

# **Tête à Tête Annual Evaluation For Year Ending September 30<sup>th</sup> 2020**



**Date: 23<sup>rd</sup> February 2020**

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# 1. Introduction

This evaluation covers all artistic and organisational activity during the financial year 1<sup>st</sup> October 2019 – 30<sup>th</sup> September 2020.

It is a self-evaluation report. The findings of this evaluation feed into the Tête à Tête: Business Plan 2018 – 2022 and associated action plans. This in turn feeds into our Arts Council England reporting.

Six months into the year, the initial wave of the Coronavirus pandemic took hold and Government restrictions began.

Key Artistic Activity in the year:

- Equine Opera planning
- North-East planning
- *Decline and Fall*: Royal College of Music in association with Tête à Tête
- #CoronaChorus
- Manifesto
- Programming and process – Artist development and other Manifesto outcomes
- DCMS Pilot Performance for the return to indoor performances
- Tête à Tête: The Opera Festival 2020
- Year-round digital offer

Activity is benchmarked against these outcomes throughout this evaluation:

- 1 = development of artists
- 2 = getting quality opera to audiences who don't/cannot normally access it
- 3 = increasing participation in opera
- 4 = putting diverse performances on public platforms
- 5 = developing work with artists & audiences outside of London
- 6 = ensuring regionally-made work is shared in London
- 7 = widening digital access to the artform
- 8 = championing the scale and sector

## 2. Equine Opera Planning

**Equine Opera** is a visionary project where horses and humans come together to work in partnership to create a major large-scale work.

The idea was conceived by Cornish horsewoman and writer, Janine Falle, who brought in Shelley Claxton, co-founder of Cornwall Swimming Horses and drama lecturer at Falmouth University and Sue Hill, co-founder and creator at WildWorks.

The project has been workshopped a number of times since its inception in 2015 and the collaboration with horses is well under way.

Tête à Tête came onboard in winter 2019. In December Bill and Tim shared 3 days R&D in Cornwall with the team. A timeline and fundraising campaign was devised in January 2020 with a view to a period of development, climaxing in an outdoor site specific production in the summer of 2023.



An application was made to Wild Plum Arts for Janine, Bill and Tim to go on a week's *Made at the Red House* residency in August 2020 to consolidate the writing, help Janine take the story from an outline to workable libretto, and to explore and develop various possibilities of how it might be set to music. Though we were offered a covid-compliant residency, it was decided in the end that all efforts needed to go to the 2020 Festival and that the team will regroup in Winter 2020.

**Outcomes: 1,2,3,4,5,7,8**

### 3. North-East Planning

#### *Mon-opera-ly -Networking Event*

In October 2019 Tête à Tête gathered an inspiring range of over 20 North-East artists (poets, sound artists, composers, playwrights, folk musicians, singers, instrumentalists, directors, designers, producers etc) at Cobalt Studios Newcastle. The participants represent a slice of a much larger list (over 100) of North-East-based artists which Tim has put together, all of whom were invited to the event.



Led by Bill and Tim, in one evening we moved from ice-breaking game (Mon-opera-ly) to devising and then performing a number of new operas. This was a very practical way to start building partnerships and show how opera can be the ideal forum for artistic collaboration across genres and disciplines. Tête à Tête: The Opera Festival grew out of similar events in London.

*"I thoroughly enjoyed the evening. It was amazing to meet so many talented people and to create music together in such a short period of time!"* Ella Jarman-Pinto, composer

*"It was really fun, and I have definitely met people to keep in touch with."* Sue Hurrell, producer

*"I was just amazed at everyone's engagement and ability to translate the narratives into miniature opera pieces – it was remarkable!"* - Hannah Osborne, fine artist

This event sparked various conversations in the region about opera. Most recently, some of the attendees of the event, including Tim, have formed an informal 'North-East Opera Task Force'. Another conversation was sparked with Bennett Hogg, who is Head of Composition at Newcastle University. Tim and Bill had a meeting with Bennett to explore ways in which Tête à Tête and the University could collaborate. With these ideas floating around our minds, we were advised by consultant fundraiser Rory Wardroper to firm up and clearly set out plans for our work in the North-East, not least Home, Tête à Tête: North-East New Opera Festival and Operatic Scenes which we did. Then Covid-19 hit.

In Summer 2020 Tim set up the northern taskforce with locally based opera makers Austin Gunn, Andri Björn Róbertsson, Ruth Jenkins, Helen Blythe and Katie Beardsworth with a view to presenting a Tyne and Wear based multi venue coastal music festival in 2021 inspired by the first Aldeburgh festival. This is designed to complement the work of Tête à Tête to further build a local ecology.

## North Shields Community Opera: *HOME 2*

**Collaboration with Helix Arts (North Shields), North Tyneside Council, Sage Gateshead, Royal Northern Sinfonia, North Tyneside Music Education Hub**

*Home* is the brain child of Tim, a new opera written for and by the community of North Shields telling their story of what 'home' means through spoken word, song, dance and music. The project began with workshops led by Tête à Tête in May 2019, involving 150 community singers from 2 choirs (Can't Sing Choir and Backworth Male Voice Choir), a group of 15 community dancers (Falling on your Feet), 9 members of the Royal Northern Sinfonia and local professional mezzo-soprano, Anna Huntley. The fabric of the opera was woven from the choirs' repertoires, music from Glinka's *Ruslan & Lyudmila* and stories and poems written by choir members & school children.

*"I have to tell you, I was sobbing several times during it. It just really, really had such an emotional impact. It was just the most wonderful thing to do. I loved it"* Penny, May 2019 workshop choir member

**Pre-Covid Vision:** 2 public performances at Parks Leisure Centre, North Shields of *Home* in Summer 2020

**Current Status:** The community choirs involved are not currently able to meet in person, and the future of such activities remains uncertain. Tim's intention remains to mount public performances of *Home* when it becomes possible. The structure and content of the piece is quite fluid, and can be adapted to incorporate different performers or changing repertoires and desires of the performers already involved. One possibility is that *Home* could become the centrepiece opera of a coastal North Tyneside Festival currently being envisioned by the North-East Opera Task Force.

## Tête à Tête: North-East New Opera Festival

**A collaboration with Newcastle University and Sage Gateshead**

We now want to bring our Festival format to the North-East, creating an opportunity for local artists to come together and share their explorations into opera with one another and paying audiences.

**Pre Covid Vision:** 2 festival nights at Culture Lab, Newcastle. Each night will present 3 new operas created and performed by regional artists (6 in total) for a paying audience in November 2020.

**Current Status:** Postponed because of Covid restrictions, need to reschedule.



## Tête à Tête Operatic Scenes

### A collaboration with the International Centre for Music Studies (ICMuS), Newcastle University

Building on our collaborations with the Royal College of Music (RCM), London discussions with the International Centre for Music Studies grew out of the *Mon-opera-ly* networking event in October 2019. We have been identifying the needs of the composing and performing students at the ICMuS, and how Tête à Tête can work with the University to create a project inspired by our collaboration with RCM, to involve composition students, singers, creative writing students and music enterprise students, and to help present their work to the general public.

**Pre-Covid Vision:** The production of six short staged operas written by six student composer/librettist teams, and performed by Newcastle University students presenting 2 performances to a paying public beginning September 2020 with performances in May 2021.

**Current Status:** The plan still remains the same but we should keep in touch with Bennett whilst we are in limbo.

**Outcomes: 1,2,3,4,5,7,8**

## 4. Tête à Tête Snapshot February 2020

As the new decade dawned we collated and shared a snapshot of our work to date:



**Outcomes: 8**

## 5. Decline and Fall

Produced by the Royal College of Music in association with Tête à Tête, six new 15 minute operas were composed by RCM students, loosely inspired by the 100<sup>th</sup> anniversary of Evelyn Waugh's *Decline and Fall*. These were due to be performed by RCM singers with the New Perspectives ensemble in collaboration with Bill, conductor Tim Burke (a new addition to the RCM collaborations following encouragement from Tête à Tête) and designer Sarah Booth.

This would have been our fifth such collaboration since *Great Expectations* in 2012. The production was to have performed twice, on 16 & 17 May, at the Britten Theatre, Royal College of Music and also live streamed and made available online thereafter.

The dramaturgical mentoring of the composer/librettist teams was taken through to completion of the opera scores and the design process taken to near final designs. There was some discussion of how to realise the pieces working from isolation before the RCM understandably decided to cancel the project at the end of March 2020. Despite this very difficult situation, Tête à Tête and RCM fulfilled their financial commitments to the professional freelancers involved. We are very grateful for that. One very happy outcome is that we continued to develop Angela Luque and Isabela Grábalos' [Elena](#). It was the final event of Tête à Tête: The Opera Festival 2020 on 27<sup>th</sup> November 2020.

The six operas encompassed trauma inherited through through the female line, a dead diva on a doomed cruise ship, a series of fencing matches with a twist, the failings of a posthumously successful author, lunatics taking over the asylum and a tomato doomed to decay.

### *Elena*

Music: Angela Luque, Words: Isabel Grábalos

### *Amores Deloa*

Music: Anibal Vidal, Words: Aubrey Lavender

### *Touché*

Music: Carla G Ginjaume, Words: Christina Cordero

### *The Decline and Fall of practically everybody*

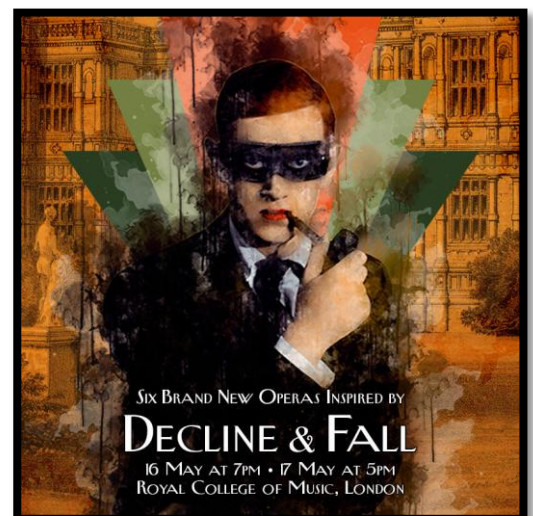
Music: Thomas Foster, Words: Sophie Lundberg

### *A sense of occasion*

Music: Vasilis Alevizos, Words: Iris Colomb

### *Tomato's Decline and Fall*

Music & Words: Yiannis Maramathas



**Outcomes: 1,2,7,8**



## 6. #Corona Chorus

On Friday 13<sup>th</sup> March, ten days before lockdown, we launched #CoronaChorus with this announcement from Bill:

*"I think we're all really stressed and this damned virus is the last straw. I think at a time we need to come together and share we are being forced apart, so I thought maybe we could make an instant online festival now where we all grab our phones and sing something in reaction to it all, no rules, just connection, just any reaction to the virus/now/isolation/travel/whatever."*

*If you would like to join in, just grab your phone and put down a spontaneous performance for posterity, then tweet it with the hashtag #CoronaChorus, maybe include @teteatetopera, definitely link to this page, encourage others to do the same, and put back a bit of love/humour/humanity/voice/singing/art into the world."*

Over 40 artists contributed works across Twitter, Facebook and Instagram.

We collated all the works [here](#).



**Outcomes:1,3,7,8**

## 7. Manifesto

The Journey towards writing a Manifesto took place between the 9<sup>th</sup> April and 15<sup>th</sup> May and can be read in detail in Bill's Blog [here](#). Below are some key elements of that blog:

*Even though ten days before UK Lockdown I triggered a tiny Twitter storm myself of online reaction to the crisis in [#Coronachorus](#), I'm increasingly weary of online art, 'art in isolation' and the growing feeling that the tail is wagging the dog. Everyone is obsessing about "online" and forgetting that this can only ever be a poor relation to the real thing.*

*I knew there was a way to get over this by proposing that we build a festival in the genuine hope that it will happen in September at [The Cockpit](#) and a handful of other*

*venues, but also in the full knowledge that it may not, it may have to be postponed, or may have to take place entirely in an imagined world. I knew that the thought that we are definitely making a festival wherever it will happen would give more security and foundation to be creative than not planning anything at all until we know all the givens.*

*Our real Festival in an imaginary world means we can go ahead and plan, even though these plans may end up being cancelled. I'm not encouraging anyone yet to commit to building huge teams and raising funds. But we do all have something to work towards, to look forward to.*

*It feels like by creating this programme, we'll be able to move faster if it has to be rescheduled than were we starting from scratch.*

*By committing to a series of premieres, it gives us the chance to extend and develop our usual mentoring for each company/group of artists, offering help where they need it, with dramaturgy, musical issues, casting, technical challenges.*

*A real festival in an imaginary world also gives us the chance, by creating a web page for each premiere, to open up the process more to artists and audiences. I'm encouraging everyone to use this portal to offer a glimpse into our creative work, posting videos, sound recordings, draft libretti and scores, literary and visual references that inspire and feed into our productions, designs, storyboards, whatever we are happy to share.*

*In that way, we have a chance to show what we are really good at, to display our dreams of what we'd really like to do rather than making work compromised by circumstance, and in particular dominated by a medium that is not actually our medium – online.”*

Thus the [Manifesto](#) was launched on 15<sup>th</sup> May 2020:

1. We are artists who make opera.
2. Our world is limited only by the boundaries of our imagination.
3. We can do or make anything.
4. We work together, and together with our audiences. We will not make art in isolation.
5. A defining feature of our work is that our artists affect our audiences and our audiences affect our artists in real time.
6. This escalating spiral of creativity can only happen when human beings come together in the same space.
7. This can be a real space, or a space in our imaginations.
8. We propose an imaginary world in which a real festival of real opera performances can take place.
9. We will build and share this world together.

10. We will share our creative processes as we construct this dream as much and as widely as we are able.
11. This sharing may be online, but will not be defined by that, and will take other forms as well.
12. We will work hard to include those who do not have access to the online world, and to include those who cannot access the physical spaces of opera.
13. We will strive to make our festival and imaginary world as inclusive as possible.
14. We hope and aim to make this festival in the 'real' world, but also believe that its imagined manifestations have a very great, real value.

The Manifesto is signed by over 80 makers of new opera. You can read the list of signatories [here](#).

**Outcomes: 1&8**

## **8. Black Lives Matter & Report on Inclusivity**

With the killing of George Floyd on 25<sup>th</sup> May 2020 and subsequent outpouring and rethinkings, it felt very important indeed for Tête à Tête to respond. Rather than making a knee-jerk response in a very public gesture, we felt that something more thoughtful and with real power to change the company would be a better thing to do.

Marketing Director Leo Doulton volunteered to write a thorough report on inclusion across the board with Tête à Tête, working with an advisory committee of:

- Nardus Williams, [soprano](#)
- Joanne Roughton-Arnold, soprano & founder/director of [Formidability](#)
- Nicola Candlish, Director, [British Youth Opera](#)
- Rachel Grossman, founder, [dog & pony dc](#)
- Sarah Playfair, [Freelance Casting Director](#) and Tête à Tête's Consultant.

The report acknowledges Tête à Tête's outstanding record on inclusion in comparison to other opera companies. It goes on, through detailed analysis, to include 31 and more new ways to improve inclusion in Tête à Tête. This will be an invaluable tool in the day-to-day decisions that ultimately embody policy for any organisation. This will also really help us move in harmony with the emphasis on inclusion in #LetsCreate.

**Outcomes: 1,3,4,8**

## 9. Programming and Process – Artist development and other Manifesto outcomes

Floundering in a sea of uncertainty but with the Manifesto to cling on to, we began the most intense and connected period of artist development we've experienced with Tête à Tête. Other than much increased 1-on-1 conversation with individual lead artists, we also held twice-weekly collective meetings with lead artists and TàT core team via Zoom. Tuesdays were mostly open house, and Wednesdays using breakout groups to solve specific festival-wide questions.

These were a great unexpected bonus of the Covid-19 crisis, tightening communication when it was really needed, deepening connection between artists, giving a feeling of creative sustenance that wasn't on offer anywhere else.

They also put many heads together to solve problems (in all TàT departments as well as for individual shows), often providing much-needed moral and emotional support. They were a focus for sharing information on the constantly changing situation, both for putting shows on with us and sector-wide issues for these vulnerable freelance artists when information was not coming from anywhere else, and, even more unexpectedly, as a focus and trigger for lobbying by lead artists and Bill's extensive work for [Freelancers Make Theatre Work](#) and [#WeShallNotBeRemoved](#).

Interestingly, this particular festival was more international than any previously. These zooms often included artists from

- two different groups in Spain,
- one in Belgium,
- two in USA,
- one in Canada and
- one in The Ukraine.

Sadly, and unsurprisingly, quite a few shows fell by the wayside as the process continued, including most (though not all) of the international ones. As this was very much a process of ebb and flow, it's hard to quantify precisely. It's definitely true to say that the festival shrank from 40+ to 30 productions.

The shows that got furthest but not over the finishing line are listed on an [Imaginary Festival](#) page on our website. Many may come back, time will tell, but all went through at least some degree of this mentoring process. They include:

- [Skin](#), Music: Jasmin Kent Rodgman, Words: Lisa Luxx
- [Karakoram](#), Music: Tim Jasper, Words: Carl B. Harrison
- [Moon Woman](#), Music: Samantha Fernando, Words: JL Williams
- [LOOP](#), Music and Words: Cecilia Livingston, Rosie Middleton, Sarah Parkin

- [Siddhartha](#), Music: Matteo Fania, Words: Giovanni Privitera
- [Sorry I missed you](#), Conceived by: John Savournin and David Eaton, Music: David Eaton (itself, as the web page explains, a replacement for the originally planned *Olga's Story*.)
- [Music and the Brain](#), Music: Helgi R. Ingvarsson, Words: Rebecca Hurst
- [Baby Girl](#), Words: Sappho, Andrea Dworkin, and verbatim text, Devised in collaboration with: Sarah Dacey and Lucy Goddard
- [Nous](#), Music and Words: John Franek
- [Goblin Market](#), Music: Conor Mitchell, Words: Kath Burlinson

Among the challenges confronted in our weekly Zoom calls were:

- How to share artists' processes(a commitment in the Manifesto, and a key way of keeping the creativity alive)
- How to reach the 12,000,000 with no internet access in lockdown
- What are we going to do?
- What am I going to do?
- What should we charge for admission to live shows, interactive broadcasts and recordings?
- What's the best way to monetise the works

These were invaluable, highly creative and very rewarding sessions both for the Tête à Tête team and the artists, as illustrated by this lead artist feedback:

Q. If you did attend, did you find the bi-weekly zoom meetings helpful? How could those be changed for the better?
<i>I felt that they were helpful for people who weren't as far along in their processes, or who really needed the support of a community of artists during lockdown. We had a very clear idea of our project and goals so the zooms didn't feel hugely relevant to our particular case.</i>
<i>I found them very helpful, it was great to see so many passionate people!</i>
<i>YES, YES. Could the Wednesday group act more like an Action Learning Set? (Give me a shout if you have not come across these before - very powerful methodology for collaborative coaching).</i>
<i>Well - I'm not a fan of zoom in any way, so I'd find that hard to answer. But they were useful in keeping up with the almost daily! changes in directives and swapping stories of our experiences.</i>
<i>Not especially, but that's probably because I work for TàT! I think I'd keep at just one Zoom as an open house; the second felt useful if it had a focused brief.(Leo)</i>
<i>They were definitely helpful as we could express our thoughts with regards the production and get immediate feedback.</i>
<i>To be honest, I enjoyed them and loved hearing about other shows and their ideas. But generally I often came away confused!</i>
<i>Yes. I have received many information and suggestions through the meetings.</i>
<i>Yes. They were good as they were</i>
<i>They were helpful to meet the other festival artists, yes.</i>

<i>Yes. I enjoyed the discussion, the camaraderie, and the problem-solving nature of them. I do wish that meetings had been only once a week and not twice as it was difficult to make both happen sometimes. Wonder if it'd be possible to combine so that a pre-check-in was available for those that wanted it half hour before the actual meeting.</i>
<i>They were so encouraging, really created a sense of community between all the artists. Very helpful to brainstorm with everyone and share ideas.</i>
<i>Yes - I wish I could have attended more. Break-out rooms were a good idea. Chance to meet other artists - I built up fruitful relationships which have continued through the festival and are likely to continue beyond. For me, particularly good to explore ideas with diverse groups, eg groups staging works with impairment and ethnic themes. Would be useful to flag up the key themes, maybe with projected lines of discussion, giving more notice. Though some, such as COVID themes were 'emergency'.</i>
<i>yes</i>
<i>It was really nice meeting the other artists and getting a sense of the other projects in the festival.</i>
<i>They were extremely helpful and also very fun to attend. It creates a feeling of being part of the festival. It's so wonderful to talk with and relate to the other companies and shows. In non-covid conditions this is definitely something I hope will stay as a part of TàT's festival process.</i>
<i>I found them extremely helpful and interesting, I would have loved for the breakout sessions to last longer</i>
<i>They were very helpful in these difficult times</i>
<i>I found them immensely helpful. We've all been working in isolation throughout this period, so I really valued the human contact (even through a screen), the chance to share and ask questions. Hearing about everyone else's projects, their challenges and triumphs built a wonderful sense of camaraderie among the Tête à Tête Class of 2020!</i>
<i>We often had individual meetings with Bill and also one with Leo - which were all great and useful meetings</i>

The zoom sessions enmeshed us all in an unprecedentedly shared management of the situation. For example, the ticket prices for the live show (£15 if you can afford it, £5 if you are feeling hard up) were the suggestion of a librettist, one of many suggestions some really original – e.g. could we have auctioned tickets?

As things came into focus and performances approached, these were a very useful forum to work through government guidelines as they would impact on artists making live work in the festival, particularly Q&As with our Technical Director.

A very big part of these sessions was a highly creative process, whereby artists had to identify what was most important, what they really, really cared about in the dream for their show. By helping each other consider this really carefully, artists each concluded with the best outcome for them:

1. to perform live at The Cockpit and broadcast,
2. to film at The Cockpit for broadcast but with no live audience,
3. to make a film elsewhere independently for broadcast,
4. If need be, for individuals to make a film version each from isolation and coming together only in the edit,
5. to defer to next year
6. to cancel.



Each of these were valid creative choices, and once made, the whittling down itself also became highly creative. This also *de facto* determined the programming of the Festival.

