

# Tête-à-tête

## SELF EVALUATION REPORT 2022



DECEMBER 2022

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# Context

## What is this document for?

To illustrate the year's activities and identify recommendations.

## Introduction

The period began with confirmation that we had secured Arts Council England National Portfolio Extension Year 22-23 funding. Thus we entered what has been one of our busiest years yet with activity once again taking place throughout the UK.

Winter saw extensive planning with the writing and submission of our Arts Council England National Portfolio Application for the funding period April 23 – March 26.

# Activity

## Odysseys

### Britten Theatre 14th and 15th May

In April we returned to The Royal College of Music (RCM) London for 6 new operas by RCM composers and performed by RCM singers and instrumentalists. The project was played out under the continued spectre of Covid 19 seeing both Bill and Tim having to contribute for periods remotely as the virus affected the production and performance period. It played to packed, non socially distanced, houses over two nights and was live streamed around the world.

Further information and a video of the performances can be found [here](#)



PHOTO: CHRIS CHRISTODOLOU



# The Firework-Maker's Daughter

**The Minack Theatre, Porthcurno, Cornwall  
21st, 23rd, 25th, 27th & 29th June & 1st July**

**Prideaux Place, Padstow, Cornwall 3rd July**



Early June saw rehearsals begin for *The Firework-Maker's Daughter*, A Minack Production in association with Tête à Tête, running for 6 very well attended performances at The Minack Theatre and touring for one performance to Prideaux Place, Padstow.

Directed by Bill Bankes-Jones, with Musical Director Patrick Bailey it was designed by Sarah Booth. It featured leading singers from throughout the UK and instrumentalists from Cornwall based Kevos.

For Prideaux Place we held three workshop rehearsals in Padstow School with Choreographer Grace Murdoch, Director Bill Bankes-Jones and soprano Lixin Liu leading to the inclusion of a lengthy ballet within the opera by pupils of the school. The performance was enjoyed by an audience of 119 in the garden, a genuine coming together of the local community.



Lila: Lixin Liu

Chulak: Ryan Vaughan Davies/Dan Norman/Peter Davoren

Hamlet: Feargal Mostyn-Williams

Lalchand: William Dazeley

Rambashi: Andrew Slater

Further information [here](#)



# HOME

**16th July 1:15pm & 4pm**

**The Parks Leisure Centre**

**North Shields**

Meanwhile, in North Shields our weekly sessions with community groups were gaining momentum. Building on the HOME R&D in 2019 by Tête à Tête in partnership with Royal Northern Sinfonia, North Tyneside Council and local community groups, HOME 2022 enabled us all to prototype what a community opera project in North Shields could be like.

166 participants and 22 artists came together to create a new opera, compiled from music in the groups' existing repertoire, set in a musical framework taken from Glinka's *Ruslan and Ludmilla*, linked together with songs and text written by the participants expressing what 'home' means to them.

At its heart was the song '*North Shields is our Home*', co-composed by 15 children from three primary schools with MD Timothy Burke and performed by the schools with Royal Northern Sinfonia.

The opera culminated with performances as part of the inaugural Tyne Coast Festival

## Artists

Director Bill Bankes-Jones

Music Director/Arranger Tim Burke

Choreographer Penella Styles

Soprano Ruth Jenkins Róbertsson

Tenor Austin Gunn

14 players from Royal Northern Sinfonia (Flute, Clarinet, Horn, Trumpet, Percussion and Strings)

## Participants

70 children from three local schools: King Edward Primary, New York Primary & Whitehouse Primary

60 singers from the Can't Sing Choir

24 singers from the Backworth Male Voice Choir

12 dancers from Forever Dance

Total: 166

## Audience

180 at 1.15pm performance

236 at 4pm performance

Total: 416

Further information [here](#)

# Tête à Tête: The Opera Festival 2022

Mid-August saw the beginning of the 15th *Tête à Tête: The Opera Festival* which ran until the end of September.

