed sending out renewal notices and doing the draws on a regular basis and for that I can only apologise and promise to do better.

My aims for the coming year are as follows:

1. To modernise the 200 club database so that the checking and draw processes are quicker and more accurate.
2. To cross check the address database with the membership secretary and ensure that all addresses held are current and set up a process by which a change of address notified to the membership secretary is then notified to the 200 club co-ordinator.
3. To contact missed renewals from 2010/2011 and invite them to rejoin.
4. To try and persuade as many cheque payers as possible to switch to Standing Order payments.
5. To investigate with the Treasurer the possibility of paying winnings by BACS thus reducing the costs still further.
6. To have at least one month with 200 members.”

Participants report on Project 2011, *Return to the Forbidden Planet*

“Introduction

Firstly may I introduce myself, I am Flt Lt Alicia Mason (known as Lissy) and I have been asked to present the Project Review for this AGM as a new member to RAFTA. Therefore as a new member hopefully it will give an unbiased view and a fresh look to the whole Project experience as well as give you an idea of the sort of lessons learnt from it.

This year's Project was Return to the Forbidden Planet (RTTFP), directed by Iris Bartle and Produced by Robert Iles. RTTFP is a fantabulous musical sci-fi extravaganza loosely based on Shakespeare's 'The Tempest' (written in iambic pentameter) and the B movie Forbidden Planet starring the late great Leslie Nielsen with a few rock n' roll songs from the 60s thrown in. Add some pyrotechnics and a very demanding technical set and you have one hell of a challenging show!

I first found out about Project through the Hovering Theatre Club in which some of the members were involved in the 2009 Project - Hotel Paradiso. So, when I saw it advertised at the One Act Play Festival (OAPF) 2010, I signed up.

Auditions

A few days/weeks later I received an email detailing upcoming auditions. It is worth noting that I also saw adverts for people to get involved on the scrolling news on the RAF intranet inviting musicians and actors to get involved in RTTFP 2011. However, being new to RAFTA and naturally curious I went onto the RAFTA website but could not find anymore information about Project 2011 (auditions, rehearsals etc) so the committee should take note of this for future reference to make sure that it advertised on the RAFTA website as well as at the OAPF 2012, RAF intranet etc.

Two auditions were held at Henlow and Lyneham in July 2010. I went along to the Henlow audition, the date of which was changed to suit those of us that showed interest however, only 3 people turned up to audition (personally I saw it as a positive at the time because that meant less competition for a principal part!). The first challenge from my perspective was learning a verse from Shakespeare's The Tempest to audition with. I had to google a modern translation of what it was all about in order to understand what I was saying! So, there you have it **Lesson Number One: Translating Shakespeare** and the show hadn't even started.

A few days after the auditions I received an email telling me that I had been given a part in the chorus. Naturally I was a little disappointed in not being given a principal part but hey, this is the business we call show!

Rehearsals

Rehearsals began in earnest at Lyneham. They were planned for the first weekend of every month Aug 10 – Aug 11 and we were all given a schedule at the audition stages so there was no excuse for not knowing when they were.

My first rehearsal... “Wow” talk about new kid on the block. It was clear that everybody all knew each other. None-the-less I was made to feel very welcome and I’m sure that the other new members will agree with me that everybody was very friendly. One of the new members is Fg Off Tom Goble who played Cookie. Not only was he new to RAFTA but he was new to the stage and in fact had never tread the boards before and I think those of you that saw the show (and indeed those that were part of it) will agree that Tom was simply brilliant. He really captured the spirit of the guitar-playing, simple homespun chef named Cookie.

The monthly rehearsals were held mostly at Lyneham and Corsham, so being from the Lincolnshire area it was quite a way to travel each month. There were a couple held at Brampton but it would have been easier on those of us further north if there were more rehearsals held here. Having said that the distance was offset by the free hospitality provided by the Bartles and I would like to take this opportunity to thank Iris and Christopher for looking after me each time I stayed for a rehearsal weekend. I personally thought that rehearsals at Corsham and Brampton worked well because we were all on site together.