It should be noted here, also, that each show needed contingency plans for whatever the different levels of lockdown might be, so they needed three tier plans (1, 2/3 or 4). Some (e.g. *Beethoven was a Lesbian* or *The Manna Threshold*) plumped for option 3 quite early on out of necessity – for example Naomi Woo, co-creator of *Beethoven* couldn't get to the UK from Winnipeg. A creative example is *The Rain*; this show lost a whole orchestra and its heroine, so the story was rewritten to be seen only through the eyes of its supporting character, while the music was reorchestrated for piano and electronics.

Reconceiving all these shows was a huge amount of work, but nevertheless very creatively fulfilling at a time when all these freelance artists had been left out in the cold by every other organisation they had been involved with. Artists are sustained by our work as well as our incomes, and keeping the former kind of sustenance flowing felt really vital.

This also created a campaigning and lobbying energy in the zooms which ultimately led to our DCMS Pilot, among other things.

As already mentioned, the Tuesday meetings touched on any subject. In an early meeting when we were all trying to figure out what the hell was happening to us, one of the artists pointed out that the only representation of opera on the very large (70+) Government Cultural Renewal Task Force Entertainments and Events Working Group was the Royal Opera House. Our group felt the smaller scale also needed representation. We wrote to ROH and got a very kind and thoughtful reply to share saying that this is about protocols for re-opening rather than representation. The next zoom we brought this back to the participants who rightly said this was really a case in point, that a singer spitting in the face of someone in the front row of The Cockpit is a totally different proposition to anything that might happen at ROH. They wanted representation too.

This sent Bill on quite a mission, leading among other things to involvement as a convenor of [#WeShallNotBeRemoved](#) and a director of [Freelancers Make Theatre Work](#), where he is continuing to battle away for people who identify as disabled and freelancers respectively in the face of Covid-19. It also provided invaluable ammunition in conversations about how fringe opera needed to work towards reopening as much as any sector. One of very many conversations really got traction, where in an OMTF meeting about lobbying, Bill got talking to Laura Canning of Garsington, who then suggested he talk to Marie-Sophie Ellis of The Sixteen, who had been similarly fired up on behalf of choirs also missed out of early discussions on reopening. This led to a conversation with Mark Pemberton of the Association of British Orchestras, who in turn put us forward for a pilot with the DCMS, who in turn selected us.

**Outcomes: 1,2,4,5,6,7,8**

## 10. DCMS pilot event for the return to indoor performances

On 26th July 2020 we presented the first (legal) live indoor opera performance for a paying public since March. Héloïse Werner performed extracts of operas at the Cockpit Theatre. Working closely with the Department for Digital, Culture, Media, and Sport (DCMS), we were the only opera company presenting one of their pilot events for the return to indoor performances. It was also the inaugural event of Tête à Tête: The Opera Festival 2020.

Our team, in collaboration with The Cockpit, worked out how to translate guidance into practical action. With a socially-distanced audience, drinks delivered to peoples' seats, and hand sanitiser aplenty, we were able to connect live artist with live audience after four months of separation. The whole event had a great, friendly atmosphere with our audience of reunited friends and fans of opera.



We were delighted to see that the physical distance between us did not stop people having a good time. Héloïse gave an exhilarating and intimate performance of contemporary opera pieces, including extracts from *The Other Side of the Sea*, which she had composed and devised herself with text by Octavia Bright. You can see a recording of the full show [here](#).

Bill thanked everyone involved in the event, which illustrates a moment in time very well, by saying: *"It's both a pleasure and a privilege for the opening performance of this year's Tête à Tête: The Opera Festival also to be the first performance of opera in a theatre, reopening the sector, after the Coronavirus shutdown. We're very grateful to DCMS, PHE, ABO and The Sixteen as well as all the very hardworking staff at the Cockpit and everyone from Tête à Tête for their huge efforts in making this happen, and to Héloïse for giving such a brilliant and longed-for launch to our much-needed festival and celebration of new opera. We are looking forward to the challenges ahead."*



With 100% of the audience saying they felt comfortable at the event, and almost everyone saying they'd want to come back, one comment seems to sum up the whole evening:

*"It was such a thrill to see live Opera again, despite the changed circumstances. There is no alternative to sharing a performance with an audience."*

Working at breakneck speed and feeding back audience, staff and performer experiences to the DCMS, our pilot contributed to the next round of guidelines from the Government.

**Outcomes: 2,7,8**

## **11. The 13<sup>th</sup> Tête à Tête: The Opera Festival**

### **a. Headlines**

On 2<sup>nd</sup> September the full festival programme went live and on sale. The 13<sup>th</sup> Tête à Tête: The Opera Festival ran over a 4 month period, from the first tentative step with the DCMS pilot, into 2 weeks of live performances at the Cockpit 8<sup>th</sup> – 20<sup>th</sup> September, alongside Interactive Broadcasts with recordings available on demand for a further 28 days, through to a final interactive broadcast of *Elena* on 27<sup>th</sup> November whose on-demand recording ends on Christmas Day. You can see the festival at a glance here:

#### **July**

[The Other Side of the Sea](#) Sun 26th 19:30-20:10 Live Performance  
[OMTF – Resilience...](#) Weds 29th 14:00-17:00 Interactive Broadcast

#### **September**

[The Minutes of the Hildegard von...](#) Online throughout the Festival  
[The Bridge Between...](#) Tues 8th 18:00-19:00 Interactive Broadcast  
[Rain – "Sarah"](#) Tues 8th 19:30-20:10 Live Performance  
[Tiresias 2.0](#) Weds 9th 19:00-19:30 Live Performance  
[Folk Tales](#) Thurs 10th 19:00-19:35 Live Performance  
[Rain – "Sarah"](#) Thurs 10th 20:00-21:00 Interactive Broadcast  
[Tiresias 2.0](#) Fri 11th 18:00-19:00 Interactive Broadcast  
[Song of Isis...](#) Fri 11th 20:15-21:15 Interactive Broadcast  
[Folk Tales](#) Sat 12th 17:00-18:00 Interactive Broadcast

[Paradise Lost](#) Sat 12th 18:00-19:00 Live Performance  
[The Manna Threshold](#) Sat 12th 19:15-20:15 Interactive Broadcast  
[The Crocodile...](#) Sat 12th 20:15-20:55 Live Performance  
[The Agency](#) Mon 14th 18:00-19:00 Interactive Broadcast  
[Bird](#) Mon 14th 19:00-19:40 Live Performance  
[A&E](#) Mon 14th 19:45-20:55 Interactive Broadcast  
[A Time of Empty Tales](#) Mon 14th 21:00-21:40 Live Performance  
[The Crocodile...](#) Tues 15th 18:00-19:00 Interactive Broadcast  
[Timeless Figure](#) Tues 15th 19:00-19:40 Live Performance  
[Paradise Lost](#) Tues 15th 19:45-21:00 Interactive Broadcast  
[We Sing/I Sang](#) Tues 15th 21:00-21:45 Live Performance  
[A Time of Empty Tales](#) Weds 16th 18:00-19:00 Interactive Broadcast  
[Minutes to Midnight...](#) Weds 16th 19:00-19:40 Live Performance  
[Bird](#) Weds 16th 20:00-21:00 Interactive Broadcast  
[Last Party on Earth](#) Weds 16th 21:00-21:30 Live Performance  
[Timeless Figure](#) Thurs 17th 18:00-19:00 Interactive Broadcast  
[The Trilobite...](#) Thurs 17th 19:00-19:30 Live Performance  
[We Sing/I Sang](#) Thurs 17th 19:40-20:40 Interactive Broadcast  
[The Hive...](#) Thurs 17th 21:00-21:50 Live Performance  
[Minutes to Midnight...](#) Fri 18th 18:00-19:00 Interactive Broadcast  
[Her War](#) Fri 18th 19:00-19:30 Live Performance  
[Last Party on Earth](#) Fri 18th 19:40-20:40 Interactive Broadcast  
[Persephone's Dream](#) Fri 18th 20:45-21:15 Live Performance  
[The Trilobite...](#) Sat 19th 18:00-19:00 Interactive Broadcast  
[Buddha and The...](#) Sat 19th 19:00-19:30 Live Performance  
[The Hive...](#) Sat 19th 19:45-20:45 Interactive Broadcast  
[Bubbles the Zebrafish...](#) Sun 20th 13:30-14:15 Live Performance  
[Bread and Circuses](#) Sun 20th 20:00-20:45 Live Performance  
[Her War](#) Tues 22nd 18:00-19:00 Interactive Broadcast  
[Persephone's Dream](#) Tues 22nd 21:00-22:00 Interactive Broadcast  
[Beethoven was a...](#) Weds 23rd 18:00-19:00 Interactive Broadcast  
[Buddha and The...](#) Weds 23rd 19:30-20:30 Interactive Broadcast  
[Bubbles the Zebrafish...](#) Thurs 24th 18:00-19:00 Interactive Broadcast  
[Bread and Circuses](#) Thurs 24th 20:00-21:00 Interactive Broadcast  
[The Paradis Files](#) Fri 25th 19:00-20:00 Interactive Broadcast

#### October

[Earth Makes No Sound](#) Sat 31st 18:00 Cubitt Sessions Digital Stage  
[Crewdson & Cevanne](#) Sat 31st 18:00 Cubitt Sessions Digital Stage  
[Ayanna Witter-Johnson](#) Sat 31st 18:00 Cubitt Sessions Digital Stage  
[Stout/McKay](#) Sat 31st 18:00 Cubitt Sessions Digital Stage

#### November

[OMTF Team Talks](#) Wed 25th 14:00-15:00 Interactive Broadcast  
[The Women of Tête...](#) Fri 27th 16:30-17:30 Interactive Broadcast  
[Elena](#) Fri 27th 19:00-20:00 Interactive Broadcast

## Festival Introduction

*"It has been a crazily bittersweet task to put together [a festival](#) this year. It has also been fantastically inspiring.*

*Almost the only thing that we know for sure is that we will never go back to where we were. Though this is very painful and tough for every one of us making our lives in the arts, it is also an opportunity for the survivors to recalibrate the sector for a modern world. To have a stake in that, it's absolutely vital to keep creating, showing off and celebrating our imaginations as noisily as we can. As we see our livelihoods fall apart, we have to find ways not only to keep body together but also soul.*

*I'm full of admiration for all the tough, visionary, creative artists who have stuck with my [Manifesto](#) project. Seeing the richness and potential for sharing vision and ideas in this festival website is a cause for huge joy and inspiration. I fervently hope that survival will come with vision and that, among other things, privilege ceases to be a precondition for a foothold in the arts. I do hope every one of you peering into this kaleidoscope of vision will, as well as delighting in what you see and hear, also do whatever you can to help all these artists survive."* Bill Bankes-Jones

## Events

There were 51 separate events including 30 new productions:

- 1 DCMS pilot for the return to indoor performances, (the only opera pilot.)
- 18 further live performances of 18 different productions in the theatre to paying audiences. Each live performance was filmed for broadcast.
- 11 further productions were made solely on video for broadcast
- 25 productions had an Interactive Broadcast event; a premiere accessible to paying audiences online or by phone where their video was followed by a live Q&A.
- 25 productions were then accessible to paying audiences for 28 days via a recording of the Interactive broadcast
- 4 online free-to-access films were made with King's Cross
- [1 web-based interactive project](#)
- 2 industry forums online in partnership with [OMTF](#)
- 1 industry forum convened by the women lead artists of the festival

## Audiences

435 people saw the live work socially distanced in the theatre

110 took part in the OMTF industry forums

26 took part in the woman artists industry forum

480 engaged with the web-based interactive project

1623 paid to watch the Interactive Broadcasts either live or a recording via Cockpit Broadcasting

689 watched the online free-to-access films content made with King's Cross via [www.kingscross.co.uk/cubitt-sessions](http://www.kingscross.co.uk/cubitt-sessions)

3,363 Total festival audiences as of 18 December 2020

Two thirds of audiences paid the full ticket price (£15) for live work in the theatre and one third the lower 'financially challenged' ticket price (£5).

After the 28 day access to the Interactive Broadcast recordings expired all became available, free to access, in perpetuity on [www.tete-a-tete.org.uk](http://www.tete-a-tete.org.uk)

## Artists

332 artists were directly involved in making work in the festival.

You can see an Infographic for the festival [here](#)

## b. Programme

Much has been said already, and full lists of the programme can be found above. In terms of content, we had the usual kaleidoscopic spread. One phenomenon a little hard to measure is that, as the year-long programming process continued to be spun out by the pandemic, there were fewer and fewer ethnically diverse artists, and in turn this affected the breakdown of the audience.

## c. Audience

The live audience in the theatre was of course hugely impacted by the limit on capacity placed by covid-compliance and social distancing (2019 audiences in the theatre: 1719) 2020 audiences in the theatre: 435. Capacities varied from show to show, affected both by what performers did in each show (e.g. one singer moving pretty much at all knocked the front row off sale) but also by the booking pattern of our public (the numbers in each bubble collectively affected the audience size.)

The following findings are based on audience responses by 111 respondents from Interactive Broadcasts (7.5% of total audience) 68 respondents from Live Performances in the theatre (15% of total audience):

- Overall Festival ratings remain high (96.5%) including for the online broadcasts, as does the number of people saying they'd attend again (100% of the live audience saying they'd attend again), and 97.8% of audience members saying they would recommend it.
- 67.5% of the audience called the shows 'very good', this was consistently high for broadcasts and live shows, as was satisfaction with the ticket price (81.1% considering it a very good price).



- However, the percentage of the audience who were unfamiliar with new opera dropped hugely to 4.5% (from average 20 – 30% in previous years). This was caused partly because of the lack of live works in accessible public places, which historically have had a very positive effect on this metric.
- There was a significant increase in audiences identifying as either D/deaf or disabled, or having a long-term health condition (from 5.8% in 2019 to 9.4% in 2020).
- The number of audience members who had attended before was 39.2% (compared to 32.9% in 2018, though only 16% in 2019).
- There was a large increase in the number of audience members attending over five events at 33.1% (from average 11% in recent previous years).
- The ways people heard about the Festival didn't change much compared to previous years.
- The gender of the average respondent shifted slightly, with an increase in the number identifying as female (59.2% in 2019, 66.9% in 2020), and a small number identifying as non-binary or genderfluid.
- The digital events were a success, with 90.7% of the respondents enjoying them, however 22% of respondents said there were problems with either sound, mixing or video quality.
- The proportion of the audience from outside the UK remained largely stable (6% in 2019 to 9.8% in 2020) despite the broadcasts.
- There was a drop in inspiration for coming being *"to spend time with friends & family"* from 47% in 2019 to 21% in 2020.
- Top reasons for coming to any event were:
  - To be entertained 78% (2019 62%)
  - To be intellectually stimulated 67.8% (2019 43%)
  - To be inspired 62.7% (2019 46%)
  - The art form of opera is an important part of who I am 39%(2019 26%)

There were several new questions focused on 2020's unusual conditions:

- 95.7% of the online audiences were aware of the live in the theatre Festival, but only 26.8% would consider attending it in person, mostly for concerns around safety, or having to isolate.

- Everybody felt they had appropriate information about the safety measures at the theatre events, 68.7% prior to the event, the rest at the event. 91.2% of people felt very safe, and nobody felt unsafe.
- 86.8% of the audience felt able to socially distance at the live theatre events. Any areas of concern were pre- and post- show, especially in the bar.
- Less than half of the audience felt comfortable wearing a mask (49.1%), and a majority of the audience (54.4%) said that the safety measures affected their enjoyment of the audience 'a little.'

## d. Venues

The Cockpit approached us after our 2019 festival and were interested and keen to work with us. Working with them would enable us to offer more artists a theatre studio. When it became clear a new model was needed The Cockpit energetically got onboard as our theatre and online broadcaster.

The only other venues for live work were Coal Drops Yard for Cubitt Sessions, 4 unticketed outdoor shows, and Kings Place for one co-production (Skin) that went early.

The Festival box office was run by The Cockpit. It should be acknowledged that the collaboration with and commitment of the Cockpit and its staff was crucial to our Festival success in 2020.

### Headline feedback from The Cockpit:

*Positive learning process:* Everyone was running so fast, with a strong sense of collaboration to find solutions to problems. Much of what they delivered was very new to them including the broadcasts. These new skills and ways of working for the Cockpit team have now been honed and they have used the lessons learnt to keep themselves open post festival. Fundamentally this is why Dave Wybrow, director of The Cockpit invested extra budget to the festival and said yes to opening up; to use it as a test of how to operate long term.

*Some tensions early on onsite were felt between the Tête à Tête Technical Department and the venue:* This was around front of house and back stage responsibility. However in a hired space clarity between venue and hiring company is always complex yet crucial. The Cockpit felt it was no different to any year and as normal asked the hiring company to stand back from FoH and auditorium management. The positioning of the audience was affected differently by where the performers of each show moved and what they were doing – e.g. a singer needed more space to socially distance properly, for example, than a string player – all this plotting information was gathered in advance so the audience capacity could be set. Then on the day depending on the types of bubbles sold the audience would be allocated a seat in a process similar to how restaurants take and allocate bookings.

*How the tech for the broadcasts worked:* The setup was to play the video files through [ManyCam](#), which allows fade between the webcam and the pre-recorded video files (or images, or anything else you chuck at it). They used a virtual sound card (Soundflower), sending the audio from Manycam there as a virtual output. They then used Soundflower as their microphone in Zoom as a virtual input (so it was Manycam going in there). Because they were introducing the film as well, they used Audio Hijack Pro to allow them to send the computer microphone to Soundflower as well, but they could also equally change in Zoom between your own microphone and the Soundflower input manually as needed.

*Frustration at the low coverage in the press:* Feelings were it might be on account of messaging in the press from sector leaders such as SOLT/UK Theatre dominating the conversation by trying to keep the sector closed and lobby for government support. Journalists from the national press fed back that with decreasing space they had to focus on big brands, despite their communications being primarily negative stories of crisis. It was baffling that LSO pilots were constantly on the BBC, but ours never mentioned. For whatever reason, success stories so early on were not being celebrated, and big brand art in isolation trumpeted in favour of real live shows.

*Areas for improvement:* There was acknowledgement that the sound recording for Interactive Broadcasts films in places was weak, and that we really should have had a manned camera, in addition to the fixed rig, to enhance the filming.

*Key learning towards staying viable:* Filling the auditorium with multi-events, e.g. having two or more socially distanced events in any shift so box office/bar takings are not significantly reduced over the shift. This means the customer might pay more for a shorter work, but the pricing seemed to work well with the audience given the choice of higher or lower ticket price. Not charging a supplement for audience members wanting to come in bubbles of one was also an audience PR / confidence winner.

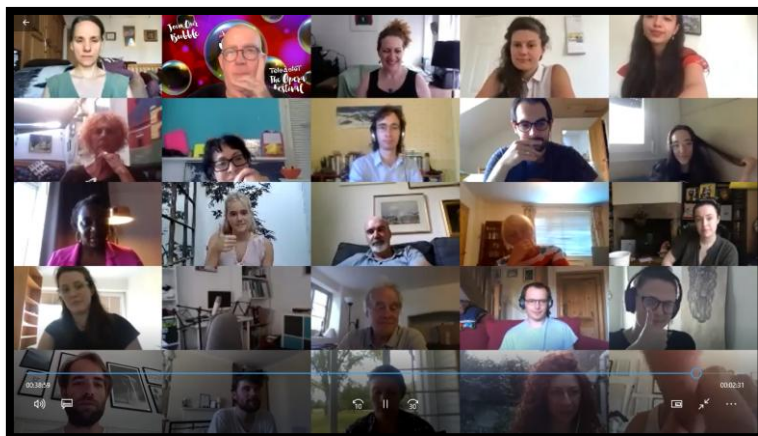
### **Headline feedback from Cubitt Sessions:**

*Kings Cross were committed to delivering the events:* Whilst they cancelled the planned outdoor stage concerts in Coal Drops Yard, King's Cross decided to ask each artist programmed to instead make a film for online delivery.

*Nervousness over online rights:* Because of caution over copyright and online delivery of works King's Cross wanted to contact our programmed artists direct this year, which is why that income is not seen in our accounts.

## e. Participating Artists

100% of the lead artists fed back via an online google form. See Appendix 1 for raw data.



### Lead Artists who worked in the Cockpit for either live performance and/or Interactive Broadcast filming

- 100% of weekly Zoom attendees said they found them useful.
- 100% found the mentoring by the Tête à Tête team helpful especially from the marketing and technical team.
- Whilst most were initially frustrated at having to change their show in order to be able to perform in a covid-compliant way 100% were happy with the end result.
- 100% felt safe working in The Cockpit.
- 100% welcomed the safety measures enforced by the Tête à Tête production team.
- 100% who gave a live performance said they would consider delivering a live performance in a pandemic again.

### Lead Artists who worked remotely for their Interactive broadcast

- 100% said they felt a sense of community as part of the festival
- Whilst most were initially frustrated at having to change their show in order to be able to perform in a covid-compliant way 100% were happy with the end result
- When asked why they delivered a remote Interactive Broadcast, and not a live show, each had a separate answer ranging from geography of company members, timescale, funding to personal commitments.

## About all the lead the artists

- 59% of lead artists had not taken part in the festival.
- 59% of lead artists were women
- 3 identified as a D/deaf or disabled person, or have a long-term health condition.
- Age ranged from 16-19 through to 75-79 categories.
- Over half gave their home address as outside London.
- When asked *"thinking back to when you were aged about 14, which best describes the sort of work the main/highest income earner in your household did in their main job?"*

A third came under the Traditional Professional Occupations category, such as accountant, solicitor, medical practitioner, scientist or civil/mechanical engineer.

A third came under the Modern Professional Occupations category such as teacher/lecturer, nurse, social worker, artist, musician or software designer.

The final third was an equal split between the following categories of Senior Manager, Middle/Junior Manager, Clerical/ Intermediate Occupations, and Routine Manual/Service Occupations.

