



Producing the data

Nouvague surveyed a spread of 205 artists who have produced a show in Tête à Tête: The Opera Festival since its first run in 2007. Every artist who took part was given an opportunity to participate, and careful observation was made to ensure no internal lobbying took place by Tête à Tête to affect the data returned.



10TH ANNIVERSARY FESTIVAL ARTIST REPORT

In celebration of 10 years of producing, supporting and premiering new opera in Tête à Tête: The Opera Festival, Tête à Tête has commissioned an insight evaluation of the artist experience during the festival, since its inception in 2007.

A festival for the forerunners

Built upon a responsibility to share our experience, infrastructure and access to resources to unlock opportunities for a new generation of opera creators and audiences, the inaugural Tête à Tête: The Opera Festival launched in 2007 to huge acclaim.

Tête à Tête was awarded the 2016 UK Arts On Line Award for our online archive of 400+ videos of every performance we've hosted since 2007. This is the largest online video resource for new opera on the internet, reaching audiences in 155 Countries, from Azerbaijan and Uruguay to Indonesia and Iceland!

10 years producing commissioning and supporting new opera in the festival

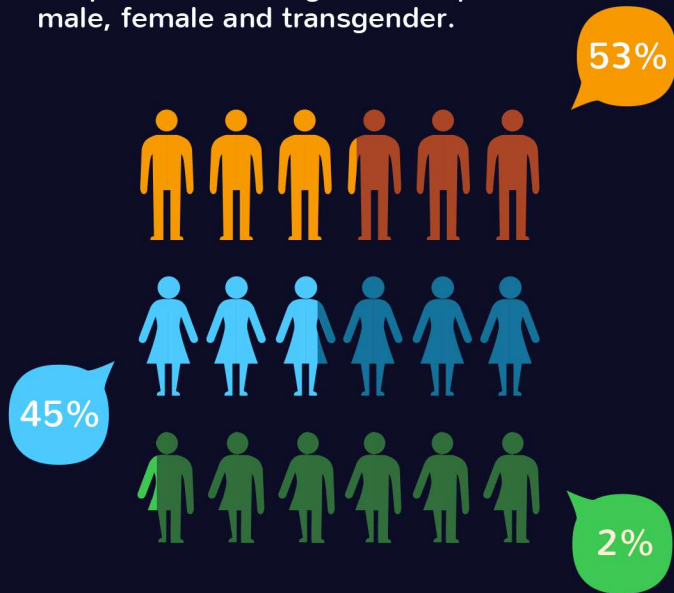
75,000
people have enjoyed one of our shows

1000
performances

over
400
new works

I identify my gender as...

Respondents were given the option of male, female and transgender.



Artists by Age

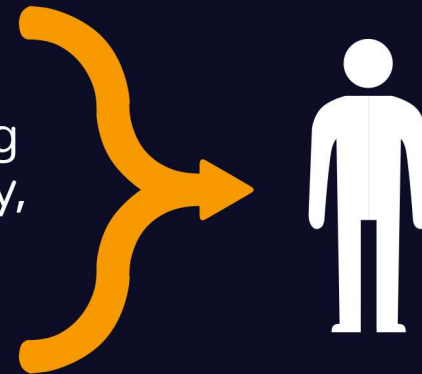
Tête à Tête is proud to welcome artists of all ages, at various different stages of their careers.



Demographics

Tête à Tête has a long history of celebrating artists irrespective of age, gender, sexuality, race, cultural or economic background.

In 2015, 22% of the composers in our festival were BAME.



11% DIDN'T SPECIFY AN ETHNICITY

9% BLACK, AFRICAN, ASIAN / OTHER ETHNIC MINORITIES

14% WHITE / MIXED / OTHER EUROPEAN

66% WHITE BRITISH / IRISH

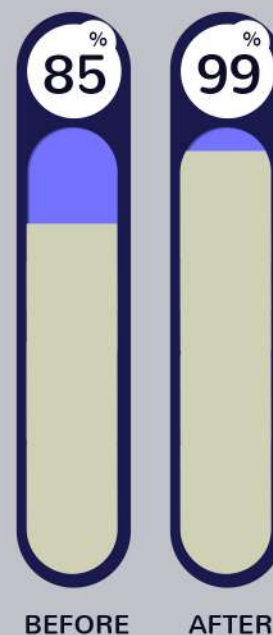
We are working hard every day to ensure that all cultures and minorities are represented in our body of work.