Acting, dancing and singing

The rehearsals themselves were pretty exhausting – each one jam packed with singing and dancing. I can only really speak for the chorus here as the principals were often off doing their own thing whilst we worked on creating our own individual characters and therefore our involvement as ‘soft’ props. It took us a while to find our feet as the chorus (and I’m not just talking about our dance moves) but that was soon turned around once we were assigned a designated Chorus Director (Janie Ranger). We really began to blossom as the Crew onboard the Albatross (the name of the spaceship in RTTFP). This approach should be noted for future productions as I think that it worked very well and gave the chorus a real focus for characterisation.

Philip Goudal put us all through our paces and although the dance steps were probably not the most challenging ones to ever grace the stage you wouldn’t have known it judging by the fact that it took us nearly a year to get them right! So, a big “Thank you” to Philip and Alex Stroud for their patience in their choreography and again to Alex for emailing us all the steps so that we wouldn’t forget them! So there you have another Lesson –

Lesson Number 2: Dancing.

I haven’t really sung since my school choir days and soon enough it transpired that there was a lot to learn. Penny was absolutely brilliant in teaching us how to develop our singing voices and actually *breathe* properly (who knew it could be so tricky?). She also taught many of us how to read music. **Lesson Number 3: Singing.**

Amongst all the singing and dancing and acting, we were also encouraged to learn musical instruments for the show. I have always wanted to learn the saxophone and so Project was a great opportunity to do just that. Now, the sax is not the easiest of instruments to learn to play but over time and with some much needed encouragement from Penny and Dennis I was able to play a few tunes without squeaking too much. I wasn’t the only person who learnt to play a musical instrument: Kerry also learnt the sax, Tina learnt harmonica, Christine learnt the flute, Patsy took up singing lessons, Heather dusted off her flute from school and Nigel developed his own mini orchestra of weird and wonderful instruments. So that’s **Lesson Number 4: Learning to play a new instrument.**

Royal Shakespeare Company (RSC)

As rehearsals progressed, we had a visit from the RSC when we were at Corsham. It was fair to say that they were pretty impressed. They spent a day workshopping with us and teaching us Shakespearian acting. I think everyone involved that day will agree how beneficial it was and it was even filmed as part of the Sky Arts (Stagestruck) project ongoing at the moment, which will also show the public how theatre is alive and kicking in the RAF. **Lesson Number 5: Shakespearian acting.**

The Performance

Soon enough it was late August and time to perform the Show. It suddenly dawned on me when I went into the theatre at Cambridge that we were performing in a public theatre and not some grotty stage in the NAAFI (previous club experience) but an actual Theatre where people come to pay to see you perform and not just because they are your mates and you have bribed them! So now was the time to put all of these lessons that I had learned into practice and prove that I had actually developed my acting/singing/dancing/musical talents over the past year. I think I will let those of you who saw it judge for yourselves!

It is worth noting that the feedback I received from audience members about the show was overwhelmingly positive. Those who saw it and have seen other projects have said that it was the best one that RAFTA had ever done. The Theatre staff said that we were the best amateur company that they had ever worked with. So all-in-all a huge success!

Conclusion

Some other points to note that I haven't already mentioned are:

- Meeting Sir Patrick Moore when we filmed his narration
- RAFTA raised over £1000 for Help for Heroes thanks not only to ticket sales and donations from the audience but also from monthly rehearsals and fundraising by Project members throughout the year.
- Project RTTFP has attracted new members (7 that I know of) including Sqn Ldr Stew Geary, Cpl Heather Duncan and Cpl Terry Taylor from the band who loved playing together so much that they have formed their own band named D'Illyria (after the planet in RTTFP) with me as their lead singer. Wish us luck for our first gig at RAF Henlow in December!

It was a very challenging show but I loved every minute of it and can't wait for the next Project whatever it may be!"