## f. Technical

### Technical Director's Report

*What parts of your job had to be different from previous years?*

- More involved in company stage layout / performer placement.
- More hand-holding of companies through this process.
- More involved in audience management / placement.
- More hand holding of companies with regards to rehearsal and general health and safety / risk assessment.
- More remote work / less in-person site visits and meetings
- More cleaning
- More signage
- Reduced staffing levels
- More spaced-out schedule and fewer shows
- More live shows with video

### *What worked?*

- Staffing levels
- Contact-less sign in system for artists
- Encouragement of companies to keep cast sizes and the number of on-site creative staff to a minimum
- Hire of moving LED lights to reduce time / contact required in refocusing generic lights
- Use of rechargeable music stand lights to reduce contact / time running cables to battery powered lights

### *What didn't work?*

- Duplication of sign-in systems by The Cockpit and Tête à Tête. The venue's recording of test and trace contact details used pen and paper and asked for phone numbers which others could see so in theory a failure in protection of personal data too.
- Tête à Tête management compliance with Tête à Tête sign in system as they had already done the Cockpit sign in
- Artists using personal laptops to run AV content without having the requisite knowledge of how to 'properly' implement these systems
- Social distancing during periods of troubleshooting, e.g. during the live show to solve tech problems
- Full separation between back of house and front of house areas, due to the size and staffing structures of both Tête à Tête and the Cockpit.
- Latecomers – For a venue where the audience access seats by crossing the stage, distancing is likely to be breached where latecomers enter mid-performance.
- Audience mask wearing mid-show as some people took them off, especially if drinking
- Social distancing in the bar area once people had drinks

### *What would you change with hindsight?*

- Introduction of 'check sheets' for all lead artists to prove compliance

### *General Observations?*

- Tête à Tête made a deliberate choice to proactively enforce and control distancing and interactions on stage. This has the potential to reduce the creativity of companies and affect the final performance. The alternative would have seen ustaking a less proactive approach, and making companies responsible for managing their own risk, in its entirety on stage. Such an approach could, for example, have seen companies choosing not to distance at all. It is unclear whether companies, left to their own devices, would have effectively managed such risks themselves.



- Access for people who can't use stairs is only available on the front row at stage level so access bookings must be taken into consideration when plotting where performers can move to ensure social distancing can be maintained.
- The venue's ownership of front of house systems and procedures meant as an incoming company there was little if any option for improvement of such systems. This left Tête à Tête vulnerable as an organisation wishing to reduce risk, but not fully in control of all areas where risk could occur.
- The venue appeared to lack a 'COVID monitor' or strong front of house manager, responsible for ensuring COVID compliance and consistency in venue working practices. As a result their audience management were a lot less robust than it could have been.
- Aspects of the venue's operations were not felt to be ideal from an efficiency and safety perspective. Examples include their sign in system, their choice to never sterilise audience cushions, and their scheduling of electrical contractors 'wandering around' unattended.

## **g. Marketing**

### **Marketing Director's Report**

This year the marketing was 100% reactive, ensuring that we were as ready for possible futures as we could be while not committing to things that were to be confirmed. As a result it was basic, often rushed in the face of sudden changes of government policy, and mostly consisted of supporting participant companies to promote their shows, as is usual for Tête à Tête's festivals.

#### *What worked?*

- Thanks to informal networks in the industry, other NPOs, and the DCMS, Tête à Tête was able to form reasonably good estimates about upcoming changes, which allowed a degree of planning that other organisations may have lacked.
- Weekly meetings with artists and colleagues over Zoom meant that good channels of communication were maintained. It also allowed a degree of emotional support for one another during a difficult time.
- Tête à Tête doesn't have an office, and so was used to remote working pre-pandemic.
- The commitment of colleagues and artists over six months prior to the festival allowed extraordinary flexibility, helping Tête à Tête move quickly when certainties were reached about re-opening.
- Thanks to the participants' willingness to provide generic advertising text, to be refined later, we managed to collect box office information and get tickets onsale within a fortnight.

- The Marketing Director's role involves a large element of giving artists tools to market and promote their own shows. The basic tools didn't change - have a clear story about what makes your show special. We were still able to help artists improve their skills in this area, and some showed a great deal of improvement.
- The typical Tête à Tête story is "*plucky small company doing what the big companies don't.*" This year more than ever, that felt true. We were able to be nimble and experimental, even in a pandemic. This wasn't a marketing decision - it came from skilled programming, administrative, and technical colleagues - but a true story always lands better with the public, and we had some very positive word of mouth as a result.
- We kept up supporting everyone's marketing along the lines of last year's festival:
  - Having a one-to-one conversation with each company after they were confirmed
  - marketing and PR handbook
  - weekly video guides with tips, tools and actions to compliment the paper handbook
  - weekly "do now" checklist emails
  - offered continuous support for questions about how to promote shows
  - intervening much earlier to support shows with low initial sales

### *What Didn't Work?*

- The constant uncertainty meant that the six months felt like a permanent 'crisis mode', working whatever hours were necessary to keep the show on the road. A lack of certainty about what was going to happen made marketing very difficult - it is difficult to help people sell tickets when there's no certainty that an event will happen, or what form it will take. Instead, we tried to tell a story of artists persevering in lockdown, sharing their process, but this had limited appeal outside the opera bubble.
- Once we had certainty about being allowed to go ahead, the time it took to organize the box office for ticket sales left us with only one week on sale before the Festival opened. Normally, we'd have 2-3 months, allowing for a well-organised launch event, followed by a lull, followed by a spike in sales in the days before a show.
- An example of unforeseen problems was one show hoping to tap into the British Chinese community where we've had successes in the past, found that particular audience to be especially cautious about going to the theatre.
- I work closely with our PR department, and know that a well-placed article in a national newspaper can shift a show from 'slow sales' to 'sold out' within 24 hours. That none of the national papers covered us, despite getting there first with the pilot then producing more hours of live work than any other opera company since lockdown, was a strange problem.

## What I'd have changed with hindsight

- Commit to the weekly team meetings: At moments of high-intensity work (especially when getting ready for the DCMS pilot), we started to stop the team meetings to allow more time for other jobs. However, this then increased the number of surprises about programming, safety measures, and the narrative around events. Good communication always paid off and saved time in the long run.
- 'Waiting list' tickets: In this climate of uncertainty, I think there's a case to be made for marketing tickets for a prospective event that will happen at some point in the future, rather than waiting for full confirmation. This would help planning and allow artists to build up support, even if no money changes hands until the exact date is confirmed.
- Find ways to engage audiences with the difficult discussions happening behind the scenes: There's a tendency to sweep dirt behind the curtains and make sure the public only see the best face of an organisation. This year especially, many of the most valuable conversations with artists were about vulnerability and fear. The nitty-gritty of such conversations - how to fund a show so people get paid for work, the cost of adequate safety precautions, fears of a singing career lost after getting infected - may not be so positive, but is a key part of the story that many of our audience probably didn't realise.
- Build partnerships: For all the high-minded talk in industry bodies like OMTF, and general solidarity between opera companies, marketing departments still essentially operate in a mode of 'each for their own.' Whether through industry bodies, a central press hub or otherwise, opera could do much more to work together as an industry to tell audiences about what's going on.
- There is a balance to be struck between making a positive narrative to inspire audiences and informing people about the desperate situation the arts finds itself in: I'm not sure we always struck the right balance between the two - our artists and backroom teams had to work extraordinarily hard just to keep their heads above water, and from a lobbying perspective that struggle could have been mentioned more.

## h. PR

Wildkat PR joined the Festival team for a 6<sup>th</sup> year and secured over 48 pieces of coverage. You can read the Press Book [HERE](#).

*'Joyfully disparate and proudly chaotic, this is the Tête à Tête Opera Festival.'*The Stage

*"Let's celebrate Tête à Tête for demonstrating courage and leadership in putting on this season in a city where live performance is only tentatively making a comeback: they play a unique role in the UK contemporary music scene and they thoroughly deserve our support."* ICareIfYouListen.com



*"a visionary opera company dedicated to developing and promoting the art form in some of the most unique and innovative ways around."* Reader's Digest

A key theme that came out of the debrief was silence from traditional press. Themes in feedback from nationals and BBC was they were preoccupied with large scale operators.

While the first BBC Prom 2020 was introduced by Ayanna Witter-Johnson, the last included Errollyn Wallen's arrangement of Jerusalem, each had a show performed in the festival, begging the question why they were invisible under our banner while paraded like relics by the BBC. Depressingly, the Controller of Radio 3 took six weeks to even reply to an email after our DCMS Pilot suggesting collaboration, with the result that while Radio 3 had practically no live content with audiences, we were staging two shows a night. Despite trying repeatedly, we still have yet to have a meaningful dialogue with BBC Radio 3. Despite being the only opera DCMS pilot for the return to indoor performance, this was not mentioned once anywhere by the BBC.

### *Reviews*

- Reviewers liked the option to watch the live in-theatre shows online.
- Space for reviews in the nationals is competitive, some journalists might be unsure of what they are getting at Tête à Tête so they cannot make a strong case for space.
- Leg work from Leo for his Virtually Opera show, around looking at who reviewed works with similar themes previously and approaching direct resulted in high number of reviews (though nb. not nationals.) This tip should be shared with participants.

### *Previews*

Again nothing really from nationals except *Bread and Circus* in The Times but that was about a high profile rugby player's wife not opera. Also see comments from The Cockpit above re agendas of the press during covid, especially trade press around championing need not successes.

The debrief included much discussion about how to address the apathy from nationals next year:

- a) Does it matter in terms of building audiences? Our target audiences are looking at the diverse range of bloggers and online press which we do achieve – so more of that is good.
- b) What is our news story for nationals/BBC? Do we need to get that across better? Maybe less about the shows themselves, less about pick-and-mix, and more that fits the agendas they are trying to pursue at any one time.

c) Do more targeted news stories e.g. if clear themes across the festival emerge such as women, disability, go to places with readership who will be interested in hearing these stories.

## I Offline Reach

Inspired by Fun Palaces [Tiny Revolutions of Connection](#), we made a point through the planning and festival of doing our best to make sure we weren't excluding people who could neither get to the theatre nor access the internet, as set out in clause 12. of the Manifesto:

"We will work hard to include those who do not have access to the online world, and to include those who cannot access the physical spaces of opera."

As mentioned elsewhere in this report, this was brainstormed with artists and beyond tiny interactions (such as telling your neighbour what you were doing), this was delivered most effectively by:

1. Bespoke postcards for each show which were used in different ways by different lead artists to make analogue connections: *"Postcards were brilliant initiative and have value beyond streaming because of COVID - I took them round my small village - no-one was going to go to anything; there was some uptake on the live streaming for sure."*
2. Making sure that all interactive broadcasts could be accessed by telephone as well as over the internet, and making this clear in our marketing. We didn't measure the take-up, sadly, but were impressed during one interactive broadcast to note that someone was listening in from the USA.

## J Finance



Direct festival project costs were £54,000, (£60,000/ 2019), (£70,000/2018), (£97,000/2017).

The full festival only got the go-ahead from our board of directors on 10<sup>th</sup> August. The challenges and successes to secure funds to deliver it is discussed in the fundraising section.

The festival broke-even.

**Outcomes: 1,2,3,4,5,6,7,8**

## 12. Year-round Digital Offer

This year the focus was on:

- a) clearer understanding for a website visitor of what we do and how to get involved
- b) signposting artists from all sorts of sectors to artist development content on [www.tete-a-tete.org.uk](http://www.tete-a-tete.org.uk)

### a. ACE Digital Culture Network (DCN)

In December 2019 we reviewed our strategy regarding what we wanted visitors to do on our website and make sure we had clear calls to actions, both for artists and for audiences interested in the festival. We took advantage of the free ACE service and Roberta Beattie, a Tech Champion at DCN, carried out an audit to identify quick wins and fixes to help with Google ranking and user journeys.

This resulted in an:

- overhaul of navigation buttons; what they were called and where they led
- inserting comprehensive meta data in all new postings
- identification of a search glitch - that the site only takes content to search from the Event Details page not the Cast & Crew page

We were in the throes of planning how to solve the search glitch when Covid hit and this has been moved to Winter 2020.

### b. #For Artists web content on [www.tete-a-tete.org.uk](http://www.tete-a-tete.org.uk)

We rolled out a series of tools for artists and promoted these across sectors via our social media accounts:

October – [Making your opera a reality, professional producers can help you](#)

Pageviews 99

November – [Top Tips for Singers from Jane Manning OBE](#)

Pageviews 36

February – [Transcribed Top Tips for developing your opera](#)

Pageviews 50

April – [Creative Resources Round Up for artists](#)

Pageviews 31

May - [Creative Resources Round Up for artists 2](#)

Pageviews 23

From June we moved back onto festival promotion.

### c. MyNewOpera

We launched [My New Opera](#) (MNO) in December 2018. *MyNewOpera* is You Tube Channel where anyone can upload new operas, check out playlists by other artists, search it or just be led on a journey as they click and see where it leads.

Between 1<sup>st</sup> October 2019 – 30<sup>th</sup> September 2020 it has had:

- 7,300 views (an increase of 92.3% on 2019 same period), 18,630 minutes watched (up 114.8% on 2019), average video viewed for 2 minutes 33 seconds (up 4% on 2019)
- Top 5 videos:
  - *8 - A Steampunk Opera* (594 views, 83.59 hours watched, average duration 8:26)
  - *Errollyn Wallen & Quartet 2019* (1,116 views, 57.06 hours watched, average duration 3:04)
  - *Shirley Thompson Music: Sacred Mountain: Incidents in the Life of Queen Nanny of the Maroons* (168 views, 9.54 hours watched, average duration 3:24)
  - *Bastard Assignments3: HUM; Him/Himselfie; The image is a woman in a forest, listening – 2015* (522 views, 9.19 hours watched, average duration 1:03)
  - *Shirley Thompson Music: The Woman Who Refused To Dance* (228 views, 9.15 hours watched, average duration 2:24)
- 37.9% of views were via YouTube search, 9.8% via channel pages, 24.1% via external sources (4.4% via suggested videos, 11.3% via playlists).
- Hits came from 25 countries total: United Kingdom - 14%, United States - 2.1%, France - 2.6%, Italy - 0.6%, Spain - 2.5%, South Africa - 0.2%, Mexico - 2.5%, Serbia - 0.3%, Austria - 0.7%, Japan - 0.5%, Netherlands - 0.1%, North Macedonia - 0.2%, Germany - 0.4%, Switzerland - 1.7% and Ireland - 0.2%.

### d. Social Media Accounts

- Facebook Reach: 14,057 (up 61.4%), Facebook Page Likes: 1,379 (60.3 women, 39.7% men; 43.7% London, 2.4% Manchester; 72.4% UK)
- Instagram Reach: 1,368 (up 50.8%), Instagram Followers: 1,171 (70.3% women, 29.7% men, 30.3% London, 2.8% Manchester, 49.3% UK)
- Tweets: 449 Tweet Impressions: 488.7k, Profile Visits: 8,445, Mentions: 1,656, New Followers: 283]
- Top Posts on Facebook:
  - Festival Announcement, 9/06/2020



- (4.9k reach, 194 likes and reactions, 17 comments)
- #WorldOperaDay, 24/10/2019  
(1.3k reach, 39 likes and reactions, 6 comments)
- 2020 Numbers Graphic, 11/02/2019  
(1.2k reach, 28 likes and reactions, 0 comments)
- For Peace and Country #WorldOperaDay, 25/10/2019  
(1.2k reach, 40 likes and reactions, 5 comments)
- BEAM #WorldOperaDay, 24/10/2019  
(1.1k reach, 68 likes and reactions, 27 comments)

We have ended the year with the following followers:

- Twitter 6275 (5988 in 2019) up 287
- Facebook 1375– 1359 likes (1344 -1280 likes - in 2019) up 31
- Instagram 1151 (211 in 2019) up 940

We invested more time and money in Instagram this year, including a dedicated staff member to post content throughout the live festival. The effect is obvious in the increase in followers.

We also rolled out daily posts on all platforms from 1<sup>st</sup> December 2019 to 6<sup>th</sup> January 2020 under the banner *TàTvent*, directing people to content we had built or which we thought would be of interest to our followers. This ranged from news, videos, tips, and observations both for artists and for audiences. It was also just fun.

#### **e. Tête à Tête: Taters**

This is our Facebook group for Tête à Tête and Tête à Tête: The Opera Festival Alumni. Here we signpost the above #ForArtists content and members use it to ask questions of the community and share interesting info.

It currently has 105 very active members (79 members 2019), (58 members 2018).

#### **f. [www.tete-a-tete.org.uk](http://www.tete-a-tete.org.uk)**

You can see in Appendix 3 how people use [www.tete-a-tete.org.uk](http://www.tete-a-tete.org.uk). The home page and festival listing page not surprisingly have the highest hits. Use of the site this year is pretty much in line with the last couple of years regarding numbers and durations.

**Outcomes: 1,4,5,7,8**

# 13. Fundraising

## October 2019 – March 2020

- **Trusts & Foundations**

- By February 2020 one application had been made to the Cockayne Foundation for 3 years of funding, in March the decision on this was pushed back by the foundation to December 2020 at the earliest.
- Ten other trusts (7 repeat and 3 new) were identified to target for grants, but closed to applications in March.

- **Corporate Support**

- King's Cross had committed £9,000 for delivery of the 3-4 Cubitt Sessions shows in the Festival. In May when King's Cross moved the shows online, they contracted the artists direct.

- **Personal Donations**

- Our six regular standing orders from donors brought in a very welcome £1774.
- In December 19 we decided to not continue the *Patronisers* fundraising initiative due to lack of interest after testing the scheme earlier in the calendar year. (This had been created in conjunction with our mentor as part of the *Deutsche Bank Arts Forward Programme*.)

## March 2020 – September 2020

- **75:25 Donor Campaign**

In April we put this call out:

*This year, we are making a very urgent plea not just to support Tête à Tête, but also the artists who make up our creative family. We'd like to split 75% of any donations (plus Gift Aid income where applicable) evenly between each festival company to share between their artists, while allocating the remaining 25% to giving them all a secure and safe environment to perform in.*

*We are lucky, though. We still have the core support of Arts Council England to keep us going. We'll have to tighten our belts severely, and this will impact greatly on the support we can give our artists and working conditions we can offer. But we are still here.*

*The artists who populate our festival who are, like us, freelancers with portfolio careers, have by and large seen their futures just evaporate. It's not just that our artists won't be able to raise money themselves to make their shows as they normally do: We've all of us seen almost all our freelance contracts for the rest of our futures disappear over a period of weeks. Many if not most of our*

*artists also fall short of the government's Self Employed Income Support Scheme, because they haven't earned enough, because they've just graduated so can't demonstrate three years' income, because they splice their opera work with PAYE. They never had jobs that they could now be furloughed from. People don't know how to survive, or what future we'll all have in opera, if any.*

*While the government has just announced an arts support package, the freelancers who make up our festival workforce, many emerging from their training and at the start of their careers, have received hardly any support. With the closing down of so many sources of income, trusts, foundations and so forth, there are also very few places for them to turn.*

*We know everyone is in trouble right now. It's hard to think of anyone more professionally beleaguered than our festival artists. Please please help! And if you can't help with cash, time could also be valuable. We're starting a skills bank, where volunteers can help our artists bring their dreams to life.*

To watch our fundraising video, follow this link: <https://vimeo.com/434342746>

- **Targeted Emergency Donor Ask**

As the festival began to come into focus, particularly after the 26<sup>th</sup> July DCMS Pilot, with the collapse of our usual trust and foundation options, we were in danger of having a festival of artists to deliver but not the funds to do so. Our board confirmed that unless £15k could be raised by 5<sup>th</sup> August only one week of the live festival at The Cockpit could be committed to.

Bill made direct personal approaches to a number of known arts philanthropists and the result was phenomenal:

*"Just a couple of weeks ago, we had got so far down the path of programming the festival we were nearly ready to go, but faced a complete shutdown of Trusts and Foundations in the face of the Covid-19 Crisis. We owe the hugest vote of thanks to a very generous and rapid response from a visionary group of individual supporters:*

*Anthony Bolton, Sir Peter Bazalgette, The Nicholas Boas Trust, Sir Anthony & Lady Cleaver, Sir Vernon & Lady Ellis, Peter & Fiona Espenhahn, Patrick and Louise Grattan, Jane Plumptre and Sir David and Lady Verey, each of whom had both the faith and the generosity to help us make all these artists' dreams come true when they were all on the brink of collapse.*

*And if that was at the eleventh hour, then on the verge of midnight the Paul Hamlyn Foundation offered us some support which has substantially gone direct to these artists. This has meant that we're not only able to feed the souls of a great many many people, but also to provide them with at least a little bodily sustenance as well."*

Having delivered the DCMS pilot gave strength to the ask.

- **Audience Donations at Point of Booking**

When anyone booked a ticket they could add a donation to go 100% to the festival artists, split equally among those shows they booked for. The Cockpit waived any commission. Two thirds of audience donations were raised this way.

- **Post-Broadcast Audience Donations**

More or less every festival Interactive Broadcast included an appeal for donations via [easydonate.org](http://easydonate.org), where we set up an account for each show. One third of audience donations were raised by these means, during or after the broadcasts.

### **Total Raised March 2020 – September 2020:**

*75:25 Campaign, including Gift Aid - £3726*

Total from this campaign to the artists: £2794

Total from this campaign to Tête à Tête: £931

*Paul Hamlyn Foundation Grant- £15,000*

Total from this campaign to the artists: £11,250

Total from this campaign to Tête à Tête: £3,750

*Targeted Emergency Private Donor Ask, including Gift Aid - £16,000*

Total from this campaign to the artists: Nil

Total from this campaign to Tête à Tête: £16,000

*Donations made at box office - £3018*

Total from this campaign to the artists: £3018

Total from this campaign to Tête à Tête: Nil

*Donations made post broadcast/recording, including Gift Aid - £1724*

Total from this campaign to the artists: £1724

Total from this campaign to Tête à Tête: Nil

*Grand Total: £39,467*

Grand total to artists: £18,786

Grand total to Tête à Tête: £20,681

## 14. Staffing & Governance

Having revised our Vision, Mission and Strategic Aims in 2019, recruited new board members, secured year-round ad hoc Music Direction and marketing support we were actually in a strong position to deal with 2020.

During the first half of the year Anna and Leo were ADA Fellows, an Audience Diversity Academy programme run by the Arts Marketing Association. Tête à Tête covered the course fee and Leo's time. They signed up to explore ways of engaging audiences who identify as D/deaf or disabled. It consisted of over 20 hours of learning and support, including personalised one-to-one sessions with mentor [Rachel Grossman](#).

Between March 20 and September 20 it should be acknowledged the Artistic, Administrative, Marketing and Technical Directors give much more time than contracted to plan and deliver the 2020 Festival.

The year ended with Bill being awarded the British Empire Medal in the Queen's Birthday Honours for his services to Opera and Diversity.