Key Statistics

We are proud that our festival has become the 'go to' platform for opera talent, and is considered a supportive low-risk environment in which artists and companies can promote and development their talent simultaneously.

THE RESOURCES THAT OUR ARTISTS MOST NEED

- 75% Practical resources, like venues, rehearsal space, lighting, sound and technical support
- 74% Marketing support, including ticketing, website and social media promotion, graphic design, press, reciprocal marketing and brand partnerships
- 62% Promotional assets, like flyers, creative imagery, video content, interviews & press kits
- Funding for their production

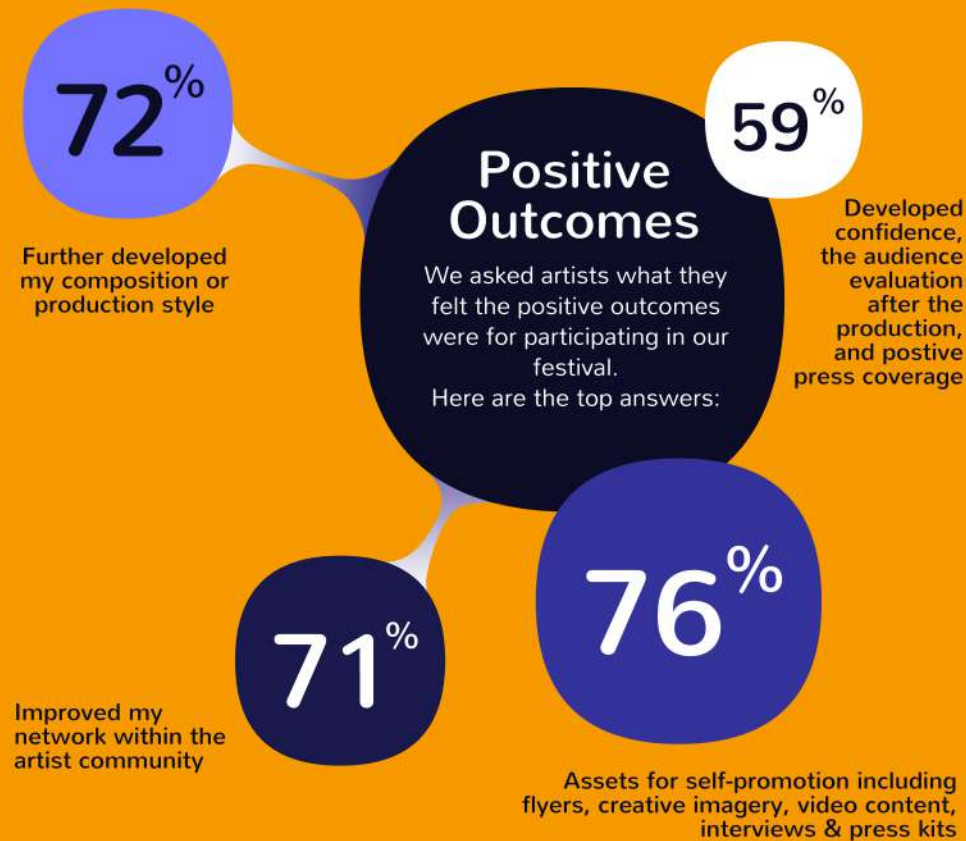


A CLEAR PATH TO A CAREER IN THE ARTS

85% of our artists described themselves as 'working professionally in the arts' before they participated in Tête à Tête: The Opera Festival, compared with **99% who said they were working full-time in the arts today** (including 8% in non-creative roles, i.e. management, marketing,