Project 2011 Finances

Expenses			Income	
Area	Budget	Actual	Area	Amount
Theatre Hire	£1,900.00	£3,000.00	Tickets Full	£3,420.00
Credit Card	£0.00	£164.56	Tickets Concession	£888.00
Script sets	£720.00	£720.00	Misc Income	£763.00
Fee	£705.00	£727.00	Includes:	
Set Hire	£750.00	£1,650.00	Script sales	
Set Build	£250.00	£413.00	Costume sales	
Lights	£100.00	£0		
Sound	£25.00	£0		
Props	£250.00	£4.01		
Wardrobe	£750.00	£470.10		
Set Dressing	£100.00	£0		
Make-up	£200.00	£0		
Vehicle	£400.00	£0		
Misc Tech	£0	£767.26		
Image hire	£100.00	£50.00		
Posters	£500.00	£74.19		
Publicity	£500.00	£736.42		
Programme	£300.00	£310.00		
Total	£7,550.00	£9,086.54		£5,071.00
Cost to RAFTA		<u>£4,015.54</u>		
Balance Sheet		£5,658.98		
Reserve Income		£1,643.44		£4,015.54

Any other business submission by Anne Artus

1. The text below is a transcript of the submission from Anne Artus which was delivered to those assembled at the meeting.

“I would like to ask the Committee & members to consider RAFTA’s membership of the NDFA (National Drama Festivals Association).

As most of you know, the Command Performers were lucky enough to win the RAFTA one-act festival and then be selected to take part in the British All Winners Festival in Guernsey this summer.

I’d like at this point to thanks RAFTA for their generous grant which helped to make it possible for us to attend.

I think it’s fair to say that those of us who went to Guernsey had a wonderful time & benefitted from the experience – which is what everyone hopes for when they enter a festival.

Scott Marshall, our adjudicator at the RAFTA festival this year, said that the standard of our festival was certainly comparable with civilian festivals & so it would be great to think that future winners of our festival would be able to take part in the BAWF as we did. Sadly, this has not been the case in the past as the RAFTA festival winners have rarely been selected to attend. I fear this situation is unlikely to change in the future. However, the winners of some civilian festivals are selected year in, year out. This seems to be because the organisers of these festivals have a very strong presence on the NDFA council as they are actually on the council themselves. Therefore it would appear that NDFA is run by the council for their exclusive benefit.

So you may ask why this year’s RAFTA winners were selected. I believe there are 2 reasons:

Firstly because our adjudicator, Scott Marshall, gave us a very strong recommendation & secondly, much as it pains me to admit it, because very few of this year’s winning teams were willing to take their productions to Guernsey due to the expenses & difficulties of transporting people & set. This was certainly borne out by the standard of the productions we saw – and we saw them all! While one in particular was outstanding, some were surprisingly poor.

You are possibly wondering how we can claim to know about how the BAW finalists are selected. While in Guernsey we talked to a great number of people – including the organisers of the Guernsey Festival & members of the NDFA council themselves – and they were quite open about it. They told us that unless a festival’s organisers are members of the NDFA council & are prepared to lobby on behalf of their winning team, there is very little chance of that team being selected.

Despite my reservations about NDFA, I strongly believe that we should continue to be involved in some sort of civilian competition as a further way of striving for excellence.

So I would ask the Committee & members to explore all the options there are in regard to nationwide competitions.

Other national drama festivals are available.“

Adjudication Co-ordinators Report and Full Awards List

1. The text below is a transcript of the Adjudication co-ordinators report delivered by the Vice Chairman on behalf of the appropriate member.

“RAFTA AWARDS 2010-2011

Colleagues,

My sincere apologies for not being able to stand in Ellis' large, comfortable shoes this year, but I am in Cyprus on vacation which was booked before we set the date for this year's AGM. I offered to SKYPE this adjudication co-ord report, but Andy thought that me in a seersucker swimming cossie, with a large Cypriot (red wine that is) would send the wrong message to members. So, having totted up the various scores on the doors, I have passed the detail to Andy who has agreed to cover my role.