Board Members: David Leeming, Chair, Richard Ault, Katie Price, Omar Shahryar, Julian Wright  
Advisory Panel: Vera Chok, Nick Sutcliffe,  
Consultant: Sarah Playfair

Artistic Director: Bill Bankes-Jones  
Music Director: Timothy Burke  
Administrative Director: Anna Gregg  
Marketing Director: Leo Doulton  
Festival Technical Director: David Salter

## 15. Finance

The year broke-even, with £3750 allocated to reserves and £15k placed into the audited accounts as Provision for Core to manage the risk of not getting continued NPO status/regular funding in the next round.

It should be noted that in March 2020 Arts Council England confirmed 1 further year of NPO Status taking the grant period to April 2023.

## 16. Has the organisation delivered on Business Plan 2018-22 Year 3 Action Plans?

We use these action plans to ensure we are on track delivering what we set out to do. The detailed evidence as to whether we successfully met these is illustrated in the narrative above, but at a glance:

### **Audience Development Action Plan Yr3 Actions**

Commissioning of monthly education content on the website, including written and video content (the latter of which will be embedded via My NewOpera) **-YES, more #ForArtists content made**

A personal diary from the Artistic Director live on [tete-a-tete.org.uk](http://tete-a-tete.org.uk) to allow people to follow the company's weekly activities, and create an opportunity for Bill to establish a tone of voice online in a structured format **-YES, this year the blog and messaging from Bill was very prevalent and visibly leading all aspects of the companies work.**

Have an intern position of 'Online Editor' available via a partnership with a media university or music college, in order to offer professional working experience for an undergraduate looking to seek a music career in a non-performance role post graduating. **-NO, consider in 2021**

### **Environmental Action Plan YR3 Actions**

No single use plastic to be used by freelancers **-NO – this was thrown off course by the need for PPE visors.**

Better onsite recycling by all freelancers at the Festival – **NO & YES, this too was lost amid covid-19 and hygiene concerns. The venue and technical department policy to reduce touch points was to put everything in one bin liner and wrap up at the end of the day. However, some individuals took it upon themselves to not use plastic PPE and/or take personal waste off site for recycling.**

### **Equality Action Plan & Creative Case for Diversity YR3 Actions:**

Take part in the AMA Audience Diversity Academy **-YES**

Programme more artists who identify as disabled in the festival - **YES**

*Both of these helped drive the significant increase in audiences who identified as D/deaf or disabled this year, as did the deepening of online presentations, something to learn from in future years.*



## Fundraising Action Plan Yr3 Actions

- Applying for cash and in-kind funds for regional projects in Cornwall and North-East – **YES/NO**, *we were poised with the projects in NE and Equine Opea, by March we had identified who to ask, then Covid hit.*
- Continuation of the usual Trust and Foundation applications for Festival and Pop Ups – **YES/NO**. *A large application to the Cockayne Foundation was made and we were poised for a Paul Hamlyn More & Better application for Pop Up operas, then and as already mentioned, all the usual Trust & Foundation portals were slammed shut in reaction to covid-19.*
- Continuation of annual asks to personal donors – **YES** *via the 75:25 campaign, targeted donor emergency ask, the Audience Donations at Point of Booking and the Post-Broadcast Audience Donations.*

## 17. Did the Organisation Take On Board 2019 Self Evaluation Recommendations?

The detailed evidence as to whether we took on being board last year's recommendations is in the narrative of this report above, but at a glance:

### Festival

#### Participants

- Consider cash support for transport on a case-by-case basis – **No**, *this year all lead artists received cash support*
- Produce a calendar for the important marketing objectives/deadlines and send out in advance so participants can get better prepared – **YES**
- Create a one-page "how to appeal to the press" sheet to empower those who are keen to get as much press as possible – **NO**. *Address in recommendations for next year*
- Consider tracking ethnicity of composers and librettists – **YES**, *of all festival lead artists*

#### Programmes

- Organise the programme front of house to reduce audiences getting multiple wrappers & avoid waste. – **YES**, *went online, but this was not ideal. People missed it being FoH*
- Put the artist's socials on the show programme sheets not just brochure as that is what people read front of house. – **N/A** *as we didn't have paper programmes. We did however put on all show pages*
- Put the venue socials on programme sheets, and other key information so the wrapper not so essential. – **N/A** *as we didn't have paper programmes*

## Feedback

- Consider how to avoid feedback overload but still:
  - participants get responses to their work /specific questions answered around their work –**YES**, *from the artists point of view we asked what they wanted*
  - audiences are able to freely feedback on shows – **NO**. *We took the option to feedback away, but there was a sense audiences missed the “what do you want to tell the producer question”. Address in recommendations for 2021*
  - meeting ACE audience finder/ funder requirements around capturing audience quantative data –**YES**, *we asked all the audience finder questions*

## Website

- Put the artist’s webpages /sound cloud /etc links on the TàT show webpage - **YES**
- Put the year on the show pages at build stage - **YES**
- Consider donor logos as click through, not a banner- **YES**, *decided not required*

## Filming

- Flag up earlier with film crews any unusual show layouts eg. Duncan House/The Key – **N/A**
- Have film crew supply 1 x advance 1 x mid fest and 1 x round up video – **NO**, *this went by the wayside given the speed of events and was not prioritised. Address in recommendations for next year.*

## Earned Income

- Consider offering advertising in brochure to big 6 opera companies – **N/A**, *no brochure*

## Marketing & PR

- Get the web pages live before tickets go on sale so that participants can start promoting early with an “on sale xx date” to build hype. – **YES**, *this was a key aspect of this year, building a page early that could be adapted as events moved.*
- Bring forward the online brochure, so that is up and ready when tickets go on sale. The printed version can still come in July. – **N/A**, *no brochure*
- Collect all TàT show company and staff members social media handles and involve them from day one - **YES**
- Incorporate more images around inclusion and disability - **YES**
- A document for participants with explicit guidance on how to help the marketing and PR teams promote their show - **YES**
- Post more 'viral' content beyond updates on the Festival's activity–**YES**, *e.g.#CoronaChorus*
- Consider a young writer in residence for budding journalists/bloggers to help widen the voices in opera–**YES**, *we asked for people to come forward and share their skills; a candidate came forward but too late in the day to engage with properly.*
- Explore approaching more established journalists to write reviews that we ourselves can circulate. – **NO**. *Address in recommendations for next year*
- Explore doing more Festival marketing around brochure, photoshoot festival images

and resourcing this–**NO**, *however we did make 50 postcards for each show for participants*

- Review the ticketing structure a) in larger spaces to try and get people who wouldn't stay on for a late show/come to an early show b) Explore how demand could increase earned income by charging more where capacity is limited/demand high. –**a) N/A**, *with the box-office system built so very rapidly and with so many complications caused by covid-19 bubbles this went by the wayside. Reconsider for 2021. b) YES*, *we increased ticket prices due to limited capacity but we also offered a lower price for those in financial difficulty.*
- Consider reaching out to the conservatoire/college PR teams re alumni information to strengthen links/join up with the sector, show off? pre written tweets/ listings info?– **NO**. *Address in recommendation for next year*
- If asked to write articles, ensure the commissioner is aware that if they don't use it within a certain timeframe that it will be sent to others–**YES**

## Front of House

- Consider more responsibility for Welcome Manager – **N/A***no staff member this year to minimize numbers of people for covid-compliance*
- Engage the front of house social media person earlier to plan and reach out to participants to devise more 'viral' content together and identify in each company who the main social media users are and get them onboard with content. - **YES**
- Have the social media person sit in every show - **YES**
- Move Audience Finder data entry to outside of the festival period. - **YES**

## Booking

- Explore booking access tickets online, via Ticketsource – **YES**, *we went with The Cockpit for ticketing and you can book access tickets online, or call if you prefer.*

## Year Round

### Digital

- Devise, resource & deliver “out of season” digital campaign for Oct – March - **YES***regular content delivered however nothing resourced beyond staff*
- Widen the content and reach of #ForArtists content on [www.tete-a-tete.org.uk](http://www.tete-a-tete.org.uk) – **YES**
- Introduce listicles/interactive content to social media, limit throwbacks - **YES**, *this year's content was mostly about the here and now by default.*

### Fundraising

Build "At a Glances" for potential funders and put on our website demonstrating:

- Our commissioning history –**NO**, *we drew up the data for this but did not make an asset. Add to recommendations for next year*
- The breadth of artists who have been in the festival - **NO** *we drew up the data for this but did not make an asset. Add to recommendations for next year*

- A “TàT in numbers” infographic for personal donors and launch the Patronisers under a different name - **YES**, *infographic made in February for all aspects of fundraising. After piloting the Patronisers Scheme we decided not to pursue it. We also made a Festival 2020 infographic.*

## 18. Recommendations For The Year Ahead

### Our Own Productions

#### Pop Up Operas

- Make funding applications and plan for covid-proof Pop Up Operas in London, NE and South West, for delivery in late Spring/early Summer 2021

#### South-West Planning

- Regroup with the lead creatives of Equine Opera and consider next steps
- Consider other partnerships for the development of Tête à Tête productions in the region

#### North-East Planning

- Regroup with Bennett Hogg to discuss dates and plans for Opera Scenes and Tête à Tête: North-East New Opera Festival
- Once restrictions for meeting up are lifted in the NE reignite a plan for HOME2
- Draw up a new time line, budgets and fundraising plan for known NE activity
- Go back to Rory Wardroper and pick back up the funding conversation with him

### Festival

#### Participants

- Keep up the Zooms once a week in the buildup to any 2021 festival.
- Create a one page "how to appeal to the press" sheet to empower those who are keen to get as much press as possible. Advise them to look at who reviewed works with similar themes previously and approach those bloggers/reviewers direct.

#### Filming and Interactive Broadcasts

- Address how to make the sound quality better on films.
- Have a manned camera in addition to the fixed rig.

#### Audiences

- Give audiences something immediate front of house about what they are going to see
- Consider how to enable audiences to feedback on shows, not just give data. Consider how that asks sits with the wishes of participants.
- Make sure the feedback ethnicity form matches the Audience Finder question verbatim.

- Consider ticketing structures for multiple show visits

## Diversity Action Plan

- Add these to the 2021 action plan to develop further the successes in 2020 for artists or audiences who identify as D/deaf or disabled:
  - Ensure the Cockpit front row is available for access seats for all shows
  - Provide festival participants and artists with added access support by asking all participants if they need anything specific
  - Actively prevent disability being represented from a non-disability point of view by engaging colleagues who identify as D/deaf or Disabled to advise/deliver
- Consider the recommendations of the report on inclusion mentioned above and deliver as many as are achievable
- Check all our initiatives against the [Seven Principles for an Inclusive Recovery](#)

## www.tete-a-tete.org.uk

- Sort out the search glitch by moving Cast and Crew names onto show pages.
- Sort out the order of Tête à Tête past productions

## Public Relations

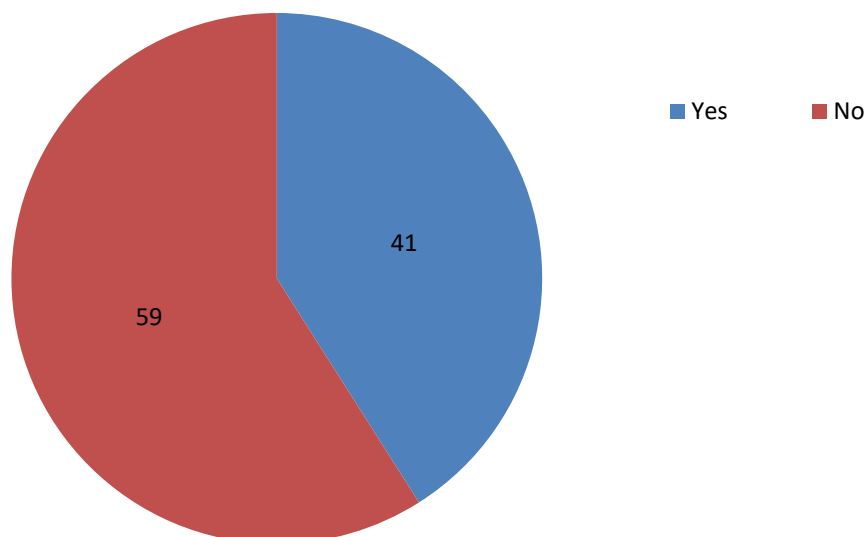
- Work with WildKat PR to identify targeted messages across all media e.g. national press and specialist publications to widen coverage of our work beyond new opera online blogging.
- The following 2019 recommendations were not delivered in 2020 and should be revisited to ensure we tell the right story to the right bit of the media to generate more and wider coverage :
  - Reinstate 1 x advance 1 x mid fest and 1 x round up video
  - Explore approaching more established journalists to write reviews that we ourselves can circulate.
  - Explore more Festival marketing around brochure, photoshoot festival images and resourcing this.
  - Consider a young writer in residence for budding journalists/bloggers to help widen the voices in opera.
  - Consider reaching out to the conservatoire/college PR teams re alumni information to strengthen links/join up with the sector

## 19. APPENDICES

### APPENDIX 1 2020 Festival Lead Artists Raw Data

Each lead artist filled in an online google form answering the questions they felt appropriate to them.

#### Q1. Have you taken part in the festival before? %



#### Q2. Why did you take part this year?

We wanted a structure to publicize the show within to get it up on its fit and attract producers/sponsors for a full production later on
I was finally ready to produce this particular work
I was told about it by a friend of mine. I had an idea for another opera and wanted to do another big project this year. Also with the way the year has gone for all of us, it was a great challenge to give myself and a great experience to have this year.
To develop and share a show, and get attention for it to aid future development.
Because we were looking for opportunities to premiere our show
We've wanted to take part for quite a while but now we had a show that we had workshopped before and we're ready to try it on a London stage (although because of Covid that original pitch wasn't possible to put and stage and we had to rewrite and reconstruct it).
Originally because I wanted a show to be hosted with Tete a Tete. 2020 Specifically because it would be interesting to take on the challenge of doing it this year.
Opportunity, exposure, experience, mentorship from TàT, and to be part of an amazing festival with other amazing artists
We have been very interested in the Tete a Tete festival for a couple of years
I had a piece ready which I thought would be fun to do, even before the pandemic. After the pandemic broke out it seemed relevant in a tragic-comic way.



We'd said we would before lockdown and it seemed mean not to honour that . But also it was much better to be doing something creatively, than nothing.
artist availability
A chance to develop further after my show in 2018; to provide an opportunity for my musicians (and employment for 4 other young free-lance musicians); chance to explore audio-visual possibilities.
I had a story that I felt had to find a route out. And prior to this had been awarded funds from ACE to explore the notion of opera in the living room. So there was a methodology for rehearsing with community groups that I wanted to trial. Bill gave me the opportunity.
Opportunity to workshop a piece after writing it
I have finished composing the opera in 2019-2020 and would like to bring it to live.
PhD and the joy
I was producing and singing in my show
I wanted to show some new work
It was Bill's suggestion during a telephone conversation early in lockdown. We didn't have a show at all then, and I was wondering how my company could move forward after our successful first production at another festival in 2019, but with hardly any money in the bank.
I attended last year and had heard about it from my co creator
Because I wanted to have a go at making an opera
I had written a new opera and wanted a platform for developing it
we wanted to show our work as a R&D /work in progress at tete a tete as it is the perfect platform; receive audience responses which will inform further development of the production

### Q3. Would your show have happened anyway without Tête à Tête?

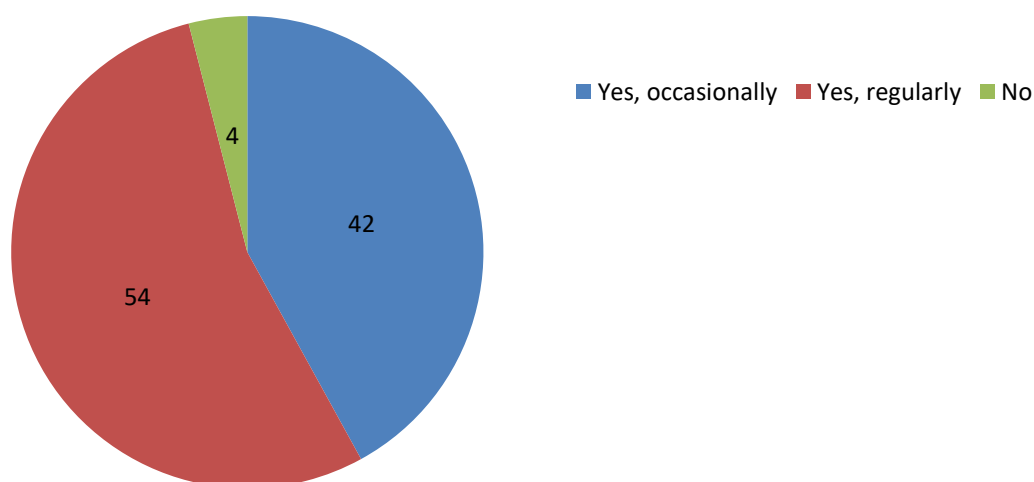
No
No
no
No
No
No
No, because of the pandemic.
No. I feel it was 'commissioned' by Tete a Tete although I know it wasn't actually. In other words, Tete a Tete had an invisible hand in creating it.
Not this year
Almost certainly not. Tête à Tête provided us the platform, community and support to make an idea a reality and give us an invaluable opportunity to do a live R&D performance with an audience, even in the midst of COVID.
Certainly not in these times
Eventually, but not quite so soon.
In not-covid conditions there might've been some opportunities but in these conditions definitely not (so a major thank you!).
It definitely would not have been so fully realised.
It was already written prior to TàT and we were supposed to have done it elsewhere, but that fell through due to Covid. I would like to think we'd have another opportunity to do it, but TàT was instrumental to it actually happening.

Probably not. Definitely not in the same style.
yes
Yes, eventually, but not with the same opportunity to develop the audio-visual aspect and not in the COVID circumstances.
Yes. But it would have been much much harder and not as much fun
Probably not, or at least we wouldn't have done anything in public. Following my conversation with Bill, and with advice from the an orchestra I applied to ACE for a Covid Emergency Grant which included funding to commission a new work and hold 5 days of R&D on the opening section. Without Tête à Tête the R&D would have stayed behind closed doors. Instead we have been able to share our work in progress and generate interest in what is to come.
Not in this form, no
no
It's hard to say because of Covid
no. we wanted to show at the festival.

#### Q4. Did you have any cash or in kind funding for your work (aside from Tête à Tête)?

AC R&D Grant
Arts council
Covid emergency fund as an individual - to cover loss off earnings from a variety of work, teaching, commissions that were cancelled etc.
Fundraising concert and Arts Council Grant
Private funding
Some from a gofundme that I set up but apart from that, no
We had a grant from ACE and Kent Community Foundation that was partially used for this work. I did an online crowd funder for the computer tech we needed. We had in kind support via: Regional creative partner (rehearsal venue); equipment loan from artists and a CIC
We had an ACE Covid Emergency Grant
We had some financial reserves.
We had some money from a kickstarter
Yes
Yes
Yes ACE and Goldsmiths Graduate Fund
yes, we created it on a Fellowship, and a partner created the accompanying tech as part of their academic curriculum
Yes, we had a donation last year.
No
No
No
No
no
No - just savings.
No and the funds that TàT offered us on behalf of the Paul Hamlyn Foundation was a total boon which we were very grateful for.
No.
not yet

## Q5. In the build up did you attend the weekly zooms? %



## Q6. If you did attend, did you find the bi-weekly zoom meetings helpful? How could those be changed for the better?

yes
yes
Yes - I wish I could have attended more. Break-out rooms were a good idea. Chance to meet other artists - I built up fruitful relationships which have continued through the festival and are likely to continue beyond. For me, particularly good to explore ideas with diverse groups, eg groups staging works with impairment and ethnic themes. Would be useful to flag up the key themes, maybe with projected lines of discussion, giving more notice. Though some, such as COVID themes were 'emergency'.
Yes - really helpful and lovely to connect with a variety of people. It felt lovely to be part of something, non Covid related if you get what I mean. I loved the uncertainty at first, but latterly, when plans were put on hold then uncertainty of live versus Digital versions came about I got stressed as I had other stuff going on in my life, thankfully I was still able to participate in a slightly less stressful way. I have had anxiety in the past so this was something I was aware of and how it might make my planning stages more risk averse than others.
Yes they were helpful. Not only for info but also for moral support
YES, YES. Could the Wednesday group act more like an Action Learning Set? (Give me a shout if you have not come across these before - very powerful methodology for collaborative coaching).
Yes. I enjoyed the discussion, the camaraderie, and the problem-solving nature of them. I do wish that meetings had been only once a week and not twice as it was difficult to make both happen sometimes. Wonder if it'd be possible to combine so that a pre-check-in was available for those that wanted it half hour before the actual meeting.
Yes. I have received many information and suggestions through the meetings.
Yes. They were good as they were
Immensely. The varied topics and practical help on marketing were incredibly helpful, but the chance to interact with other makers was also hugely inspiring and encouraging.
They were definitely helpful as we could express our thoughts with regards the production and get immediate feedback.
They were extremely helpful and also very fun to attend. It creates a feeling of being part of

the festival. It's so wonderful to talk with and relate to the other companies and shows. In non-covid conditions this is definitely something I hope will stay as a part of T&T's festival process.
They were helpful to meet the other festival artists, yes.
They were so encouraging, really created a sense of community between all the artists. Very helpful to brainstorm with everyone and share ideas.
They were very helpful in these difficult times
I felt that they were helpful for people who weren't as far along in their processes, or who really needed the support of a community of artists during lockdown. We had a very clear idea of our project and goals so the zooms didn't feel hugely relevant to our particular case.
I found them extremely helpful and interesting, I would have loved for the breakout sessions to last longer
I found them immensely helpful. We've all been working in isolation throughout this period, so I really valued the human contact (even through a screen), the chance to share and ask questions. Hearing about everyone else's projects, their challenges and triumphs built a wonderful sense of camaraderie among the Tête à Tête Class of 2020!
I found them very helpful, it was great to see so many passionate people!
To be honest, I enjoyed them and loved hearing about other shows and their ideas. But generally I often came away confused!
We often had individual meetings with Bill and also one with Leo - which were all great and useful meetings
Well - I'm not a fan of zoom in any way, so I'd find that hard to answer. But they were useful in keeping up with the almost daily! changes in directives and swapping stories of our experiences.
Not especially, but that's probably because I work for T&T! I think I'd keep at just one Zoom as an open house; the second felt useful if it had a focused brief.
Not generally. It didn't feel like the best or more efficient way of communicating information. It

## Q7. Did you feel a sense of community with fellow artists in the festival? Could that be improved?

yes - it was extremely helpful to know that one could always ask for help.
Yes - see previous answer! Zoom was a great opportunity to develop this and should be kept even when physical contact becomes easier
Yes definitely. A party?
Yes from the zoom's. It was great how much we were encouraged to support and promote each other's shows- that helped to create more of a sense of community I feel.
Yes I did, with this particular climate (covid) I think this was the perfect amount of community.
Yes I did. I think this could be improved by zooms continuing throughout the year between festivals. Its the closest I have ever felt to some kind of 'union' of freelancers. I preferred it to the D&D that I find rather exclusive and fake and usually has me retreating in despair. This was smaller and more hands on.
Yes we made good connections. Hard to improve in the current times
YES!! (See above) It would be wonderful to be able to all meet socially when we're allowed to. In the meantime, how about a post festival Zoom so we can raise a virtual glass to each other?