## Headlines

29 new works  
261 artists from 6 continents  
25 indoor events  
15 artist watch parties  
3000 audience

## Introduction

An introduction to Tête à Tête: The Opera Festival 2022, from our Artistic Director Bill Bankes-Jones:

*I'm so happy to be writing from North Shields, where I am working on the culmination of our own workshops in 2019 for the community production, Home, led by our Music Director Timothy Burke, while having also just completed the run and tour of The Firework-Maker's Daughter in association with The Minack Theatre and at Prideaux Place, both in our new home base of Cornwall. The pandemic and financial pressures forced us out of making our own work – the beating heart of Tête à Tête – for three years. It feels so good to lead from the factory floor once again, alongside all the artists we host.*

*As I write, the global outlook in the short, medium and maybe long terms is looking very grim indeed. Against a background of global politico-economic mayhem, distracting our leaders, as usual, from the ultimate challenge looming over mankind – climate change – it's really inspiring to see the resilience and determination of the many artists that make up our festival. While the future landscape looks ever worse, the dreams and commitment of our artists continue to force green shoots of new life up through the cracks in the post-apocalyptic landscape. It's astounding.*

*As we at Tête à Tête continued to host work, it's striking how the festival becomes much more outward looking, welcoming the majority of artists from outside London, many from abroad, with, for opera, an exceptionally wide range of artists. The tendency continues in 2022, fuelling the cultural melting pot our beloved art form of opera so badly needs.*



*Our artists' imaginations have, as ever, run riot, taking us from the very beginnings of civilisation right through to the present day and beyond. In our own small way, by investing what meagre resources we have in people, we also show by example a more environmentally sustainable pathway for the arts, where our raw material is our collective imagination rather than quantities of stuff and huge infrastructure.*

*This nevertheless comes at some cost, and we owe a huge debt of thanks to our principal funder, Arts Council England, for acknowledging and helping us foster the visions of so many, our many other funders both individual and institutional who help make this all possible, our host partners The Cockpit, King's Cross, Anspach and Hobday, and Kings Place, and the many cherished human beings who give so much to make this all happen.*

*Over the next few years, we'll need to cling onto our dreams more than ever. And we'll every one of us need, more than ever, to be taken out of ourselves, as only opera can. It's a pleasure and a privilege to play our part in keeping the flame burning. I fervently hope you leave us with some indelible memories to cherish.*

Bill Bankes-Jones  
Artistic Director, Tête à Tête  
8th July 2022



PHOTOS: CLAIRE SHOVELTON



## Programme

Show pages, production shots and videos of each performance in full can be access [here](#).

### AUGUST

We Are The Monsters, 18:30-20:30, Mon 15th  
what the dog said to the harvest, 18:30-19:15 & 20:30-21:15, Thurs 18th  
Besse: Water, Rye and Hops, 19:00-21:45, Weds 24th  
Toadette, the Frog Opera, 19:00-19:45, Mon 29th  
Mezzaterra, 19:00-19:40, Tues 30th  
Module 471, 20:30-21:30, Tues 30th  
GANGA, 19:00-19:30, Weds 31st  
A Coffin, A Confession, and A Cautionary Tale, 20:20-21:20, Weds 31st

### SEPTEMBER

She Is My Pharaoh, 19:00-19:40, Thurs 1st  
The Burning Question, 20:30-21:10, Thurs 1st  
Voices of the Sands, 19:00-20:05, Fri 2nd  
Film performance, 19:00-19:40, Sat 3rd  
Landed, 20:30-21:00, Sat 3rd  
1936: Fishing, 19:00-19:45, Sun 4th  
The Trilobite, Or The Fall Of Mr Williams, 20:00-20:30, Tues 6th  
Fossils, Lies & Poison, 19:00-20:15, Weds 7th  
Outlier, 21:05-21:45, Weds 7th  
Sometimes I visualise myself..., 19:00-19:30, Thur 8th  
THE RED ROOM, 20:20-21:05, Thur 8th  
Music and the Brain, 19:00-19:50, Fri 9th  
A New England, 19:00-19:30, Sat 10th  
Memoirs of an Amnesiac: The Life of Erik Satie, 20:20-20:50, Sat 10th  
The Dong with a Luminous Nose, 19:00-19:40, Sun 11th  
The Journey, 19:00-19:40, Sun 11th  
The Crocodile of Old Kang Pow Grand Finale, 20:30-21:15, Sun 11th  
The Burning Question: The Watch Party, 20:30-21:30, Thur 15th  
Outlier: The Watch Party, 19:00-20:00, Fri 16th  
Fossils, Lies, and Poison: The Watch Party, 20:30-22:05, Fri 16th  
Voices of the Sands: The Watch Party, 19:00-20:30, Tue 20th  
A New England: The Watch Party, 19:00-20:00, Wed 21st  
1936: Fishing: The Watch Party, 20:30-21:30, Wed 21st  
She Is My Pharaoh: The Watch Party, 19:00-20:00, Thur 22nd  
The Trilobite: The Watch Party, 20:30-21:30, Thur 22nd  
Mezzaterra: The Watch Party, 19:00-20:00, Fri 23rd  
The Journey: The Watch Party, 20:30-21:30, Fri 23rd  
GANGA: The Watch Party, 19:00-20:00, Sat 24th  
Memoirs of an Amnesiac: The Watch Party, 19:00-20:00, Sun 25th  
THE RED ROOM: The Watch Party, 20:30-21:30, Sun 25th  
Module 471: The Watch Party, 19:00-20:00, Tue 27th  
Besse: Water, Rye, & Hops, 20:30-22:30, Tue 27th