However, what has become apparent is that, for a variety of reasons, we are starting to run short of available adjudicators. To that end, the Committee tasked me to arrange an adjudicators' workshop and you will have seen the electronic flier which came out during September for this heavily subsidised workshop to be held on 19 and 20 November. The workshop is not solely for potential adjudicators, although I hope that those on the workshop will undertake some adjudications for RAFTA in due course, but is also for those actors, directors and technical members who wish to explore the intricacies of adjudication. Currently, we have 8 attending the workshop under Jim Brown's superb tuition. I am happy to increase the number, but unless I can get additional seats at the Drill Hall, Lincoln for 'The Graduate' I will have to run a waiting list. If any of you wishes to go on that list, please email me asap.

Once again, my apologies and I'll raise a glass to RAFTA and snack on a modest mezze today in the searing heat of the Isle of Aphrodite. Per Ardua!!!

Rob Tripp”

OVERALL AWARDS

Award	Winner
Playwriting	
Runner Up for the RAFTA Playwriting Award - One Act*	Glynn Leaney – ‘A Party to Murder’
RAFTA Playwriting Award – One Act	Paul ‘Boris’ Foot – ‘The Crimson Champion’
The Welton Playwriting Award – Full Length	Non submissions, so not awarded
12 Month Panto Festival	
Runner Up Triplar Trophy for Best Panto Stage Presentation*	Brize Norton – ‘Geronimo’
The Triplar Trophy for Best Panto Stage Presentation	Lyneham – ‘Snow White & the Seven Dwarves’
Runners Up for the Theatre 101 Trophy for Best Panto	Lyneham – ‘Snow White & the Seven Dwarves’
The Theatre 101 Trophy for Best Panto (the Coltishall Cup)	Brize Norton – ‘Geronimo’
12 Month Play Festival	
No awards made in any category as only Brampton submitted a play. Four categories: <ul style="list-style-type: none"> • RU Best Play Stage presentation. • Winner, Best Play Stage presentation. • RU in RAFTA 12-month Play festival. • Winner, RAFTA 12-month Play Festival. 	
Other Awards	
Freddie Westcott Award for Endeavour	Lyneham
Glynn Leaney Award for Commitment	Dom Gilvary (Project 2011)
RAFTA Premiere Trophy (see marks table on next page)	
Runner Up for the RAFTA Premiere Trophy	Equal 2 nd : Brize Norton and Lyneham
The RAFTA Premiere Trophy	High Wycombe

RAFTA PREMIER TROPHY 2011 – MARKS CALCULATIONS

12-Month PLAY		Points	Club	Production
Festival	1 st	3	No Competition in 2010/11. One club (BRA) only.	
	2 nd	2		
	3 rd	1		
	Staging	1		
12-Month PANTO	1 st	3	Brize Norton	Geronimo
Festival	2 nd	2	Lyneham	Snow White
	3 rd	1	Cottesmore	Beauty & Beast
	Triplar	1	Lyneham	Snow White
1 Act Festival	1 st	3	High Wycombe	10k Cigs
	2 nd	2	High Wycombe	Wildlife
	3 rd	1	Cranwell	Look at Me
	Audience	1	High Wycombe	10k Cigs
	Best Actor	1	Postscript	Daryl Bennett
	Best Actress	1	High Wycombe	3 female leads
	Technical	1	Henlow	At the Changing of the Year
	Adjudicator	1	Lyneham	Shelter
	Director	1	High Wycombe	10k Cigs
	RAFTA Author	1	Cranwell	Jean Rickard

Club	Marks from Above	Position
High Wycombe	8	1
Brize Norton	3	= 2
Lyneham	3	
Cranwell	2	4
Cottesmore	1	= 5
Henlow	1	
Postscript	1	