Yes, absolutely! The zoom-sessies are an important element in this case. I think being able to program more shows on one evening (in better times) will improve this community feeling anyway.
Yes, as much as possible during the world circumstances.
Yes, I connected with quite a few people. In the end I approached people associated with the festival directly myself. There could be a more formal partnering that goes on with less experienced teams buddied up with a team that want to offer support, as a kind of reciprocal peer mentoring. This happened naturally of course, but could be something you could ask people to do earlier on in the process. Of course some people might not be into it and have a lot on, but the reciprocal marketing strategies worked, in my opinion.
Yes, I did, but It could be improved.
Yes, more so than in previous years because of the zoom calls.
Yes. Not really for me; I live a long way away
During the meetings, yes. Outside of the meetings, so-so; we'd been asked to reach out to teams we felt we'd have some connection with for marketing purposes. The response was underwhelming. Not TàT's fault that. In terms of during meeting community... I certainly came to care about other people's shows and journeys so that I became far more invested in shows where I knew somebody involved and that I think is a great thing.
Felt better this year than in previous years.
I did; I think it kept us going through the twists and turns of the weeks preceding the festival. I still need to follow up with some of those I met but didn't connect more deeply with during the demands of the festival, but I feel that Tête à Tête bent over backwards to ensure that we felt supported and connected, both with the festival team and with one another.
I had the sense that there was a community but I was personally a little stretched with other deadlines and obligations and couldn't participate in other people's events as much as I would've liked but I know that my co creator was much more involved
I think it was hard to get to know everyone considering the pandemic. In a normal year, it would be nice to have an in person meet and greet but understand options are limited now
Kind of but it could be improved definitely sharing more info about every other projects since the beginning. The Whatsapp group was a good way to communicate amongst us.
no, but that is fair enough when we were never in the same place, and didn't need the sort of support a lot of the rest of them seemed to be looking for in the zooms
Partially - See above. I think a few festival Action Learning Sets could cement relationships and lead to new collaborations. Also what about a couple of early on Pecha Kucha moments or Paired Q/A artist interviews. In normal circumstances I would have liked to support the Chorus to go and see some of the shows, but would like to feel that I knew more about the approach/work of colleagues.
There was definitely the sense of community in the sense that we were all passionate about something and fighting tooth and nail to make it work. I think with the situation we were all in, the inability to actually see each other and socialise in person I didn't feel like I really knew anyone involved which is a big shame because I'd love to meet all the other artists some point.
Whatsapp group especially helpful

## Q8. Did you feel supported by other artists in the festival? Could that be improved?

Yes
Yes
Yes
yes
Yes absolutely!
Yes again more with moral support. sometimes people didn't say so much but it was great to all be there in case. It was also great to know everyone in the festival. I think there was more of a company spirit through these zooms.
Yes I did!
Yes, especially those we had built a relationship in the weekly Zooms.
Yes, when we needed musicians people were very helpful.
Yes. Mostly people who seemed to be at a similar stage to me, so there was a lot of peer to peer support. Some of the more experienced teams seemed less engaged with reciprocal support, perhaps they were facing their own issues. Generally it was a great supportive group of people. A fellow artist was very supportive throughout and also I had lovely conversations with many other women. I was amazed by the support I got from people associated with the festival historically, from a past festival artist who was utterly amazing as a mentor, vocal coach, and general support in some very tricky personal circumstances. Along with Bill and Anna, and Leo who seemed to be so aware of the complicated scenarios we faced. When I approached the festival last year, I had no idea it would be such an inclusive, yet amazing and exciting experience. people seemed so genuinely happy to help from the team. and as a complete newcomer to the opera land it was very supportive and I suppose a bit surprising the warmth that I felt.
Yes. There is scope to share expertise perhaps more widely. And the possibility of 'leagues' (not as in football!) where groups working on similar projects receive more info about what each other aspires to. A lot of group discussion inevitably started with 'who I am, what I'm doing. More systematic organisation of groups in advance could enable this to be cut out - but it depends on people committing to attending the zoom, I realise.
Definitely from marketing it was great to have people sharing each other's shows. Also on the zoom's when we were put into break out rooms there was great sense of people wanting to help with other artist's issues.
Had some lovely supportive words /encouragement from a number of fellow artists. I wonder if there is something we can help each other with in terms of showcases beyond the festival (like a Tete on tour producers group)
I did think teaming up with other shows might be a good idea, but in the end, don't think that merited anything useful.
I did, but I could have taken more advantage of the opportunities you provided, which were great.
I felt a lot of great support from the TaT team which really helped me out. It was hard to feel support from everyone else when we didn't have a chance to meet but that couldn't be helped this year. If things get better next year maybe it would be a good opportunity to have a pre-opera meet up where we all get together and get to know each other better.
It could be improved but everyone was definitely very kind and interested in one another. Of course everyone is so working and thinking about there own show that I can imagine there's little 'headspace' left to actively be involved with other or support them.



Not especially. I think the difficulties of sharing equipment etc. made a lot of cooperation difficult, though people were generally kind to one another.
Not sure about that.
They are all very kind and helpful during the weekly discussion.
We felt supported in the current times

## Q9. Did you find any mentoring and advice from Tête à Tête helpful? How could it be improved?

yes
Yes it was very helpful
Yes super helpful
Yes, specially in the marketing area.
Yes. Especially Leo was very, very, very helpful with everything considering our marketing (his advices even helped us focus our main ideas). But in all sort of perspectives Bill, Anna and David were very helpful too. The willingness to always be ready to answer questions (mail, zoom...) was a massive help. For a possible next show, I do think I would ask (e.g. Bill) for some advice about our content and our staging. Even pitch parts of the text and ideas to have an extra eye and ear. But I do appreciate the enormous freedom you gave us to create anything what we wanted. And everyone was always really supportive with anything we thought was worth showing.
Yes. I guess I wanted to be told what to do, but of course TaT was trying to accommodate all kinds of wishes. It was David's scale plans that finally hit home!
Yes. I have got many ideas and support from them.
All the mentoring, advice and support was invaluable
Definitely. Hum. Not sure it could.
I did find all the advice you provided VERY helpful, from marketing to audience-building to safety protocols to direction. Could not have asked for more.
I did have one very helpful chat with Bill early in the process about the artistic side of things; potentially making that a regular thing so it happens 2-3 times?
I don't think the navigation of covid restrictions were handled as well as they could have been. There was so much indecision and we had to wait a long time to find out what our options were regarding the space, which impacted our time to fundraise. We understand it was a complex situation but decisions could have been made sooner, especially about going online. It didn't feel like we had a lot of steer.
I found the advice on covid guidelines incredibly helpful. For myself next time I would make sure I ask for advice when I need it because it was all a first for me; first time producing a serious show, organising funding etc. So I will definitely take advantage of any advice next time!
Immensely helpful - thank you all! Artistic, practical (contracting, Covid safety) and marketing advice were all gratefully received. Introductions were hugely helpful and I was so glad that she came to the live sharing at the end of our R&D.
It was useful yes! I learned a lot.
Leo's marketing advice was amazing- learnt so much from that. Bill was very available for zoom chats whenever we needed advice. There was also lots of advice on grants/funds to apply for which we found very helpful.
Marketing advice and support always helpful and general supportive attitude of T&T people
Technical was brilliant. Brilliant. Could be useful to provide advice about liability insurance

earlier on. As a newbie 'producer' this left me stumbling around in the dark a bit until someone posted a query on the WhatsApp group. BBJ presence at tech was a bonus and v supportive
To be honest, and dont take this badly, not really. My needs were very specific, but why should you? I should have been successful with funding and hired someone! The advice I got for social mediamarketing for instance I wanted to yell' YES I KNOW!!! I AM DOING ALL THAT!!'. I dont know how it could be improved for someone at my stage, ie, been around a bit with varying degrees of success, wanting even more keenly to experiment, would rather experiment and fail than deal in certitudes and audience pleasing tactics, finding it tough to find platforms (t a t is really brilliant in this). It's a tough gig!! Maybe Peer to peer mentoring? There were some people on the zooms who maybe I could have skill swapped with. Perhaps.organised under the tat umbrella. In a way it's easier in section of your questionnaire for when someone is just starting out.
Very much so. All three of the TaT folk were very reachable, responsive, open, knowledgeable and kind. In terms of improvement - sometimes information was sent by one person which would be different to information given by another. But I imagine that Covid greatly affected this as there was such a last minute rush to what was and was not possible as we approached all stages of the festival. We were just grateful that it managed to come together at all!
Very useful, I suppose this was a unique time, and I am not sure what would have happened had we been not in Covid. I particularly found meeting Bill in person, and having his support on the day very calming, as I was really managing things on my own and felt supported throughout. Both Bill and Anna had very different styles and this was actually quite helpful as sometimes you need both perspectives on things. Very good team. Leo was very useful in the early stages in setting everything up, though I didn't get round to inviting any press to our event, the whole strategy in the run up to the show seemed to work well. All the stage management and technical teams were fabulous on the day and beforehand. It was clear what was and was not possible.
Would be nice to have the ability to apply to certain funding opportunities under the Tete a Tete umbrella, even if only in name, in cases where crowdfunding isn't the best option

## Q10. Were you happy with the audience size for your live show?

Yes considering everything!
Yes!
Yes, in the circs
All things considered, yes. Looking back, there was a lot more I could have done for audience development, but we had one very positive review and a good cross-section of discerning and enthusiastic people present for this R&D performance, so that is all I could have wished for.
As a co-creator to the piece: no. As an audience member there that evening: yes.
felt small but I know that is unavoidable in this circumstance
I was amazed and delighted!! They were together in little groups like birds in nests!
I was happy that the box office said the show was sold out, less happy that there were not 40 people in the auditorium for the actual event. In hindsight I wished that I had spoken to the audience too before the show began. I think that the strangeness of sitting so far apart from people requires more "compere" welcome and I think that this would have supported the PD cast. Also please see the point below in PR.
I was thrilled there was an audience. Obviously the more the merrier but to see friends,

family and new faces was just fantastic.
In terms of Covid safety , yes.
It was fair
No, a bit too small.
No, but Covid didn't help
No, I found the almost empty theatre very depressing.
No, I had to disappoint a lot of people. However, I don't believe there is much we could have done. If there was anything Tete a Tete could have done; they would have done.
No.
Of course we would have wanted more but we were happy that we had a live audience at all and that it was sold out.

## Q11. Were you happy with our marketing support? Could we have done more? If so, what would you have found helpful?

yes
Yes
Yes . Leo was great . More press help would have been good. Some actual critics would have been nice and useful in putting the whole festival more on the front page ( or any page)
Yes absolutely!
Yes it was brilliant and allowed me to focus on other aspects
Yes very happy!
Yes very much so! I thought you did a great job.
Yes! Maybe some marketing moments/videos/little dock's/little interviews with short parts of all the shows together would be a nice idea. Everyone does his own marketing and teasers but a combined video or two could be a nice idea to stand out as a festival. E.g.: 32 crazy-fast talks with Bill... or something like that :).
Yes, but so few tickets needed to be sold that very little needed to be done,
Yes, in general but we missed to have the same special support on big banners as other shows
Yes. Webpage system works really well. Very prompt to upload. Social media support is excellent - depends on us interacting, of course, a point that could me made more strongly at the outset. Postcards were brilliant initiative and have value beyond streaming because of COVID - I took them round my small village - no-one was going to go to anything; there was some uptake on the live streaming for sure.
You were very clear in what support you could give and that was brilliant. I wonder what wildcat do for t a t? Did you work with them this year? I think considering how much audience we were allowed the level of pr on the live platform was fantastic. I'm curious to know what the take up was for online. Pr is a mystery to me!!
would have been nice to have an individual session to talk about strategies rather than general social media approaches, but we were pretty well covered
Absolutely!
I felt very supportive. My questions were always answered and suggestions were always welcome. Also, I was grateful for the postcards which looked fantastic. Also, not sure who managed to get somebody to review our online show, but we, again, were/are very grateful to you.
It was very thorough, as were the guidelines
Leo was wonderfully helpful. I could have done more in supplying him with regular content to pass on, but I found his counsel really improved my understanding of how I can build a

campaign in the future.
Marketing support was good. I took your advice and enlisted my own teenage social marketing support who really increased our Facebook in particular and online following, this really helped with our digital marketing.
marketing support was really fantastic and cohesive
Maybe keep the email address of the audiences when they bought the tickets so that the festival can send them information of the future shows.
Very grateful for all the re-tweets and Reader's Digest interest. Would have been great to have had a proper marketing and PR one-to-one between Leo and myself at the outset. The original Tete form for information on the show was comprehensive and very helpful for identifying areas of possible press interest. But working out how best to approach/who to approach thereafter seemed a bit random and was not clear on who was responsible for doing what. I wondered if we were in danger of duplication at times and felt that I would have really appreciated an early strategy meeting and maybe a mid-way signposting towards warm contacts.
Very happy, especially given the workload that Leo must have had.

## **Q12. Similarly were you happy with our PR support? Could we have done more? If so, what would you have found helpful?**

Yep again - great all round
Yes it was great
Yes very happy!
Yes, very happy.
Yes.
Again, very well done! I'd only suggest letting me know who you get in touch with just so I can also fill in the gaps if anyone else comes to mind.
Anna Read got us some great media interest, so I was very happy.
Having the PR team there to field press coming to our show was really helpful and much appreciated.
I don't think I was as switched on to this as I needed to be, so I'm sure I could have made more of what was already on offer!
I remember being slightly less aware of what I need to do for PR. I really appreciated getting the template from TAT as it had a good intro to the festival. However I think I was a bit late in sending out the press releases and didn't have a lot of personal contacts so was sending generic emails sometimes. I had organised in advance some interviews in local press and an online podcast prior to the event but as far as reviews, I think because my plans were a bit sketchy and we were only delivering online this didn't really happen, also I was going through a lot so felt a bit uncertain what we were presenting which meant my confidence was a bit shaky.
I think I've rolled this answer into the above one.
I wasn't aware of the distinction between PR and marketing within the context of the festival
If there is any way to get more national press on board and the BBC that would be great but it's clearly a battle
I'm not aware that we got any coverage.
I'm not sure how this was different to marketing, but if it has something to do with Wild Kat, I didn't really have contact with them. I was put in contact with Anna Reid, but I never heard back from her.

Maybe we missed that part but we're not aware of any particular PR action. Please let us know.
Oops. Whats the difference? - sorry!
Perhaps a few more contacts and instruction in this area.
perhaps a lost opportunity to advertise this year as the first post-lockdown staged opera (Grange Park Opera falsely claimed this, and it was decided impolitic to make a big deal about it, but this was after the fact)--I think the pilot was advertised as such but you could argue it didn't really 'count' and the festival could have been cast in this way. I wonder was PR involved or was this a conscious decision to ignore our 'first' as a marketing/press 'hook' and a chance for some major paper interviews with Bill? Very happy to have gotten three good reviews from online reviewers (could reviews be posted on the Tete a Tete website?), but a shame we were ignored by the major papers.
PR support was brilliant
See above. In addition I think that it would have been helpful, particularly in these strange times, to have been able to send a couple of messages direct from show to ticket buyers in the run up. This isn't something I was thinking at the time, but I realise that it is something I do normally with other shows as a way of reminding audiences that they are coming to see something that real people are involved with. It is not a faceless cinema event. I wondered if this would have meant that we would have seen nearer 40 people attending. Also would be great to know who came and what brought them to the show.
see above...might have been good to talk about PR in the context of world events, particularly BLM, at the beginning to figure out what is appropriate/helpful

### Q13. (If so) Why did you deliver an online performance only?

As we only had funding for 5 days of R&D, we felt that using one of those days to get into the Cockpit would have reduced the amount of work we could have done, and might have meant lowering the quality of our work. Covid safety rules would have made it difficult for us to fit our artist, singers, instrumentalists and conductor into the space at the Cockpit.
Because my co creator was unable to travel.
Because I found it very stressful considering the various options during august and with all the uncertainty and my own personal family issues I wanted to focus on one option, but then realised closer to the time, that we were perhaps missing out on a live show. I think the team worked better with less pressure, as we had not rehearsed until the day we recorded and I was using a vocalist who had no prior operatic training until working with a past festival artist on zoom I did not know if we would all be ready. I had no idea what the result would turn out like. I wanted to apply for ACE project funding to fund rehearsals etc. but the deadline was too tight as our show was in the first week, and once the application was 50% written the 6 weeks deadline had passed. I wasn't altogether sure if I would even make the show as my sister was so ill. However I am really pleased with the results. It felt very risky putting on a live show with a paying audience having had no rehearsals prior to the day part from zoom calls.
Covid! We didn't feel it was safe to perform in person and it wasn't worth it in terms of the expenses and what we would have recouped financially.
we considered covid restrictions/ lockdown but wanted to go ahead nevertheless.

### Q14. Were you happy to change your show in order to be able to perform in a covid-compliant way, did you feel any changes were a compromise to your show, were you happy with the end result?

Yes, I did change the show. It was a fair outcome with what we could do.
Yes, we were happy to adapt - we all wanted to ensure our show could happen in some form. Staging this show in a socially distanced way actually worked well. We were very happy with the work we did and the performance we filmed, although it was a pity that our videographer didn't really capture that in the way he edited it. Unfortunately the very tight timeline between filming and having it ready for broadcast meant that the final film wasn't quite as we wanted. Our librettist's interview footage was missing and there were mistakes in the videographer's captioning.
Yes. If anything it focused the preparation. Very happy with the end result. Disappointing that there was limited possibility of the singer/instruments reacting (should have just had a trumpet like April!). Instrumentalists found it hard to manage but it didn't impair performance
Yes - felt it changed it into a quite separate and rather good thing. Not the actual opera at all really, but an interesting hybrid . Saleable elsewhere perhaps.
Yes - we were still at the devising stage when Covid had become the reality.
Yes and the virtual version is a bona fire show in its own right
Yes I was happy with the changes. It did mean that what I presented was different from the opera in terms of instrumentation but that in itself was a fun challenge. I would have used a larger instrumentation and set design if possible but like I explained in the Q and A, it was really interesting to make the music part of the scenery!
for us, it actually provided the opportunity for some interesting workarounds, and if we weren't happy to work within those, we would have postponed. I felt some of the policies enforced at the Cockpit were extreme past the point of being pragmatic for safety, but I also understand how important optics are in this situation
Happy to adjust as it was a fun (though exhausting) challenge. The other option would've been not to do the show at all, which would've been a total loss. Given the limitations and the complication of the limitations, I was pretty pleased by the evening's end result.
I was a bit upset at the very beginning that I had to postpone the second part of the opera to the next festival and only perform the first part. However, I am happy with the final result that everything went well!
I was happy with the changes, I didn't feel they were a massive compromise, and I was satisfied with the end result.
I was happy with the end result - it was more government restrictions rather than Tat's that were difficult.
I was totally happy. I think the show could work really well in this format.I need to do more work on it but the ball is 100% in my court for that.
it felt hugely compromised at the start as the work was meant to be live performance. out of comfort zone as we never had done anything like that. very happy about the result however.
It was tough to change the show so drastically but we're very glad we did it. And it felt amazing to create opera again during these times. Because of the circumstances I am (personally) happy with heresult of the show AFTER the first 20 minutes. It ended up more of a try-out then originally intended with what we pitched before COVID. When we take this part of our Tryptic to other places/festivals, we will revise it first. I like the atmosphere we created and some nice moments happened but because the impossibility of rehearsing it 'live' beforehand in real spaces, the (deliberately messed-up) chronology of the story didn't really work and it all became quite 'wordy', which is very hard to pitch through zoom-rehearsals. Nevertheless we're still very proud and happy we did it.
No compromise at all- I actually thought this constraint produced some super exciting work.

Am super happy with the result
Performing the show in a covid compliant way gave parameters which helped to effectively distil the idea and make it portable format to develop
The nature of our show meant that we didn't have to make many changes to the show, and I was happy with the end result.
The show itself was created to work under C-19 restrictions. The main issue from my side in terms of compromise was the fact that the restrictions led to a lack of tech and venue contact time which then impinged on the show. I was happy, but would have been overjoyed to have had more LX time and to have run the show and gotten images of the whole show.
very happy
We completely changed our show. We were happy in the end because it was a work we already felt quite comfortable with and worked better with restrictions. We didn't have to compromise anything and it was quite exciting using the restrictions to devise something new instead of working against them.
We were happy and the compromises worked on behalf of the creative idea. Really happy with the result!
We were happy with the end result, though the tech could have been smoother in the broadcast

**Q15. Did you have difficulty ensuring your company follow Government Guidance when preparing and rehearsing your work prior to arrival on site? If so, what were the challenges?**

No
no
No
No challenges
No difficulty.
no difficulty. meetings with composer were held twice on the roof terrace of building weather allowing, rehearsals and other meetings have been cancelled due to collaborators abroad. I rehearsed on my own at home.
No I didnt have this particular challenge.
No, we knew what to do and were prepared.
No.
No. We found two Venues locally with equivalent space to Cockpit (one very cheap) so on the day we were used to the positioning/space
None whatsoever
not at all, we were lucky in that we were able to use donated space at an enormous church where everybody could distance we could leave the door open, and the writer, the music director, and I are in a household together
Not at all.
Not too much difficulty, though rehearsal spaces that were definitely safe and affordable were a challenge.
Because there were only 2 of us, we were able to follow guidelines with relative ease for the most part, but David Salter's help with the risk assessment and amendments to staging were invaluable in helping us make the changes that were necessary in the current context.
Everyone did their best to follow the guidelines but it was just difficult to remember all the rules, how far apart to be, etc.