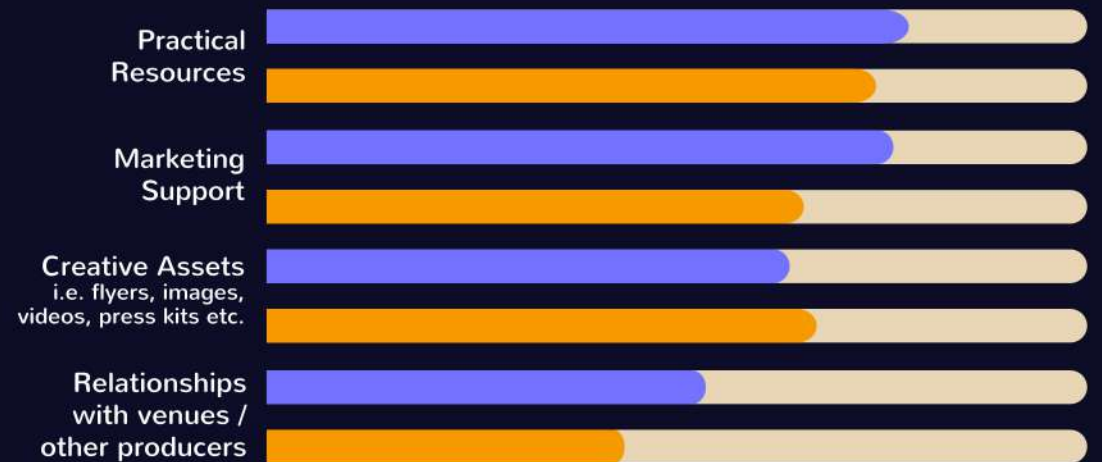
Our Artist Experience

Our artists were asked to evaluate their experience during the festival, and assess their needs and outcomes.



MEETING THE NEEDS AND EXPECTATIONS OF OUR ARTISTS

We've taken the top four needs reported by our artists when enrolling into our festival, in order to demonstrate how we're striving to provide the resources that they most need.



Interestingly, whilst many consider hard cash to be the number one priority for many artists, Tête à Tête is finding that practical resources and marketing support are considered more valuable, and essential to developing their work.

In light of this, we are working hard to ensure that our future festivals incorporate a greater focus on off-stage mentoring, including social media training, press kits, press release templates and marketing timelines.

1



"My first steps"

"It informed me on the technical and logistical aspects of putting on shows. It gave me enough materials to build on to be able to give further support (as well as press coverage) and helped me gain my first steps in understanding how to produce my own work in the future."

2



"opportunities [...] I couldn't find in the mainstream opera companies and venues"

"It gave me the space to experiment with composition and gave me performance opportunities in opera that I couldn't find in the mainstream opera companies and venues."

3



Felt "part of something"

"Tête à Tête have been of immeasurable support to my artistic and professional development, over a long period, both through providing platforms for my independent work, and commissions for the company. Their support vastly developed my confidence and technical understanding. Feeling 'part of something' was also greatly beneficial to me, in an environment where I felt total creative freedom - a rare phenomenon!"

4



"Positive sense of community"

"Having the opportunity to bring work to Tête à Tête: The Opera Festival really made me feel part of something. It was great to present work alongside a range of other companies and artists, and I really loved the supportive and positive sense of community that the festival created. It was a great place to get feedback on the work I was making and compare it to other similar work."