## Audiences

13% of the Cockpit audience offered feedback using forms handed out front of house. In addition to being able to respond directly to the artists on what they had seen and heard they also provided quantitative data:

Over 96% gave the festival a positive rating

60% said it had changed their opinion of what new opera is for the better, 38% it stayed the same

99% said they would recommend the festival

1/3 had never been to the festival before

Just under 40% watched 2 or more performances

97% said the tickets were value for money

The top three reasons for coming were: to be entertained, to be intellectually stimulated, to be inspired

20% of the audience was 16-24 and 50% under 44

In response to: When I was 14 the highest wage earner in my house had the following profession

20% identified as non managerial.

69% identified as non white British

14% identified as D/deaf or disabled, or have a long-term health condition





## Venues

The Cockpit, Marylebone – 21 events

Summer Sounds, Coal Drops Yard, King's Cross - 1 event

Kings Place, King's Cross – 1 event

Anspach and Hobday Brewery, Bermondsey – 1 event

Online – 15 events



## Participants

70% of shows would not have happened without Tête à Tête

60% lead artists identified as a non White British

Lead artists age range 16 - 75

15% said they identify as D/deaf or disabled person, or have a long-term health condition

92% raised cash or in-kind funding for their work

All lead artists acknowledged the hard sell but 73% did want more audience

What they said:

*Having been supported at the delicate beginning, showing a new unfinished piece, I now feel it is worthwhile developing it into a full length show. I genuinely do not think I would have felt this way without Tête à Tête. The thoughtfulness, care and prompt attentiveness with which you have provided such a great package of support to artists is exemplary.*



*It was good to meet some of the other artists (particularly as many of us are so far-flung - not London-based) - that gave a sense of community. Also airing problems was helpful as production issues are often similar, so it was good for trouble shooting with Tête à Tête staff & the other artists.*

*I always felt I could ask a question, no matter how small. The response time was always fast & the tone friendly & informed.*

*Advice on publicity was staggeringly good.*

*The marketing support was organised and thorough - showing that time had been taken to understand the show's style and content. I wish I had this much support from theatres when touring.*

### Technical Director's Report

Cockpit technician was being more hands on than normal which was good, and Technical Director, while absent, always responded promptly and helpfully to emails. It is a fringe venue and we play to its strengths. Our experienced technical team creates a positive, reassuring environment for incoming companies to work in. This loyalty of our tech team built over many years is something not to be underestimated.

Staffing numbers and schedule worked well. Whilst we could consider jumping up to 3 shows a day as it is technically possible, it would probably compromise the quality of experience for artists, something we are keen to avoid building back after the pandemic.

Lighting hires worked well and have become indispensable, given the quality of equipment at the venue. Sound requirements should be monitored / reviewed based on programmed shows.

### Finance

The direct costs for the festival were just under £40,000 (£50,000/2021) (£54,000/2020), (£60,000/ 2019), (£70,000/2018), (£97,000/2017). The festival broke-even.



# Year-round digital offers



PHOTO: CLAIRE SHOVELTON

## Website

We invested a lot of time in 2021 following the Digital Cultural Network audit and didn't require any major maintenance or re designing this year.