Everyone was very conscientious, and we had a Covid monitor throughout to keep an eye on us. We had a comprehensive Covid risk assessment that took into account the needs of disabled team members. Doors in the theatre were kept open throughout rehearsals for ventilation and we vacated the space during lunchbreaks. We held one 3-hour call discussing dramaturgy via Zoom instead of being in the theatre. We supplied masks, visors and sanitiser. We took everyone's temperature before they entered the theatre and assigned each person a row of seats for their belongings. We taped working space for singers and artist on stage and for instrumentalists in front of the stage, ensuring that singers and clarinettist were at least 3m from anyone at all times and everyone else was at least 2m apart. Everyone wore masks unless singing or playing the clarinet. Our conductor removed his mask while rehearsing so that we could see his face (mouthing words) and hear instructions, but he was always 3m from the instrumentalists and singers.
Everyone worked well, apart from one technical support person I brought in on the day, perhaps he wasn't needed so I think he felt a bit unnecessary and I think he hadn't quite got to grips with what was required. My core team were fabulous though. I really felt a responsibility towards my team, especially the performers who were putting themselves in a vulnerable situation but we all loved playing together.
Finding big enough rehearsal venues was tricky but we managed, also thanks to support from Tete a Tete and the Cockpit
Finding rehearsal rooms big enough to comply with social distancing.
So much zoom rehearsing.
Trying to follow guidelines in terms of touching/cleaning props and tech equipment in the rehearsals was very difficult. Particularly if the equipment belonged to one person, but was being used by someone else. Social distancing was generally relatively easy to maintain, apart from costume fitting. Mask wearing was difficult to maintain in rehearsals as all three cast members spoke or sang at various times. Remembering to put masks back on was the challenge.
We had to change our rehearsal venue which added a bit to our budget but apart from that it was very easy.

## Q16. Did you feel safe in the Cockpit?

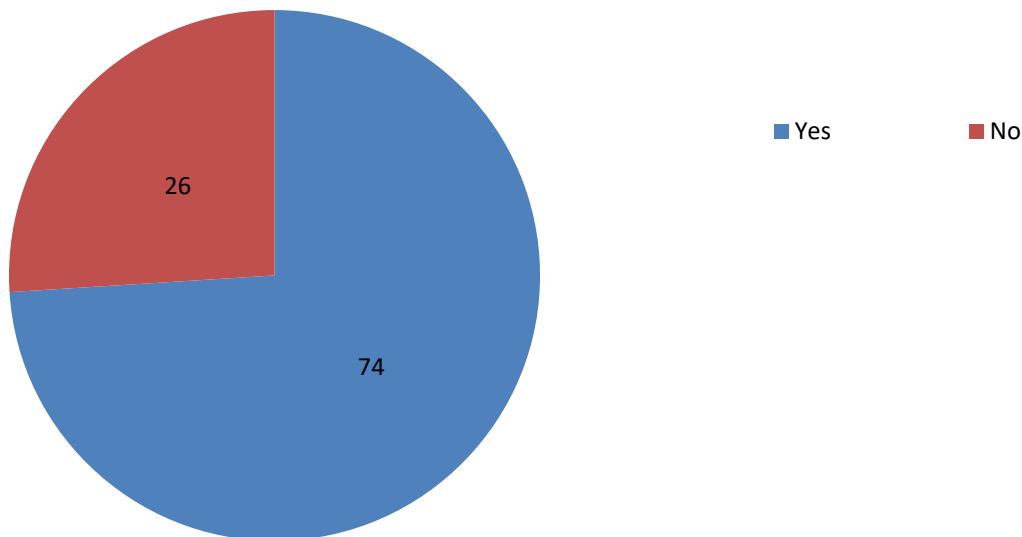
100%
yes
Yes
yes
Yes
Yes.
Yes.
Yes.
Yes.
Yes.
Yes absolutely and the players echo this
Yes, but uncomfortable. I realised going to the theatre is a whole lot of other things besides sitting through a show.
Yes, completely.
yes, very. excellent precautions, self sign-in system great, much better than national restaurant chains, for example
Yes, without a doubt!

Completely
Extremely.
Very much so
Very much so.

**Q17. Did you welcome the safety measures enforced by the Tête à Têteproduction team? If not, why?**

Yes
Yes
yes
yes
Yes
Yes
Yes
Yes.
Yes.
Yes.
Yes, absolutely. We were a very small company so it wasn't an issue for us so much
Yes, TaT were very sensible in these areas.
Yes. Dave the technical manager couldn't have been more helpful and clear with the safety measures. He made them very easy to follow and was there to answer any questions we had.
Yes. David and the team were diligent and professional, and as a pilot organisation, I fully understand that the festival had to take every possible precaution. I have also found the process David helped us through helpful for other performances I've had to plan since.
Yes. Except for no vertical drinking ( whatever that is). No one was really observing that though, so it was okay.
Yes. I feel bad I can't remember his name but the SM should be hired out to every venue! Tactful but clear, friendly but firm
For sure. They made me feel very safe.
in principal, yes, in practicality, I found the Cockpit's approach at times more focused on rules than results
We had to put up with them

## Q18. Did you create a risk assessment for your show? %



## Q19. Did you find the support from the Tête à Têteproduction department on how to do a risk assessment helpful? Could more have been done?

Very helpful
Very; David could not have been more thorough or helpful.
We should have done more no fault of Tete a Tete
Yes
yes
Yes I felt supported
Yes, I had a lot of help.
Yes, they sent us a template to use.
Yes, though David Salter's Zoom talk on it was even more useful. Potentially a written version of that would help.
Yes, very
Yes. I have got an general ideas on how to write a risk assessment.
Yes. Probably good to provide a few templates for different situations building on this year's experience
I don't recall whether I got the email or not, so maybe a check-up on whether I needed help could have been a good idea.
I honestly do not know how you could have done more than you already did!
I think it was excellent.
N/a
n/a
N/A
NA, our stage manager did it

**Q20. Did you go for a post show drink in the Cockpit bar, did you feel able to socially distance?**

Yes
Yes
Yes
Yes
Yes
Yes
Yes
Yes
Yes
Yes
No
No
No
No
No
No to both questions.
No, but only because we had a long drive home
When our party grew to a few more, we removed to an outside table at the Cockpit to ensure we could comply.
didn't stay for drink, but had a chat afterwards with those outside and a socially-distanced Waitrose G&T with co creator on the train back.
had a pre-show drink at the bar. Felt safe.

**Q21. After this experience, would you consider delivering a live performance again during a pandemic?**

yes
Yes
Yes
Yes
yes
Yes - absolutely - but only if I could raise funds to have a production manager and stage manager or AD as part of the crew. See the comment above about peer support.
Yes but with funding well ahead of performance date and incorporate filming the whole process
yes definitely. It showed us that it is possible and art doesn't need to be compromised. The restrictions are a directorial challenge that can be embraced creatively.
Yes, if possible.
Yes, with a heavy heart.
Yes. The planning is detail-intensive, but it is wonderful to be able to perform to a live audience.
Yes. We all derived so much positivity from it - which is still with us

Absolutely. If it was handled the same way as this one then there would be no issue and the boost live performance creates, not just in the morale for those involved, but bringing a sense of normality back to the audience. It is completely worth continuing.
Definitely. Especially as I now know much more about how to. It was quite thrilling.
Difficult. As it was all remote, it ended up being so much more work - and sometimes I did not have the mental capacity for the challenges as it was, obviously, a difficult time. Every day we were putting out fires and that was stressful and unenjoyable. I did not look forward to the actual performance. I wanted it over with and was terrified of it being online forever. The end result was not disastrous, but it really was touch and go, and very well could've been a recorded disaster. Still not totally answering the question, I realize, but jury is still out for me. if pandemic continues for years, what choice do we have - give up? So with distance, I'd say: most likely - especially with a team I felt I knew and trusted more. Within the foreseeable future: no.
If I was the last person alive on earth, everything was wiped out by a pandemic and there was a meteorite hurtling towards me at breakneck speed...I would still be thinking how could I deliver a show...so yes.
Of course I would
Perhaps not in the same style, in the exact same format, because it was very exhausting.
Probably not, except it's always good to be part of the festival.

## **Q22. Thinking about Covid-19 and yourself specifically, what adjustments did you need to personally make for the performance to be possible?**

1. Reduce the size of the ensemble , Ensemble --> Piano reduction 2. Rethink the staging base on social distance rules
As I can't judge distances, social distancing is a challenge. ACE provided personal access costs so that I and any other disabled team members who needed to could travel by taxi to rehearsals.
balance issues, but not much, really. We were lucky our show was already designed for this format.
change the whole concept to centre all physical interaction in the digital world
I changed the instrumentation from at least 6 performers to 2. In doing so I presented excerpts from the opera as opposed to the full show.
I didn't have musicians I had planned also no dancer. This was due to travel restrictions not cockpit restrictions.
I had to fly back from the US. My whole team needed to decamp to the countryside to find a space to film in. It was a lot of coordination and work! But it was our decision to film the performance and then stream it, as opposed to creating an opera on zoom, which would have been easier but less satisfying.
I had to let go of some of my anxieties. I had to book accommodation, and clean it the day I arrived, which was quite stressful but enabled my anxiety to be less obvious on the recording day. I had to get childcare. I decided to not put myself though the stress of the live performance. I had to re-think staging and delivery, I reduced the score to minimal players, and made a backing track just in case people were ill on the day. I had made back up plans and back up recordings just in case. I felt a need to have all bases covered in case of emergency and was over prepared which enabled me to feel calmer on the day of the digital broadcast. I had to limit who came to the recording and make difficult decisions regarding

who was to be part of the event. I am sure there were more things, juggling a lot of things time was an issue being a working mum who was also homeschooling.
I needed more rehearsal time than normal. I needed to take more breaks when rehearsing on Zoom. I needed to manage my expectations of what could be achieved in the time and under the restrictions with which we were working. I found that the cast and crew sometimes needed me to be more supportive than normal, and that for some people there was a heightened emotion/anxiety about the changing landscapes of C-19, which was occasionally tiring - I needed more patience. I needed to manage my own sense of being overwhelmed by the amount of new tech I was grappling with and not beat myself up too much about not having a production manager. I found I needed more rather than less peer support.
life up to the challenge of restrictions and unfamiliar ground. lateral thinking, flexibility, adapting to new process. invention.
Lots of forethought. But tbh the most stressful thing was booking and parking the car in Church St car park to be able to drop off the marimba
Made sure for myself and my team to follow the government guidelines.
Mask wearing, putting cast members online, lots of video recording.
None really except to translate the work into a digital space - which I'm actually now really grateful for because we have this work now and can use it again in the future
None.
Primarily distancing in the dressing room and adjustments to the staging.
Reduced orchestration, reduced crew (had to do a lot of it myself), casting people from members of the same household.
Reduced singers on stage and distancing.
Staging adjustments and sacrificing the audience as a consequence of those adjustments.
The whole show had to be readapted more elements filmed, less live characters, minimal set
we had to film a portion of it, we weren't able to be part of the rehearsal process due to social distancing and Covid travel issues. Also had to lower our standards when dealing with artist difficulties and how much we were able to achieve given our difficulties. Not a complaint. Just had to adjust.
We had to leave one of our members at home. We had to go from live strings & piano to a completely pre-recorded soundscape with electronics. A bit of live piano happened but not very excessive because we weren't sure whether I was able to make it to London.
We just performed as a costumed concert.
We made a completely different piece of work . And I had to write it. And perform it. And produce and direct it. Was a bit nerve wracking!

## Q23. What has worked well about the festival for you?

couldn't have done without the support of the tete a tete team - the experience to challenge ourselves to rethink the idea, adapt to circumstances, changing our work process and the format of work, and succeeding in presenting a show that we are happy with.
feeling of being part of something new and exciting
Giving hope for artists in a very difficult time. Overcoming challenges that sometimes seemed insurmountable. Lovely people supporting us and fighting in our corner. I also enjoyed being able to see other people's shows online.
Having the entire staff of TaT and the cockpit wanting you to do well. They all went above and beyond because they wanted each of our shows to wow people and I am forever grateful for that.

Having the opportunity to share work in progress and to raise awareness of formidAbility, our ethos and this project in particular.
it gave us a framework and the structure of deadlines to get parts of the piece up on its feet
It gave us lots of support to enable the show happened behind the scenes,
It gave us the opportunity to finish and stage our opera and having a film that will be essential to promote the show and get more performances.
I've rubbed shoulders with, collaborated with, seen work of wonderful creatives and colleagues. I've been able to realise the first iteration of a new show in a black box, with live audience feedback showing me what is working and what is not. The few photographs Claire was able to take are stunning. We have been able to stay engaged with the community groups we normally work with. The whole team know more about how to rehearse/create magic with Zoom and SnapChat than we thought possible - we would never have experimented so deeply if we were not working towards a presentation of the show. I personally have felt completely supported by the Tete team: Bill, Anna, Leo and David in terms of questions/challenges.
Just having it on!
Live event, interactive broadcast, good reviews
Naomi and I strengthened our mode of working together and communicated a lot and it's really helped us build up our collaborative duo
Offers of venues for tours and the ability to complete the show
The chance that it was actually able to happen was a huge achievement !
The fact that we could create whatever we believed in. And that the festival created that atmosphere to do and try it.
The online broadcast has given us the opportunity to market our show to larger and more diverse audiences. Having the professional video of the show will be so helpful for us to show our work to potential partners and collaborators.
The opportunity to be part of the festival was the best bit. The process of having a project on whilst being tricky to manage with things like homeschooling and juggling multiple caring responsibilities I really valued the time to work on my own project, giving me an outlet for my stress and creativity in such challenging times. I felt validated as an artists and very privileged as most of my work was cancelled the fact that this continued was such a blessing and a privilege to be part of. It really helped my mental health and wellbeing and I felt connected to a wonderful group of like minded people,
The set up was amazing. I loved the space. The tech went well, very very smooth, even that it went a bit wrong in the performance. The atmosphere was still there even with hardly any people. The festival as a whole really kept me going to be honest. At a time when we were being told by our government that we were no viable. The fact it happened at all was really a miracle.
To be honest, it's was when we were told to find another medium when you thought theatres would be too restrictive. My creative team looked at David's drawings and decided to make a film instead. Somehow, the film turned into one of the most exciting projects for all concerned. TaT didn't host the shoot, of course, but was the catalyst for it. The collision of different worlds was just brilliant.
Very well organized and supportive.
We needed a platform to be able to deliver an experimental portion of the work as 'proof of process' for the larger work and a permanent home for the filmed record of that performance; Tête à Tête gave us this and so much more in assisting me, as a first-time producer, to bring an idea to fruition. I could never have done it without your combined help.
We were very grateful for the audiences, the platform, exposure, association with the

festival, the money you gave us (THANK YOU), marketing support and getting to hear about other people's operas and how other companies were navigating covid restrictions.
Wonderful opportunity and great to work with the organisers
Working as part of a team; the tech opportunities of Cockpit backed up by clear tech guidance from TaT; the marketing; the very well organised admin; Bill's inspirational leadership

## Q24. What will or might change for you as result of taking part in the festival?

acknowledgment of the importance of more self-promotion of events via social media
Definitely the film making. Even the Cockpit video of our show was far more appealing than experiencing the piece live.
Gain a good experience and learnt a lot in producing an opera production.
Hopefully we will be able to write the rest of the show and do the engagement work we've envisioned.
I can finish my PhD
I feel more confident about producing work now.
I go on to the next stage of the show having experimented with it in this form, having already made a film for it. So it's been incredibly valuable.
I have a better idea as to what I would like to do next with the piece.
I have a different attitude and experience and appreciation of what opera is and can be. Whilst my show had musical theatre elements, to be part of the festival gave me a huge sense of self belief that we had somehow managed to get a slot and filled me with awe and excitement. I am excited to complete this project and perhaps take more risks musically next time, and explore wider possibilities and take more risks. I would like to make more work in this context. I will have more confidence hoping forward and learn from my experience the highs and lows.
Also it really built my resilience as a creative person knowing with the right team behind you and the right support from a festival anything is possible and dreams can come true 😊
I think we've built a really great audience
I will hire a producer! By doing everything myself I felt I didn't have as much time on the music as I'd have liked.
It was an amazing and professional way to launch our new opera company. It has given us great exposure and experience and will mean we are better prepared for applying for new grants and projects. We also now have professional reviews of our show.
More performances in 2021
No idea.
Now much more confident about working in the music-theatre environment, having been a concert-hall musician for so long. The technical possibilities of visual projection and pre-recorded sound will influence future pieces of work. The potential for free movement of performers and engagement with each other, and audience once things change a bit, is already ingrained in a commission which was originally a 'concert' piece.
This is tricky to answer at this point. I am not sure how to proceed with the next steps for either the opera or the company and I am acutely aware that almost everyone who worked on the show is a freelancer and currently facing an uncertain future in terms of income. Personally the festival has confirmed that I want to write and work with composers as a



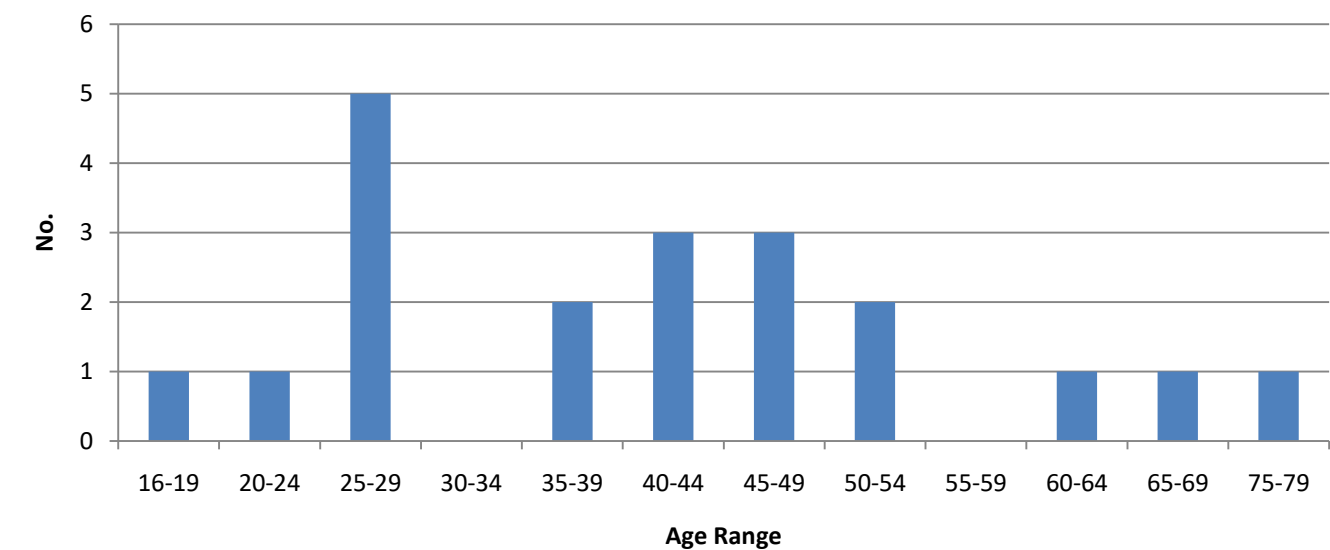
librettist/deviser/director. For us - I think that the success of the show has been noticed by ACE and other agencies and I hope that this will lead to future funding for our ongoing opera audience development work.
We are carrying on with the project and expanding it. Being able to see the work (even if it wasn't live) and get audience feedback was crucial in developing the piece.
We are excited about how our show might evolve, so after we tie up all the loose ends from the R&D, we will begin planning the next phase in its development. This is likely to be further R&D to start embedding live audio description in collaboration with the composer and librettist. We also need to research how to project the artists' work onto the whole backdrop and merge it with creative captioning. All this is funding dependent, so I will be writing another ACE application, but also looking for other sources of funding, just in case. By taking part in the festival, we have strong supporting material for these funding applications and promotional material to share with potential venues when the full production is created and maybe able to tour.
we can now proceed to offer the work as an installation opera in galleries. we can develop this idea further - with same collaboration team - into new production.
we got some important industry people in to see it, and are in conversation with them now about full productions
We have a good foundation from which to continue to go forward
We now deeply believe in our future as opera makers.
We will change many things in our show. I've learned a lot about my own creation process and it did change the way I will work on and think about my shows in the future.
We've already managed to get the show picked up for a future instalment, and the press will (we hope) be very useful in proving our 'artistic excellence' to Arts Council England, who rejected on those grounds previously. It's also helped us improve the show and get a feeling for what needs to improve.

## Q25. What could be improved about festival? e.g if the festival had more resources, priorities?

Anything I could have wanted for the show was provided (bar haze but Covid restrictions). Perhaps if TaT rented rehearsal rooms for a few weeks before the show for different festival artists to book and use. That is a very idealised plan, expensive, and not highly feasible, however.
better piano?
Bigger theatre would have meant bigger audience - given social distancing even though we were 'sold out' it was only 30 people.
Difficult to answer as this was, I know, an unusual year and so much was often up in the air due to government guidelines. Mind you, always happy for more resources :-)
funding for the performers, rehearsal space, more tech time, individualized advice sessions to help each show form a strategy for a life beyond the festival, even if it means fewer shows can participate
Giving us cash was really useful. I know it's not your fault this year, but a longer lead-in for planning would help.
I am happy with the festival. If the festival could provide even more resources, it would be fantastic.
I don't think anything can be improved - I'm genuinely impressed with the whole team and incredible grateful for all your work and enthusiasm thank you!!!

