

# **Tête à Tête Productions Limited**

(A company limited by guarantee)

## **Report and Financial Statements For the year ended 31<sup>st</sup> March 2003**

Charity number: 1069055  
Company number: 3513138



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## **Legal and administrative information**

### **Constitution**

Tête à Tête Productions Ltd is a company limited by guarantee and a registered charity governed by its memorandum and articles of association. Charity number: 1069055. Company number: 3513138.

The company was established under a Memorandum of Association that sets out its objects and powers and is governed under its Articles of Association. Directors are appointed by the Board in the first instance and then retire at each AGM and if they so wish stand for re-election.

### **Guarantors**

Louise Grattan  
Matthew Hart  
Bill Bankes-Jones

### **Board of Directors & Trustees**

Louise Grattan (Chair)  
Matthew Hart (Vice-Chair)  
David Coles – resigned 2<sup>nd</sup> December 2002  
Jane Plumptre  
Quinny Sacks

### **Artistic Director**

Bill Bankes-Jones

### **Artistic Producer**

Natalie Steed Productions

### **Company Secretary and Administrator**

Caroline Steane

### **Registered office and contact address**

32 Lilyville Road, Fulham, London SW6 5DW

### **Auditors**

Leslie Michael, Lipowicz & Co, Chartered Accountants, Accounts House, 16 Dalling Road, London W6

### **Bankers**

HSBC, 2 London Road, Twickenham, Middlesex TW1 3RY

## Report of the Trustees for the year ended 31 March 2003

The Trustees presents their report and the audited financial statements for the year ended 31 March 2003.

### Objectives

Tête à Tête's mission is to bring uplifting, surprising, daring and intimate opera productions of the highest quality to the widest possible audience. In pursuit of this mission, we aim to: -

- Present opera in unusual, innovative and imaginative ways to the highest possible standard.
- Develop new audiences and widen access to opera by performing in English and in atypical venues and formats.
- Make educational work central to the planning of all the Company's activities.
- Develop the repertoire through the commissioning of new operas, translations and orchestrations.
- Contribute to the personal development of authors, performers and artistic personnel while creating the best possible working conditions.
- Operate efficiently, creatively, generously and professionally.

### Activities

The *Review from the Artistic Director* sets out: -

- Our activities in the year ended 31 March 2003 in pursuit of the above objectives.
- Our planned activities for the year to 31 March 2004.
- Our strategic plan thereafter.

### Financial position

We had a surplus of income over expenditure of £8,687 in the year. This result was due to the generosity of our donors, the success of our productions and the hard work of everyone involved. Overhead costs are low because so much administration work is done on a voluntary basis by Caroline Steane and because book-keeping services are provided for a nominal fee by Marcini Hunter; the Board extends its particular thanks to them. However, from next year Natalie Steed Productions will provide these services.

### Reserves policy

The trustees believe that the Company should hold financial reserves because it has no endowment funding and is entirely dependent on income from grants, Box Office receipts, sponsorship and donor funding which is inevitably subject to fluctuation from year to year. In general, productions are financed in advance by application for a subsidy grant from the Arts Council. The Company also requires protection against unforeseen events and the ability to continue operating despite adverse or other damaging events. It has been the Board's policy to manage with minimal reserves and to fund production shortfalls when they occur by appealing for donations from our sponsors. The trustees believe that the minimum level of reserves should be the equivalent of six months' operating costs, calculated and reviewed annually, and believe that the reserves should be built up to the desired level in stages consistent with the charity's overall financial position and its need to maintain and develop its charitable activities. The board very much hopes that this policy of longer-term planning will help us strengthen our reserves and allow us to enter new projects properly financed.

**Report of the Trustees for the year ended 31 March 2003 (continued)****Risk review**

The trustees have given consideration to the major risks to which the charitable company is exposed and have implemented systems designed to mitigate those risks. A detailed risk assessment was compiled which details risks, their likely impact and any required mitigating actions. This is reviewed by the trustees on a regular basis.

**Trustees' Responsibilities**

Company Law requires the directors to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the Company as at the balance sheet date and of its incoming resources and application of resources for the financial year. In preparing those financial statements, the directors should follow best practice and:

- Select suitable accounting policies and then apply them consistently;
- Make judgements and estimates that are reasonable and prudent; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to assume that the company will continue on that basis.

The Board of directors is responsible for maintaining proper accounting records which disclose with reasonable accuracy at any time the Company's financial position and enable it to ensure that the financial statements comply with the Companies Act 1985. The Board is also responsible for safeguarding the Company's assets and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

**Directors & Trustees**

Details of the directors who served during the year, and who are the trustees of the charity for the purpose of charity law, are set out on page 3.

**Auditors**

In accordance with Section 385 of the Company's Act 1985, a resolution proposing that Leslie Michael Lipowicz & Co be re-appointed as the Company's auditors will be put to the Annual General Meeting.

This report has been prepared in accordance with the Statement of Recommended Practice-Accounting and Reporting by Charities and in accordance with the special provisions of Part VII of the Companies Act 1985 relating to small entities.