## #ForArtists, Artist Development tools

Whilst continuing to signpost to all the development tools on our site we focused on building new tools for two specific campaigns to support inclusion and open up access to present work both with and away from Tête à Tête: The Opera Festival:

How To Get Funding For My Show

What the Arts Council Can Do For You

Your First Festival – a path to Tête à Tête: The Opera Festival

## #MyNewOpera

Oct 21 – Sep 22:

7.5k views (7.4k in 2021)

434.0 hrs watched (355.7 in 2021)

+27 new subscribers

### *Top videos*

Errollyn Wallen & Quartet: The Errollyn Wallen Experience (5:45 average viewtime, 11.0% of video, 1,696 views)

Bastard Assignments3: HUM; He/Himselfie (1:19 average viewtime, 2.4% of video, 1,132 views)

Size Zero Opera Company: Viagron (1:27 average viewtime, 4.0% of video, 698 views)

Bombay Rickey: BOMBAY RICKEY (3:10 average viewtime, 5.8% of video, 410 views)

Charli Eglinton: 8 - A Steampunk Opera (4:15 average viewtime, 4.4% of video, 287 views)

### *Impressions*

41.5k impressions (79.2k in 2021)

6.2% of impressions clicked through (4.8% in 2021)

48% of viewers via YouTube search (13.3% for 'Viagron', 10.3% for 'Errollyn Wallen', 1.9% for 'bombay rickey'), 16.1% from external sources (51% Google Search, 3.8% Facebook, YouTube 3.3%, 3.2% operaonvideo.com, 1.7% WhatsApp), 9.0% from playlists (56.6% of 'music art', 11.7% 'Uploads from MyNewOpera')

9.0% from YouTube recommendations (vs. 6.5% in 2021)

Suggested videos 3.0% of total traffic

6.7% of these were Beehive by Errollyn Wallen; 6.7% Errollyn Wallen Triple Concerto, 5.4% Errollyn Wallen & Quartet; 5.8% Peace on Earth | English National Opera.

### *Engagement*

434 hours watched; average viewer for 3:27 minutes.

Audience overwhelmingly non-subscribers (99.2%)

## Social Media Accounts

Tête à Tête continues to have good social engagement, with each platform reaching markedly different audiences. However, increasingly obstructive algorithms mean that Tête à Tête should develop ways of reaching audiences that it controls, such as its mailing list offer.

Meta (and thus Instagram and Facebook) and Twitter all have different ways of measuring engagement, so even though the numbers below look precise, they are not to be treated as wholly reliable - not least since year-on-year the definitions of each thing change. Changes at Twitter in particular have led to changes in measurements of engagement and reach.

Facebook had significant reach, especially in Cornwall, and for a show primarily targeted at the Indian diaspora (where Facebook and WhatsApp are dominant). However, the posts with the highest engagement remained those about Tête à Tête's core activity - season announcements, show openings and so on.

Instagram posts about the RCM collaboration did particularly well, likely reflecting the younger performers' own Instagram engagement and reach. Beyond the top posts, those about core activity (season announcements etc.) remained popular.

Twitter posts focused on the Festival and Tête à Tête funding seemed most of interest, reflecting the followers often being composers and opera makers.

### Facebook

Total reach: 32,569 (up 83.2%)

We ended the year with 1935 Facebook likes (1458, 2021) up 477. We now have 1935 followers.

#### *Top Posts of Facebook (by reach)*

Toi toi to all our team, 1st July 2022, 7.7k reached  
Less than a week to go until #FireworkMakersDaughter', 19th June 2022, 6.8k reached  
More Lovely Shots from #FireworkMakersDaughter, 14th June 2022, 6.4k reached  
Congratulations to everyone at The Minack Theatre..., 22nd June 2022, 6.1k reached  
Tonight's the night! We're delighted to open #FireworkMakersDaughter, 21st June 2022, 5.5k reached

#### *Top Posts of Facebook (by engagement)*

Jataneel Banerjee's GANGA brings part of the Mahabharata to life 2nd August 2022  
(209 likes and reactions, 122 comments, 15 shares, 49 link clicks)  
Roll up, roll up! #TàTRCMOdysseys 14th May 2022  
(104 likes/reactions, 10 comments, 11 shares, 18 link clicks)  
We're delighted to announce our 2022 season 8th April 2022  
(72 likes/reactions, 8 comments, 7 shares)  
That's TàTFest2022 done!, 9th September 2022,  
(69 likes/reactions, 2 comments, 7 shares)  
At long last, our Artistic Director Bill Bankes-Jones has been  
awarded his BEM 9th November 2021  
(60 likes/reactions, 13 comments, 3 shares)





## Instagram

We ended the year with 1738 followers (1477 in 2021) up 261.