I'm not sure, perhaps more get in and get out time.
I'm struggling to think right now. I found it a real challenge to try to juggle everything, and I know there were many things I could have done better, but I did feel very well resourced and looked after... Thank you all for everything...
It was really great to be offered the financial support, which must have been especially challenging to pull off at a time like this. However, we would have appreciated clearer and earlier guidance regarding covid restrictions, even if it meant the festival making decisions rather than waiting on the government. It felt strange that the festival was launched before anyone knew whether it would be online, in person or a hybrid. The timing of the launch felt problematic as well, given it was at the height of the BLM movement; though we've already discussed this with Bill, we felt it would have been prudent to have waited a week or two for the launch.
I've banged on about Action Learning Sets, but I do think that helping people make stronger connections to each other and each other's work could be a really helpful and practice stretching ambition. Also something that takes the best of the festival works on tour would I'm sure be an amazing outcome for smaller companies who finding setting up tours incredibly onerous.
Knowing the financial assistance was possible earlier on in the process may have enabled me to take more risks, but actually this may not have resulted in any different work, but could have enabled more rehearsal. To be honest everything was great, and the uncertainty of everything was well managed. Knowing how best to get things together may not have changed the process, as I often learn best by doing.
marketing/press/reviews?
Maybe repeat performances available. That is especially important for when you are applying for something like PRS etc.
Maybe the option to have the live show for more than one night.
Profile particularly for creators
The festival is an excellent platform
The fixed dates and sales could've been decided and put online sooner, but then again, in covid-times it's already crazy that you pulled it off. It all worked out very well in the end. We even had a full house :).
Vaccination
Well, the theatre sound recording for the film (i.e.the ceiling rig) was totally inadequate to capture the performance properly. It sounded far too distant and lost emotional impact and presence of the performance. We raised this after the dress rehearsal and two mics were added but that made no significant improvement. Definitely sound recording and sound engineering should be improved for next editions of the festival.
Well.You might not want to hear this, but if it wasn't only in the summer!!it could be improved if there was more of it.To me t a t is not just a festival l, it is an ethos and a community.
With more resources, more elaborate streaming and opps for Q&A. The end result of the filming is really good from the perspective of our piece but there is potential for liaison in advance with more resources to plan the focus of the film.
You're already looking at improving disabled access, which is fabulous! If you were offering live broadcasts in future festivals and had the funding, I wonder if you could provide a captioner for all shows? I think all festival companies could be encouraged to think about these issues from the inception of their show, remembering that they can apply to ACE for personal access costs in addition to the rest of their grant, and that ACE want to fund work that is inclusive both for disabled artists and audiences.

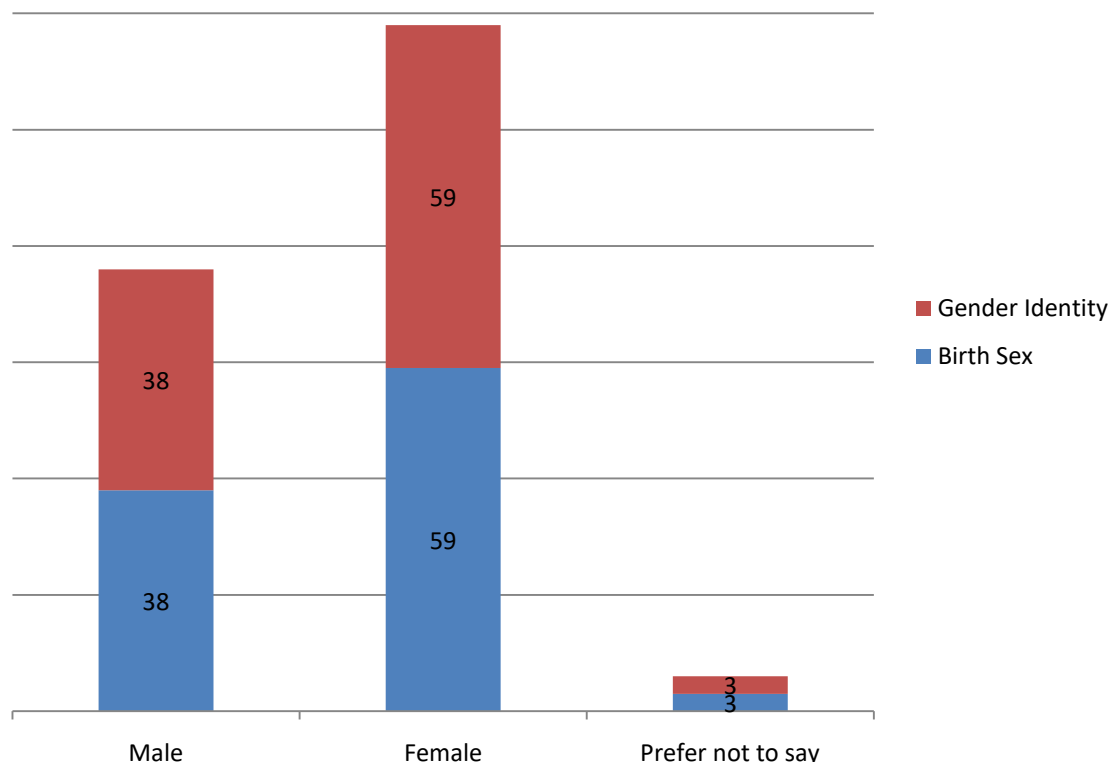
Q26. Age of Lead Artist



Q27. What is your ethnic group?

African
Chinese
English/Irish
Sorry I just dont like this question!!
Spanish
White British
White (European)
White American
White and Asian
White and Black Caribbean
White English/Welsh/Scottish/Northern Irish/British x 9 responses
White European
white European/Jewish
white Italian/Polish/Ukrainian/German/'Scotch Irish' American

## Q28. Birth Sex & Gender Identity in %



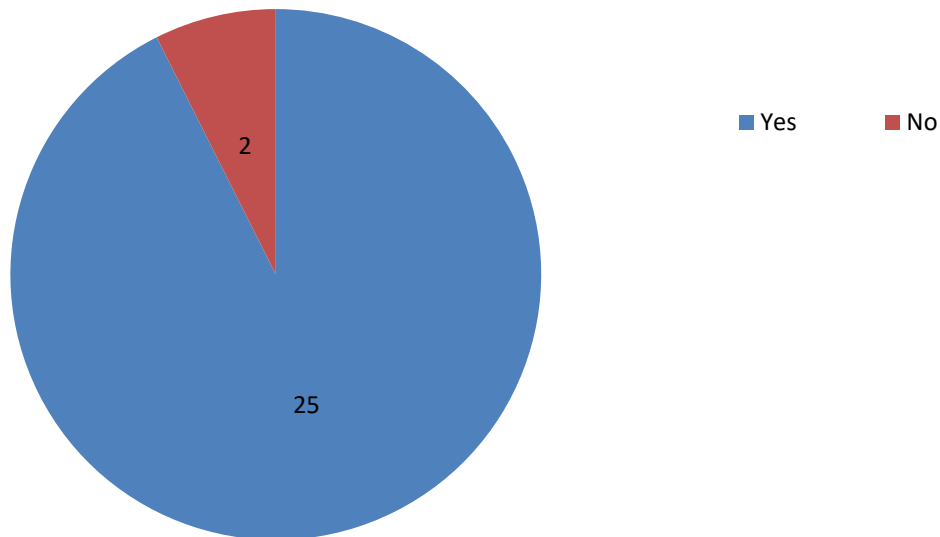
## Q29. Thinking back to when you were aged about 14, which best describes the sort of work the main/highest income earner in your household did in their main job?

A third came under the Traditional Professional Occupations category, such as accountant, solicitor, medical practitioner, scientist or civil/mechanical engineer.

A third came under the Modern Professional Occupations category such as teacher/lecturer, nurse, social worker, artist, musician or software designer.

The final third was an equal split between the following categories of Senior Manager, Middle/Junior Manager, Clerical/ Intermediate Occupations, and Routine Manual/Service Occupations

### Q 30. Do You Live in the UK? Nos.



### Q 31.If you live in the UK, what is your full postcode? This information will only be used for research only

B46FN
BH23 2JS
CB1 8DY
CT21 6JR
E11 4EX
E28NA
E3 5RP
E8 4NS
GU359LP
HA3 8ST
HA6 3PF
N19 5DN
nw10 5ax
nw34yd
RH20 2DS
SE10 0DF
SP11 9EX
SW3 4BP
SW9 9JB
SY14 7BF
TQ13 7QD

## APPENDIX 2 2020 Festival Audience Raw Data

This data has been gathered from Google forms sent post performance:

- 68 forms were filled out by people attending a Live Performance in the theatre
- 73 forms filled out by people attending an Interactive Broadcast of a Live in the Theatre Event
- 38 forms were filled out by people attending an Interactive Broadcast of a none Live Performance in the theatre

These 179 respondents represent 9% of the festival ticketed audience.

**The 2020 questions cannot all be compared like for like with historical data for three reasons:**

- In 2019 a number of questions were changed to tie in with Arts Council England Audience Finder questions.
- In 2019 some respondents data is missing having not been logged correctly post feedback capture.
- In 2020 we asked additional questions relating to the pandemic.

### Section a) Questions relating to the pandemic

#### Did you attend with other people?

	Interactive Broadcasts	Live Performance	Total
Yes	45.9% (17)	45.6% (31)	45.7% (48)
No	54.1% (20)	54.4% (37)	54.3% (57)

#### What inspired you to attend?

	Interactive Broadcast of a Recorded Performance	Interactive Broadcast of a Live Performance	Live Performance	Total
I knew someone in the cast/creative team	21	31	19	71
I am a fan of Tête à Tête	3	10	8	21
I am a fan of the company/artists	2	3	7	12

Interested in the topic	4	9	7	20
Interested in new opera	3	1	6	10
Marketing Materials	0	2	1	3
Good Price	0	1		1
Word of Mouth	0	4	3	7
I was in it	2	4	2	8
To introduce my child to new opera			2	2
Job			1	1
To see opera in a COVID context (often for the first time since lockdown)	1	2	15	18

**You could have seen a performance of this show live in a theatre as part of the festival, did you know this? (Interactive Broadcast audiences only)**

	No.	%
Yes	67	95.7%
No	3	4.3%

**Did you attend the live performance in the theatre?(Interactive Broadcast audiences only)**

	No.	%
Yes	6	8.7%
No	63	91.3%

**Did you consider attending the live performance in the theatre? What was the principal reason you watched the broadcast? (Interactive Broadcast audiences only)**

	No.	%
Yes	19	26.8%
No (Reasons below)	52	73.2%
I wanted to experience the broadcast and the additional interactive elements	11	

Too far away	15	
In another country (usually 'and would have to quarantine')	10	
Health & safety concerns around the journey to the live performance	11	
Health & safety concerns on site at the theatre	2	
Isolating/shielding	6	
Cost	1	
Live Show Sold Out (IB)	4	
Wasn't available for the live show	3	
To watch again (IB)	1	
I was in it, so couldn't watch	2	
Unfamiliar creative team/show meant it wouldn't be worth the effort to attend live (IB)	2	
"I don't like opera enough"	1	

**Would you consider attending a live performance during this Festival? If no, please explain why. (Interactive Broadcast audiences only)**

	Interactive Broadcast of a Recorded PerformanceBO	%	Interactive Broadcast of a Live PerformanceIB	%	Total
Yes	23	63.9%	41	61.2%	62.1% (64)
No (Reasons below)	13	36.9%	26	38.8%	37.9% (39)
Live Abroad	0		7		
Too far away	6		11		
Health & safety concerns (around live event or travel)	5		22		
Isolating/shielding	2		2		
Cost	1				
"I don't like opera enough"	1				



## Did you enjoy this event as a digital experience? (Interactive Broadcast audiences only)

	Interactive Broadcast of a Recorded Performance	%	Interactive Broadcast of a Live Performance	%	Total
Yes	34	91.9%	63	90%	90.7% (97)
No (Often 'technical issues impeded enjoyment)	1	2.7%	5	7%	5.6% (6)
Other ("I enjoyed the show, but the Q&A could have been improved")	2	5.4%			1.9% (2)
Mixed			2	2.9%	1.9% (2)

## In what ways could we have improved the digital experience?(Interactive Broadcast audiences only)

	Interactive Broadcast of a Recorded Performance BO	%	Interactive Broadcast of a Live Performance IB	%
Technical problems (streaming not fluent)	2		5	7
Quality problems (sound/mixing/balance/video, at our or their end)	8		17	25
Usage problems (difficult to access video/explainer of Zoom)	1		1	2
Be more clear with what the 'programme' is (e.g. timings, contents)	1		1	2
Do more things with the video (angles, portrait/landscape etc.)	1		3	4
Subtitles/libretto	4		6	10
I didn't like the musical style (The Agency)/directing (unclear)	1		1	2
Improve the Q&A (e.g. with more audience involvement in the discussion, asking their own questions, more info re. music, more time)	3		5	8
Have behind-the-scenes/rehearsal footage			1	1
FOH - joining a bit earlier	1			1
I liked it	5		12	17

## How far did you travel to attend the event? (Live Audiences only)

Less than 30 minutes	19.1% (13)
Between 30 minutes and 1 hour	55.9% (38)
More than 1 hour	23.6% (16)
Over 2 hours	1.5% (1)

## How did you travel to the event? (Live Audiences only)

Walking	7.4% (5)
Cycling	10.3% (7)
Driving	19.1% (13)
Tube	33.8% (23)
Train	13.2% (9)
Bus	5.9% (4)
Cycle & tube	2.9% (2)
Walking, Tube, Train	1.5% (1)
Train, Tube, Scooter, Taxi	1.5% (1)
Walking, Tube, Bus	2.9% (2)
Walking, Tube	1.5% (1)

## Did you feel you were given the appropriate information on how the event would run and how to comply with safety measures? (Live Audiences only)

Yes, prior to the event	68.7% (46)
Yes, at the event	31.3% (21)
No	

## What could we have done better? [with safety measures] (Live Audiences only)

Tête à Tête did well	18
Put the individual seat signs higher so we don't rub against them and cause them to fall off during the performance/make noise	2
Distance markers for the queue	1

Nothing to suggest	7
Short e-programme	2
Sold programmes/cast sheets	1
Floor lighting to indicate route for entry/exit; better lighting in auditorium for steps	2
Warning for lighting of the show	1
Exit: More orderly exiting (those near the door first); didn't want to be rushed when reflecting/pausing/digesting a show	2
Confused: about seat allocation until I got into the space; why it's one at a time on entry without use of the bar (since people can use the bar afterwards)	2
Provide tickets/info 24 hours pre-show	1
Start on time	1

## Did you feel safe and able to enjoy the event? (Live Audiences only)

Very safe	91.2% (62)
Mostly safe	8.8% (6)
Unsafe	

## Did you feel able to maintain social distancing whilst at the venue? (Live Audiences only)

Yes	86.8% (59)
Yes - the majority of the time (reasons below)	13.2% (9)
No	0.0% (0)
<ul style="list-style-type: none"> <li>- Passing through the bar/foyer to get to the toilet post-show</li> <li>- In the bar</li> <li>- Bar not enforcing social distancing</li> <li>- Exiting at the end, past other peoples' bubbles</li> <li>- Wasn't sure how to behave in the bar, wanted reassurance</li> <li>- Audience members without masks</li> <li>- Young people in the foyer not social distancing</li> <li>- In front row, very close to the performer at times</li> <li>- Passing people in the doorway/corridor</li> </ul>	

## How comfortable were you wearing a mask during the event? (Live Audiences only)

Comfortable	49.1% (28)
Neither comfortable nor uncomfortable	12.3% (7)
Uncomfortable	29.8% (17)
I did not wear a mask (1 person for medical reasons)	5.3% (3)
I pulled it down during the performance for comfort/because I bought a drink	3.5% (2)

## How much did the safety measures affect your enjoyment of the evening's performance? (Live Audiences only)

Not at all	39.7% (27)
A little	54.4% (37)
A lot	5.9% (4)
I couldn't enjoy the performance	

## Section b) General Audience Questions

### Q1. Overall Festival Experience

Rating	2010	2011	2012	2013	2014	2015	2017	2018	2019	2020 % (No.)
5 (new 2018)	/	/	/	/	/	/	/	63.7%	67%	61.3% (108)
4	62%	60%	40%	39%	43.63%	48.88%	71.82%	22.8%	26%	31.8% (56)
3	35%	37%	51.2%	51%	47.68%	47.76%	27.07%	9%	5%	6.3% (11)
2	2.5%	1.5%	5.6%	8%	7.72%	2.99%	0.55%	2.2%	0%	0.6% (1)
1	0.5%	1.5%	3.2%	2%	0.97%	0%	0.55%	2.2%	2%	0%

#### Breakdown of Q1 2020 respondents:

Rating	Interactive Broadcast	Live	Total
5 (new 2018)	69	39	61.3% (108)

4	34	22	31.8% (56)
3	3	8	6.3% (11)
2	1	0	0.6% (1)
1	0	0	0

## Q2. When did you last see a live opera performance % (No.)?

Have seen...	Opera 12	New Opera 12	Opera 13	New Opera 13	Opera 14	New Opera 14	Opera 15	New Opera 15	Opera 17	New Opera 17	Opera 18	New Opera 18	Opera 19	New Opera 19	Opera 20	New Opera 20
Last 6 months	61.2%	34.5	56%	39%	65.57	48.35	52.38	35.51 %	44.16	25.37	[No data]	30.4%	[No data]	[No data]	29.0% (51)	[No data]
Last year	16.3%	27.5	23%	23%	16.70	23.53	16.85	16.3%	12.18	15.42		18.7			47.7% (84)	
Last 5 years	19%	15.5	16%	17%	11.65	15.99	21.61	18.84 %	23.86	14.43		24.5			18.8% (33)	
Never	3.4%	22.5	6%	21%	6.09	12.13	9.16	29.35 %	19.80	44.78		26.4%			4.5% (8)	

### Breakdown of Q2 2020 respondents

Have seen in...	Interactive Broadcast of a Recorded Performance	Interactive Broadcast of a Live Performance	Live Performance	Total
Last 6 months	27% (10)	9.9% (7)	50% (34)	29.0% (51)
Last year	48.6% (18)	54.9% (39)	39.7% (27)	47.7% (84)
Last 5 years	18.9% (7)	28.2% (20)	8.8% (6)	18.8% (33)
Never	5.4% (2)	7% (5)	1.5% (1)	4.5% (8)

## Q3. Did the experience change their opinion of what new opera could be?

Opinion Changed	2012	%	2013	%	2014	%	2015	%	2017	%	2018	%	2019	%	2020
Yes, for the better	66	53.2	78	43	164	56.6	176	60.69	135	68.88	283	52.5	[No data]		37.7% (66)
Yes, for the worse	3	2.3	9	5	3	1.34	6	2.07	2	1.02	10	1.9			1.1% (2)
No, not changed	57	45.7	85	47	69	42.07	108	37.24	59	30.1	246	45.6			61.1% (107)

#### Breakdown of Q3 2020 respondents

Opinion Changed	Interactive Broadcast of a Recorded Performance	%	Interactive Broadcast of a Live Performance	%	Live Performance	%	Total
Yes, for the better	14	38.9%	31	43.7%	21	30.9%	37.7% (66)
Yes, for the worse					2	2.9%	1.1% (2)
No, not changed	22	61.1%	40	56.3%	45	66.2%	61.1% (107)

#### Q4. Would they attend Tête à Tête again?

	2013	2014	2015	2017	2018	2019	2020
Yes	94.8%	98.15%	94.82%	98.00%	96.9%	[No data]	96.5% (166)
No	5.2%	1.85%	5.18%	2.00%	3.1%		3.5% (6)

#### Breakdown of Q4 2020 respondents

Attend again	Interactive Broadcast of a Recorded Performance	Interactive Broadcast of a Live Performance	Live Performance	Total
Yes	94.4% (34)	94.1% (64)	100% (68)	96.5% (166)
No	5.6% (2)	5.9% (4)		3.5% (6)

#### Q5. How likely is it that you would recommend Tête à Tête to a friend, family member, or colleague?(10 extremely likely, 0 not likely)

	2013	2014	2015	2017	2018	2019	2020
Yes	96.7%	94.50%	96.45%	92.13%	98%	10 - 70% 9 - 15%	10 - 56.9% (99) 9 - 12.6% (22)
No	3.3%	5.50%	3.55%	7.87%	2%	8 - 10% 7 - 2% 6 - 1% 5 - 1% 3 - 1% 1 - 1%	8 - 22.4% (39) 7 - 4.6% (8) 6 - 1.1% (2) 5 - 1.7% (3) 2 - 0.5% (1)

## Breakdown of Q5 2020 respondents

Recommend Y or N	All broadcasts	Live Performances	Overall Festival
Yes	95.7% (67)	100% (68)	97.8% (135)
No	4.3% (3)	0	2.2% (3)

	Interactive Broadcast of a Recorded Performance	Interactive Broadcast of a Live Performance	Live Performance	Total
Yes	10 - 69.4% (25) 9 - 11.1% (4) 8 - 8.3% (3) 7 - 5.6% (2) 6 - 2.8% (1) 5 - 2.8% (1)	10 - 55.7% (39) 9 - 11.4% (8) 8 - 20% (14) 7 - 7.1% (5) 6 - 1.4% (1) 5 - 2.9% (2) 2 - 1.4% (1)	10 - 51.5% (35) 9 - 14.7% (10) 8 - 32.4% (22) 7 - 1.5% (1)	10 - 56.9% (99) 9 - 12.6% (22) 8 - 2.4% (39) 7 - 4.6% (8) 6 - 1.1% (2) 5 - 1.7% (3) 2 - 0.5% (1)

## Q6. Have you attended the festival before?

	2013	2014	2015	2017	2018	2019	2020
Yes in last 12 months (new 2019)						18%	21.7%
Yes	34.3%	49.67%	23.03%	32.34%	32.9%	16%	39.2%
No	65.7%	50.33%	76.97%	67.66%	67.3%	66%	60.8%

## Breakdown of Q6 2020 respondents

Attended before:	Interactive Broadcast of a Recorded Performance	Interactive Broadcast of a Live Performance	Live Performance	Total
Yes in last 12 months	16.2% (6)	18.1% (3)	39.7% (27)	21.7% (36)
Yes between one and two years ago	10.8% (4)	1.4% (1)	20.6% (14)	11.4% (19)
Yes between two and three years ago		1.4% (1)	1.5% (1)	1.2% (2)
Yes between three and five years ago		1.4% (1)	4.4% (3)	2.4% (4)
Yes but more than five years ago	5.4% (2)	1.4% (1)	1.5% (1)	2.4% (4)
No	67.6% (25)	76.0% (54)	32.4% (22)	60.8% (101)