5



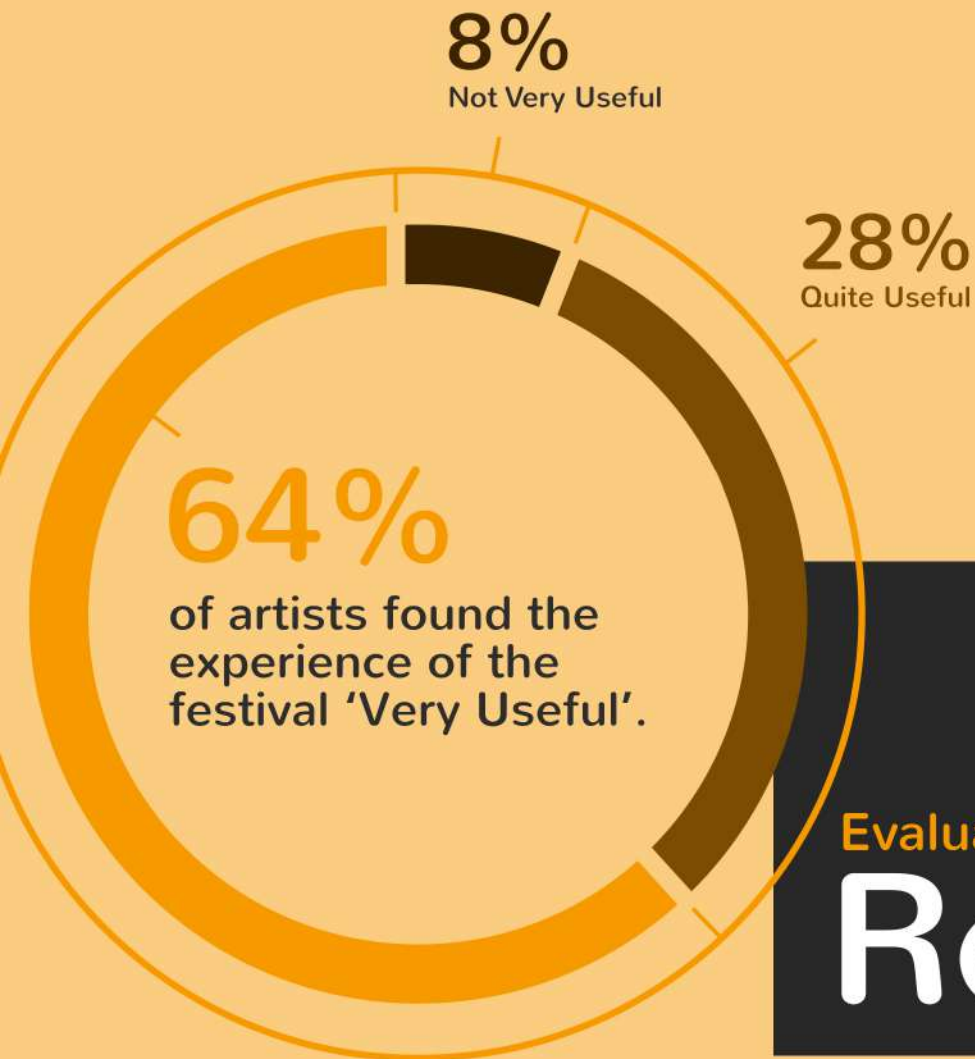
"An excellent platform"

"Tête à Tête provided an excellent platform for my work. The professional production values - set, lighting sound - enabled my work to be shown in the best possible light. The festival's prestige meant I was able to entice an audience of professional commissioners and practitioners - thus opening up my network of contacts. The professional photographs and film footage taken enables me to continue to promote my work today."

Artist Reviews

We asked our artists to submit anonymously their thoughts on what participating in Tête à Tête: The Opera Festival meant to them, and what role (if any) did it play in their development as an artist.

RATING THE SUPPORT THAT OUR ARTISTS RECEIVED DURING THE FESTIVAL



The world's largest archive of new opera

Once a production run is over, an on-demand video of their production is uploaded to an archive on Tête à Tête's official website.

Since 2007, the archive of 400 productions has amassed 600,000 views across 155 countries.

However, due to the poor UX of Tête à Tête's website, the videos still remain undiscoverable to millions of new opera fans globally. The company is working to commission a new on-demand video sharing website, exclusively for new opera.

It'll be the biggest of its kind in the world.

155 countries

Evaluating the

Results

90%

of artists said that they had a better understanding of how to put on a production in future

... here's to the
next 10 years.

tete-a-tete.org.uk

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