Total reach: 2,788 (down 8.4%)

### *Top Posts of Instagram (by reach)*

Our marvellous divas in... 'The Three Penelopes', 4th May 2022, 7240 reached

Roll up, roll up! #TàTRCMOdysseys, 14th May 2022, 717 reached

Excitement [nerves] mounting as we gear up for #TàTRCMOdysseys, 25th April 2022, 612 reached

5 singers scream in harmony, 11th August 2022, 531 reached

It's the last live week of #TàTFest2022, 6th September 2022, 520 reached

### *Top Posts of Instagram (by engagement)*

Roll up, roll up! #TàTRCMOdysseys 14th May 2022

( 72 likes, 8 shares)

Excitement [nerves] mounting as we gear up for #TàTRCMOdysseysb25th April 2022

(68 likes, 2 shares, 2 comments)

At long last, our Artistic Director Bill Bankes-Jones has been awarded his BEM 9th November 2021 (60 likes, 8 comments, 3 shares)

Our marvellous divas in... 'The Three Penelopes', 4th May 2022

(57 likes, 4 shares)

t's not just launching #TàTFest2022... HOME 15th July 2022

(49 likes/reactions, 1 comment)

## Twitter

We ended the year with 6407 followers (6378 in 2021) up 29.

Tweet Impressions: 169.8k (636.4k in 2021)

Profile Visitors: 28.2k (22.9k in 2021)

Mentions: 951 (1078 in 2021)

### Top Three Tweets:

2021 funding extension

Date: December 17th 2021

Impressions: 5,750

Engagements: 75

Engagement rate: 1.3%

### 2022 Season announcement

Date: April 8th 2022

Impressions: 7,910

Engagements: 195

Engagement rate: 2.5%

### Voices of the Sands advert

Date: Aug 8th 2022

Impressions: 4,564

Engagements: 7



PHOTO: CLAIRE SHOVELTON

## Tête à Tête Taters

129 members

15 posts October 2021-September 2022

Unfortunately, the ongoing shift from social media platforms towards primarily showing paid-for content, and declines in regular Facebook use, has impacted the Taters. However, the group still has some use for its members. As part of the broader strategy of building ongoing relationships with key groups, it would be useful to consider the function of the alumni community in Tête à Tête's work, and appropriate ways to connect and support them.

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

Burple Web Design have asked if we can look to migrate the hosting of the website to a new company/individual as Toby feels he is no longer keeping up with innovations and has decided to move away from web support as part of his client portfolio.

# Marketing & PR

## Marketing Director's Report

In 2021-2022, Tête à Tête's marketing efforts expanded to draw attention to the company's work in Cornwall and the North East. Marketing strategies for the Festival remained similar to previous years, while those for Cornwall and the North East focused on working with local partners to spread awareness of Tête à Tête's projects.

In the 2021 Evaluation, the following Reflections and Targets were set:

### 1. Improve Efficiency

This goal focused on improving the efficiency and reliability of planning to enable marketing work to be done further in advance, improving outcomes for artists, shows, and contractors.

This was better in 2022, thanks both to other departments and the various people involved in marketing. As Tête à Tête continues to expand its reach, continuing work in this area would be beneficial.

### 2. Develop revenue streams from audience attendees; invest in CRM Software

Some internal discussions have taken place, thinking about how Tête à Tête might build its relationships with audiences, and guide them to closer and ongoing relationships with the organisation and brand as audiences, artists, alumni, and potential donors and collaborators.



Before investing in advanced CRM Software, a clear strategy for how to engage with different groups should be developed, accounting for the overall organisational brand and the needs and interests of different core communities.

For this evaluation, I would suggest two further ongoing goals.

#### 4. Improve the resilience of Tête à Tête's communications

Social media channels can rapidly change, and have increasingly become less useful to those who do not pay for advertising.

Developing and improving ways for Tête à Tête to communicate with people that Tête à Tête controls, such as by making the mailing list appealing through ticket offers.

#### 5. Develop Tête à Tête's brand

As Tête à Tête's activity spreads across the UK, maintaining and developing a clear brand identity internally and in response to local needs will be important.