## Q7. How many times did you attended the festival this year % (No.)?

Times Attended	% 2010	% 2011	% 2012	% 2013	% 2014	% 2015	%2017	% 2018	2019 %	2020%
1	40	37	49.2	45.2	73.01	58.8	66.34	67.7%	[No data]	30.1% (41)
2	30.5	33	15.4	18.4	12.05	15.6	10.89	10.3%		19.1% (26)
3	9	14	10	12.1	4.82	10.1	6.93	7.5%		9.6% (13)
4	12	6	5.4	6.8	2.17	1.5	3.96	2.3%		8.1% (11)
5+	8.5	10	20	17.3	7.95	3.5	13.86	11.6%		33.1% (45)

### Breakdown of Q7 2020 respondents

Times Attended	Interactive Broadcast of a Recorded Performance	Interactive Broadcast of a Live Performance	Live Performance	Total
1	29.0% (9)	45.3% (24)	12.7% (8)	30.1% (41)
2	16.1% (5)	15.1% (8)	20.6% (13)	19.1% (26)
3	3.2% (1)	9.4% (5)	11.1% (7)	9.6% (13)
4	9.7% (3)	3.8% (2)	9.5% (6)	8.1% (11)
5+	42% (12)	26.5% (4)	46.1% (29)	33.1% (45)

## Q8. How did you hear about the Festival?

How Heard?	% 2013	% 2014	% 2015	%2017	%2018	2019%	2020%
Friend/Word of Mouth	66.2	49.06	50.7	69.84	70	[No data]	52.3% (91)
Leaflet/Passing by	3	1.25	1.9	10.05	Not asked		Not asked
Websites/Social Media	16.9	25.57	24.19	19.05	20		16.0% (29)
Via Post	7.2	19.95	21.8	1.06	0		Not asked
I have been before (new)							29.3% (51)



I was in it (new)							1.7% (3)
Other	5	4.16	1.41	0	10		0

#### Breakdown of Q8 2020 respondents

How Heard?	Interactive Broadcast of a Recorded Performance	Interactive Broadcast of a Live Performance	Live Performance	Total
Friend/Word of Mouth	61.1% (22)	45 (63.3%)	35.8% (24)	52.3% (91)
Leaflet/Passing by				
Websites/Social Media/Email	16.7% (6)	15.5% (11)	17.9% (12)	16.0% (29)
Via Post				
I have been before	22.2% (8)	16.9% (12)	46.3% (31)	29.3% (51)
I was in it		4.2% (3)		1.7% (3)
Other				

### Q9. How old are you?

Age	No 2012	2012%	No 2013	2013%	No 2014	2014%	No 2015	2015%	No 2017	2017%	No 2018	2018%	No 2019	2019 %	2020% (No)
- 16	2	1	4	2	4	0.68	2	0.71	4	1.46	8	1.4			
16-19											3	0.5	48	9.9%	0.5% (1)
20-24											31	5.6			1.1% (2)
17-22	7	3.6	9	4.5	15	3.23	11	3.89	8	2.93	34	6.1			
23-28	19	9.7	13	6.4	44	11.73	22	7.77	53	19.41	58	10.5			
25-29											58	10.5	146	30.0%	9.0% (16)
30-34											80	14.4			5.6% (10)
35-39											74	13.3	78	16.0%	2.3% (4)
40-44											46	8.3			5.6% (10)

29-45	70	35.8	58	28.7	96	25.34	69	24.38	64	23.44	258	46.5			
45-49											39	7	82	16.9%	6.2% (11)
50-54											59	10.6			7.3% (13)
46-55	38	19.4	44	21.8	49	14.63	61	21.55	83	30.40	98	17.6			
56-65	32	16.3	39	19.3	57	21.09	65	22.97	29	10.62	82	14.7			
55-59											39	7	73	15.0%	14.1% (25)
60-64											43	7.7			14.1% (25)
65-69											24	4.3			19.2% (34)
66+	39	19.9	39	19.3	36	23.30	53	18.73	32	11.72	75	13.5			
70-74											35	6.3			10.7% (19)
75-79											12	2.2			2.8% (5)
80-84											3	0.5			
85 or older											1	0.2			0.5% (1)
65 or older													59	12.1%	
Prefer not to say															0.5% (1)

#### Breakdown of Q8 2020 respondents

Age	Interactive Broadcast of a Recorded PerformanceBO	%	Interactive Broadcast of a Live Performance	%	Live Performance	%	Total
- 16							
16-19	0	9.9%	1	1.4%			0.5% (1)
20-24	0		1	1.4%	1	1.5%	1.1% (2)
25-29	4	10.8%	5	7.1%	7	10.3%	9.0% (16)
30-34	2	5.4%	5	7.1%	3	4.4%	5.6% (10)

35-39			1	1.4%	3	4.4%	2.3% (4)
40-44	3	8.1%	3	4.3%	4	5.9%	5.6% (10)
45-49	6	16.2%	3	4.3%	2	2.9%	6.2% (11)
50-54	3	8.1%	1	1.4%	9	13.2%	7.3% (13)
55-59	7	18.9%	8	11.4%	8	11.8%	14.1% (25)
60-64	4	10.8%	13	18.6%	8	11.8%	14.1% (25)
65-69	5	13.5%	15	21.4%	14	20.6%	19.2% (34)
70-74	1	2.7%	10	14.3%	8	11.8%	10.7% (19)
75-79	2	5.4%	3	4.3%			2.8% (5)
85 or older			1	1.4%			0.5% (1)
65 or older							
Prefer not to say					1	1.5%	0.5% (1)

## Q10. Sex: Are you:

	2019	2020%
Male	25%	29.7%
Female	75%	67.4%
Prefer not to say	0	2.9%

## Breakdown of Q102020 respondents

	Interactive Broadcast of a Recorded Performance	Interactive Broadcast of a Live Performance	Live Performance	Total
Male	24.3% (9)	22.5% (16)	40.3% (27)	29.7% (52)
Female	67.6% (25)	77.5% (55)	56.7% (38)	67.4% (118)
Prefer not to say	8.1% (3)		3% (2)	2.9% (5)

## Q11. I describe my gender as:

	2018	%	2019	%	2020
Male	325	39%	190	39.7%	28.0% (49)
Female	215	60%	283	59.2%	66.9% (117)
Other		1%	5	1.0%	
Non-binary/genderfluid					1.7% (3)
Prefer not to say					3.5% (6)

## Breakdown of Q112020 respondents

	Interactive Broadcast of a Recorded Performance	Interactive Broadcast of a Live Performance	Live Performance	Total
Male	24.3% (9)	21.4% (15)	36.8% (25)	28.0% (49)
Female	64.9% (24)	75.7% (53)	58.8% (40)	66.9% (117)
Prefer not to say	8.1% (3)		2.9% (2)	2.9% (5)
Other				
Male & Female				
Non-binary/genderfluid	2.7% (1)	2.8% (2)		1.7% (3)
"I prefer not being asked about it or if it's really necessary being given just a free form entry instead"			1.5% (1)	0.6% (1)

## Q 12I describe my ethnicity as:

	No. 2018 (est.)	%	No 2019	%	2020% (No)
White British	393	79.2%	259	63.5%	90.6%
Mixed: Multiple ethnic background	19	3.8%	18	4.4%	1.1%
Asian or Asian British	22	4.4%	18	4.4%	2.7%
Black or Black British	7	1.4%	22	5.4%	0.5%
Other	28	5.6%	91	22.3%	
Prefer not to say					4.0% (7)
British/English/Scottish/Welsh/Northern Irish (non-specified)	56	11.6			76.6% (134)
European (non-specified)	9	1.9			
Irish (non-specified)	8	1.7			2.9% (5)
Other [they literally wrote 'other']	10	2.1			
White/Caucasian/Pale etc.	122	25.4			1.1% (2)
White (British/English/Welsh)	145	30.1			

Mixed (non-specified)	9	1.9			0.5% (1)
Australian (non-specified)	3	0.6			
White (European)	21	4.4			
White (Australian)	2	0.4			
White (USA)	4	0.8			3.4% (6)
White (Irish)	8	1.7			0.5% (1)
White (other)	5	1.0			1.1% (2)
White (Czech Republic)	1	0.2			0.5% (1)
White (French)	1	0.2			
Mixed White (British/Irish)	2	0.4			
White (Jewish)	3	0.6			
Jewish	3	0.6			
European (Jewish)	1	0.2			0.5% (1)
Indian	5	1.0			
Pakistani	1	0.2			
Malay					1.1% (2)
New Zealand	2	0.4			
Spanish (non-specified)	2	0.4			1.7% (3)
Mixed (Thai-Chinese)	1	0.2			
Mixed (White-Chinese)	2	0.4			
Mixed (Latin American)	1	0.2			
Mixed (White-Black Caribbean)	2	0.4			
Mixed (White-Other)	1	0.2			
Greek	1	0.2			0.5% (1)
Chinese	5	1.0			1.1% (2)
British Asian/Indian	4	0.8			
Asian (non-specified)	4	0.8			
Black - Afro-Caribbean	2	0.4			
Black British	4	0.8			

Mixed (Black-Filipino British)	1	0.2			
Black (non-specified)	1	0.2			
Brown (non-specified)	2	0.4			
Belgian	1	0.2			2.3% (4)
Human/Of the world/mystery/cool/awesome etc.	13	2.7			
Polish	1	0.2			
Turkish	1	0.2			
Vietnamese	1	0.2			
White (Swedish)	1	0.2			
Latin American	1	0.2			
Mediterranean	2	0.4			
Latin American	1	0.2			
Cypriot	1	0.2			
Aboriginal Australia	1	0.2			
East Asian	1	0.2			
Dutch (Frisian)	1	0.2			
White (Canadian-British)	1	0.2			
Mixed white and Asian					1.1% (2)
African					0.5% (1)

#### Breakdown of Q12 2020 respondents

	Interactive Broadcast of a Recorded Performance	Interactive Broadcast of a Live Performance	Live Performance	Total
English/Welsh/Scottish/Northern Irish/British	69.4%	78.9%	77.9%	76.6% (134)
Prefer not to say	8.3%	4.2%	1.5%	4.0% (7)
Irish (non-specified)	5.6%		4.4%	2.9% (5)
White/Caucasian/Pale etc.	2.8%		1.5%	1.1% (2)
Mixed (non-specified)	2.8%			0.5% (1)

White (European)	5.6%	2.8%	3%	3.4% (6)
White (Australian)			1.5%	0.5% (1)
White (USA)		1.4%	1.5%	1.1% (2)
White (Irish)		1.4%		0.5% (1)
Indian		1.4%		0.5% (1)
Malay		2.8%		1.1% (2)
Spanish (non-specified)	5.6%	1.4%		1.7% (3)
Greek			1.5%	0.5% (1)
Chinese			2.9%	1.1% (2)
Belgian		5.6%		2.3% (4)
Mixed white & Asian			2.9%	1.1% (2)
African			1.5%	0.5% (1)

## Q13. Quality of the performance

	2018	%	2019	%	2020% (No)
5*	389	63.9	[No data]		67.5% (125)
4*	156	25.6			25.4% (47)
3*	43	7.1			6.5% (12)
2*	11	1.8			0.5% (1)
1*	1.6	10			

### Breakdown of Q13 2020 respondents

	Interactive Broadcast of a Recorded Performance	Interactive Broadcast of a Live Performance	Live Performance	Total
5*	26	59	40	67.5% (125)
4*	8	19	20	25.4% (47)
3*	3	1	8	6.5% (12)
2*			1	0.5% (1)
1*				

## Q14. Value for money of tickets

	2018	%	2019	2020% (No)
5*	400	81.3	[No data]	81.1% (142)
4*	57	11.6		10.9% (19)
3*	23	4.7		7.4% (13)
2*	3	0.6		
1*	9	1.8		1.1% (2)

### Breakdown of Q14 2020 respondents

	Interactive Broadcast of a Recorded Performance	Interactive Broadcast of a Live Performance	Live Performance	Total
5*	33	68	41	81.1% (142)
4*	4	2	13	10.9% (19)
3*		1	12	7.4% (13)
2*				
1*			2	1.1% (2)

## Q15. Which of the following describe your motivations for visiting today? Select all that apply and choose the one that was your main motivation

	No 2018	Main2018	No 2019	Main 2019	No 2020	Main 2020 See b/down
To spend time with friends/family	281	14	249	40	21.5% (38)	
For reflection	74		65	4	11.9% (21)	
For a special occasion	60		43	5	9.6% (17)	
Opera is an important part of who I am	156	23	138	19	39.5% (70)	
For peace and quiet	16		18	1	0.6% (1)	



To escape from everyday life	82	6	74	3	18.1% (32)	
To be intellectually stimulated	282	13	229	10	67.8% (120)	
For academic reasons	31		25		8.5% (15)	
For professional reasons	129	12	86	7	26.6% (47)	
To be inspired	282	17	248	11	62.7% (111)	
To be entertained	390	18	331	12	78.5% (139)	
To entertain my children	29		13		0.6% (1)	
To do something new/out of the ordinary	220	9	217	12	42.4% (75)	
To educate/stimulate my children	30		11	2	0.6% (1)	
To learn something	160	6	132		40.1% (71)	
To enjoy the atmosphere (new 2019)			6		39.5% (70)	
Other (please specify below)	92	6	62	20	14.1% (25)	

#### Breakdown of Q15 2020 respondents

	Interactive Broadcast of a Recorded Performance	Interactive Broadcast of a Live Performance	Live Performance	Total
To spend time with friends/family	13.5% (5)	15.5% (11)	32.4% (22)	21.5% (38)
For reflection	16.2% (6)	14.1% (10)	7.4% (5)	11.9% (21)
For a special occasion	16.2% (6)	9.9% (7)	5.9% (4)	9.6% (17)
Opera is an important part of	32.4% (12)	31% (22)	52.9% (36)	39.5% (70)

who I am				
For peace and quiet		1.4% (1)		0.6% (1)
To escape from everyday life	18.9% (7)	15.5% (11)	20.6% (14)	18.1% (32)
To be intellectually stimulated	75.7% (28)	62% (44)	70.6% (48)	67.8% (120)
For academic reasons	10.8% (4)	5.6% (4)	10.3% (7)	8.5% (15)
For professional reasons	9 (24.3%)	21.1% (15)	33.8% (23)	26.6% (47)
To be inspired	67.6% (25)	57.7% (41)	66.2% (45)	62.7% (111)
To be entertained	73% (27)	76.1% (54)	85.3% (58)	78.5% (139)
To entertain my children			1.5% (1)	0.6% (1)
To do something new/out of the ordinary	51.4% (19)	49.3% (35)	30.9% (21)	42.4% (75)
To educate/stimulate my children			1.5% (1)	0.6% (1)
To learn something	54.1% (20)	47.9% (34)	25% (17)	40.1% (71)
To enjoy the atmosphere (new 2019)	35.1% (13)	29.6% (21)	52.9% (36)	39.5% (70)
Other (please specify below)	3 (8.1%)	23.9% (17)	7.4% (5)	14.1% (25)

## Q16. Do you identify as D/deaf or disabled, or have a long-term health condition?

	Interactive Broadcast of a Recorded Performance BO	%	Interactive Broadcast of a Live Performance	%	Live Performance	%	Total
Yes	5	13.5%	4	5.6%	7	10.4%	9.4% (16)
No	32	86.5%	65	91.6%	59	88.1%	89.1% (156)
Prefer not to say			2	2.8%	1	1.5%	1.7% (3)

NB: 2018 & 219 question was - Are your day-to-day activities limited because of a health problem or disability which has lasted, or is expected to last, at least 12 months? And the findings were:

	2018	%	2019	%
No	464	92.8	404	94.2%
Yes, a little	33	6.6	0	0
Yes, a lot	3	0.6	25	5.8%

## Q17. I live in the UK

	2018	%	2019	%	2020% (No)
Yes	507	92.2%	455	94%	90.2% (157)
No	43	7.8%	28	6%	9.8% (17)

### Breakdown of Q17 2020 respondents

	Interactive Broadcast of a none Live Performance	Interactive Broadcast of a Live Performance	Live Performance	Total
Yes	86.5%	84.1%	98.5%	90.2% (157)
No	13.5%	15.9%	1.5%	9.8% (17)

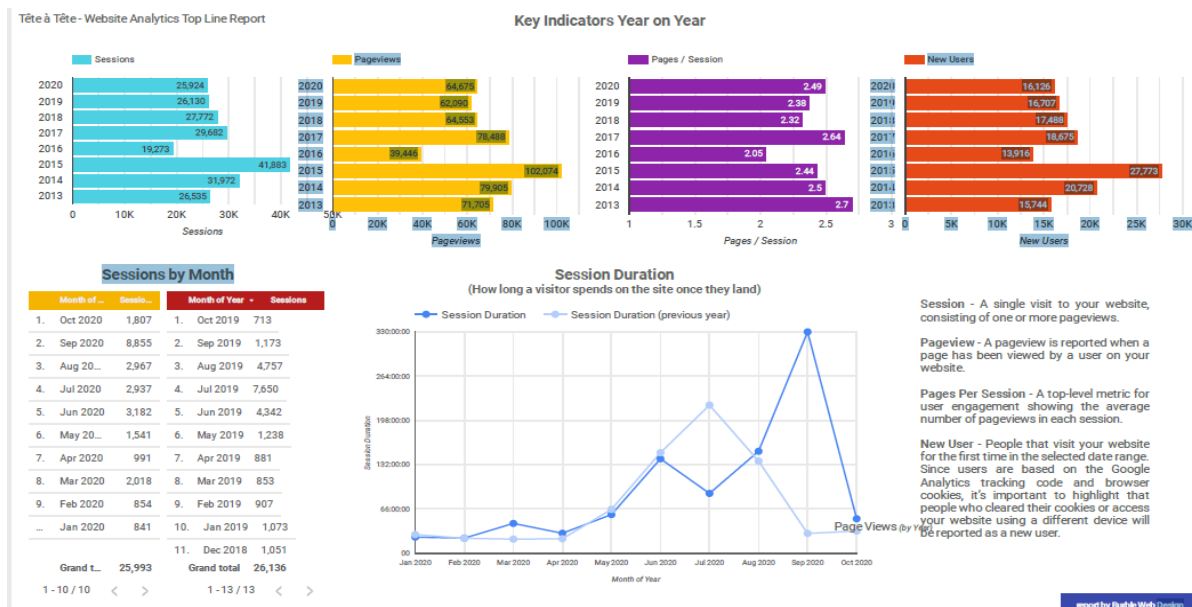
## Q18. If no to Q17 , where?

Country	No 2018	% (of non-UK)	No 2019	% (of non-UK)	%2020 of non-UK (No)
France	4	9.3	[No data]		
Australia	14	30.3			
Austria					6.3% (1)
Belgium	1	2.1			31.3% (5)
China	1	2.1			
India	1	2.1			6.3% (1)
Ireland					6.3% (1)
Germany	1	2.1			
Netherlands	4	8.4			
Turkey	1	2.1			
Israel	5	11.4			
Portugal	1	2.1			
USA	1	2.1			12.5% (2)
Poland	2	4.2			
Spain	2	4.2			25.0% (4)
Singapore					12.5% (2)

### Breakdown of Q18 2020 respondents

Country	Interactive Broadcast of a Recorded Performance	Interactive Broadcast of a Live Performance	Live Performance	Total
Austria		9.1%		6.3% (1)
Belgium		36.4%	100%	31.3% (5)
India		9.1%		6.3% (1)
Ireland		9.1%		6.3% (1)
USA	25%	9.1%		12.5% (2)
Spain	75%	9.1%		25.0% (4)
Singapore		18.2%		12.5% (2)

## APPENDIX 3 How people use [www.tete-a-tete.org.uk](http://www.tete-a-tete.org.uk)



### Most Viewed Pages.

Page Title	Unique Pageviews...	Page Title	Session Duration
1. Tête à Tête - Home	5,477	1. Tête à Tête - Home	275:33:00
2. Tête à Tête: The Opera Festival 2020   Tête à Tête	4,611	2. Tête à Tête: The Opera Festival 2020   Tête à Tête	174:12:44
3. Home   Tête à Tête - The Future of Opera	1,136	3. Home   Tête à Tête - The Future of Opera	43:58:34
4. MANIFESTO For a REAL opera festival in an IMAGINARY world   Tête à Tête	1,054	4. MANIFESTO For a REAL opera festival in an IMAGINARY world   Tête à Tête	21:19:40
5. A&E   Tête à Tête	1,021	5. We Sing/I Sang   Tête à Tête	15:53:38
6. Bread and Circuses   Tête à Tête	865	6. A Time of Empty Tales   Tête à Tête	15:04:13
7. Festival Introduction   Tête à Tête	849	7. Wanderlust   Tête à Tête	13:56:26
8. A Time of Empty Tales   Tête à Tête	828	8. A&E   Tête à Tête	12:36:07
9. The Bridge Between Breaths   Tête à Tête	814	9. The Other Side of the Sea & beyond   Tête à Tête	12:13:48
10.   Tête à Tête - The Future of Opera	745	10. Her War   Tête à Tête	10:32:44
11. The Trilobite, Or The Fall Of Mr Williams   Tête à Tête	742	11. Minutes to Midnight: A Nuclear Opera   Tête à Tête	10:23:10
12. The Other Side of the Sea & beyond   Tête à Tête	734	12. #CoronaChorus   Tête à Tête - The Future of Opera	10:05:13
13. Song of Isis, Goddess of Love   Tête à Tête	722	13. Bread and Circuses   Tête à Tête	09:54:18
14. We Sing/I Sang   Tête à Tête	690	14. Buddha and the Monkey King   Tête à Tête	09:48:36
15. Paradise Lost   Tête à Tête	647	15. The Trilobite, Or The Fall Of Mr Williams   Tête à Tête	09:28:23
16. Folk Tales   Tête à Tête	627	16. The Bridge Between Breaths   Tête à Tête	08:39:36
17. Buddha and the Monkey King   Tête à Tête	607	17. Folk Tales   Tête à Tête	07:58:29
18. Her War   Tête à Tête	602	18.   Tête à Tête - The Future of Opera	07:27:46
19. Past Productions   Tête à Tête	566	19. The Buddha, the Monkey King and the Monk of the River   Tête à Tête	07:16:26
20. Timeless Figure   Tête à Tête	554	20. Festival Introduction   Tête à Tête	07:06:31
21. Minutes to Midnight: A Nuclear Opera   Tête à Tête	549	21. Paradise Lost   Tête à Tête	06:29:31
Grand total	49,489	Grand total	941:18:33

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