The coherence of activity in 2023, with RCM inspired projects and a three-location Festival, will help establish this. Helping people develop a relationship with Tête à Tête, whether a Festival show attended by friends of the artist or a participant in a community project, will aid everyone from artists seeking an audience to Tête à Tête seeking supporters.



## PR Report

You can read the full Press Report [here](#).

*"As ever, Tête à Tête is the mother of contemporary music theatre."* The Stage

*"If you think opera is all fans and handkerchiefs, be prepared to have your preconceptions blown away."*  
Culture Whisper

*"It's safe to say that our capital is filled with quirky things to see and do. That said, we think an opera dedicated to beer takes the biscuit."* London x London

PHOTOS: CLAIRE SHOVELTON



# Organisation

## Fundraising

### *Trust and Foundations*

Continued support from the Cockayne Foundation for the second of three years gave a boon to the London festival. Thanks too to The Austin Hope and Pilkington Trust for their investment once again. Thanks also to FEAST for their flexible support and transferring their grant from Pop Up Operas to our work with Padstow School on *The Firework-Makers Daughter*.



PHOTO: CLAIRE SHOVELTON

All funders in 2022 were repeat. As we come out of the pandemic and more Trusts & Foundations begin to open back up we are exploring freelance fundraising support to help support both delivering more work throughout England and bringing more national and international work to London.

### *Subsidy*

We heard in November 2022, at the time of preparing this evaluation, that we secured continued Arts Council England National Portfolio Organisation 2023 – 2026 status.

### *Private Donations*

Following such tremendous support over the previous two years this year saw a return to pre-pandemic levels.

## Staffing and Governance

It is with great sadness that at the time of writing this evaluation we heard our Chair, David Leeming died, on New Year's Day 2023 after a short illness. The Board have rallied and collectively we shall address this challenge to our Governance as we move through the year. You can read more about David [here](#).



We have appointed new members during the last year to continue to reflect our national reach

Hannbiell Sanders (North East),

Sarah Hard (South East)

and

Ergo Phizmiz (South West)

A formal Skills Audit is carried out with the Trustees every three years, the last being in 2021. Having secured NPO funding, and with the death of David, we will bring forward the next audit.

The core freelance team have continued to work together delivering projects in the NE, SW and London. Building on learning from delivering projects in Cornwall and the North East over the past few years we are now exploring the balance of mentoring capacity and skills sets of the current team with more new paid employment opportunities for people based in areas of delivery.



## Finance

Turnover for the year was £140,000 The year saw a small deficit of £3k as a result of our investment in Cornwall.

# Progression

Has the organisation delivered on the recommendations from last year's Self Evaluation:

Consider our Digital Objectives as discussed with the AMA and revisit what might be the best model for digital reach of the festival in 2022. **YES**

Involve Tech team and festival artists early in sustainability conversations and planning so they are joined up especially around:

1. State sustainability as a key priority for the creative process so everyone signs up and is aware they personally need to consider it in their roles. **YES**
2. Share with artists in the How What Where When 2022 Guide the [theatregreenbook.com/sustainable-productions-toolkit/](https://theatregreenbook.com/sustainable-productions-toolkit/). **YES**

Consider how to do the festival announcement without being on sale. **YES**

Consider a customer development plan, marking how to develop peoples' relationship with the company. **NO**

Consider Specialist software like Tessitura for a customer CRM and consider giving Marketing Director a budget. **YES**, but costs too prohibitive

Put show page QR Code front of house, or on tickets to remind everyone to read/programme **YES**

Keep hold of the learning from the pandemic to try and identify things that should be taken forward through 2022 and identify recommendations to ensure the learning is delivered through 2023. **YES**



PHOTO: CLAIRE SHOVELTON



# Recommendations For The Year Ahead

Explore giving more paid work opportunities in the North East and South West for work delivered there.

Explore getting in professional fundraising support.

Consider the branding for work across the country.

Develop ways of reaching audiences that we control away from social media, such as our mailing list offer.

Explore handover of website maintenance.

Consider the function of the alumni community in Tête à Tête's work, and appropriate ways to connect and support them.

Ask Cockpit to make good unused stage traps and consider how to make rear projection surface better at Cockpit

Bring forward the board skills audit.