Approved by the Trustees and signed on its behalf by:

**Louise Grattan (Chair)**



**Date**

17.12.03

## Review from the Artistic Director 2002-2003

- **Our activities in the year ended 31<sup>st</sup> March 2003 in pursuit of the above objectives:**

2002-3 saw tremendous progress in the development of the company, including our phenomenally successful first large-scale community project, and the second national tour of our work.

### ***The Canticles Project***

*"I could sing a hundred praises of this superb stage premiere, yet still undersell it. This was peripatetic drama at its best: powerful, involving, sympathetic, touching, inspiring, dotted around the building where Purcell played and Britten is commemorated; a community-generated staging of such delicacy, refinement, wisdom and originality that Deborah Warner might have plotted every move."* Roderic Dunnett, *Independent*, May 2002

*The Canticles Project* was a co-production with Streetwise Opera of Britten's *Canticles* staged in conjunction with five different homeless shelters. The production was performed in May 2002 in Westminster Abbey as part of the Golden Jubilee London String of Pearls Festival. The production was the end-product of over sixty workshops in homeless centres across London.

*"Never has anything given anyone so much pleasure as this has to me"* Workshop Participant, Queen Mary Hostel for women, SW1

Though very tough and challenging throughout, these workshops were also hugely rewarding for clients and professional workshop leaders alike. The end-product was rapturously received and brought huge benefits to the participants in terms of deepened life-skills, boosted confidence, and broader horizons. The benefits of the project went way beyond that, though, in terms of improving the profile of the homeless, drawing attention to their genuine plights, and blazing a trail for future work with this overlooked community.

*"Hopefully someone from over the road was there: this was proof that it is worth investing in the arts because they can improve people's lives, at ground level, where it's needed"* Erica Jeal, *Guardian*, May 2002

Streetwise Opera, our co-producers, handled the finances, so the accounts for this project are not included in this report.

As Tête à Tête's first dedicated community project, *The Canticles* is a great inspiration to the company for future projects. As regards our mission and aims, I can confidently say the project achieved them 100%.

### ***Six-Pack Tour***

*Six-Pack* was a co-production with the English National Opera Studio of six commissioned operas. The production was workshopped at the ENO studio and performed thirteen times to packed houses and rapturous press acclaim in London in February 2003.

*"The mission of 'Six-Pack' is elegantly simple on paper but hugely challenging to realise: to demonstrate that contemporary opera can be engaging, fun and immediate. It's a testament to the imagination and flair of the six featured composers and their librettists that the whole evening is pacy, vibrant and entertaining, making the whole show and intoxicating night at the theatre"* Tom Service, *The Guardian*, February 2002

During 2002-2003, *Six-Pack* toured to eight venues (Bury St Edmunds, Bexhill, Leicester, Nottingham, Manchester, Huddersfield, Bath, Canterbury) for a total of eleven performances, playing to an audience of 1,466. In all but two of the venues, the tour was supported by educational workshops led by members of the company.

## Review from the Artistic Director 2002-2003 (continued)

Amazingly, from detailed surveys we found that 20% of the audience had never attended any kind of opera at all. Feedback from both venues and audience members was very enthusiastic, showing that the tour certainly achieved our aims, importantly on a nationwide scale. In addition to the quality of the production itself, much of this success must be attributed to a heavy investment in the marketing of the tour, and the skill of Natalie Steed and her office. The success of this tour is a great encouragement for the company to develop our work nationwide, and very much strengthens the possibility of future tours in this challenging marketplace.

*"At a recent Tête à Tête board meeting, a member from KPMG asked about the company's performance indicators. I don't know how Bankes-Jones replied, but to me he said that the only performance indicators he recognised were how full the theatre was and the applause at the end. To judge from last week, he's got it right on both counts."* Rodney Milnes on 'Six-Pack', The Times, February 2002

### Conclusion

With *The Canticles* not showing in the figures, 2002-3 may look like a downturn for the company in terms of activity, however this is somewhat deceptive. We made significant steps both in strengthening our national touring, and creating a whole new way of staging community opera with a whole new undersupplied community.

- **Our planned activities for the year to 31st March 2004.**

*Family Matters* will constitute the bulk of the company's artistic work for this year.

The project is a contemporary re-working of Beaumarchais third Figaro play, *la Mère Coupable* adapted by Olivier-Award-winning librettist Amanda Holden, working with six very young composers. This represents a significant development in the way we integrate many composers' work into the one production.

*Family Matters* will be workshopped for four weeks (Aug-Sep 2003,) including two weeks of public workshops, thus inviting our audience into the creative process for the first time. We will then fully produce the work for twelve performances at the Bridewell Theatre in London (February) and tour for nine performances at eight venues (March) with an expanded programme of educational workshops.

- **Operations**

Our 2002-3 programme of work was only achieved thanks to the huge amount of support we received from our funders, especially the very generous private individuals whose support makes our work possible, and our stalwart board of directors. It is to be noted that the company's achievements in this year also depended totally on the collaboration of our two principal partners, Streetwise Opera and the English National Opera Studio.

From 1st April 2003, the company's finances and book-keeping will be handled by Natalie Steed Productions, while Caroline Steane retains the rôle of company secretary, responsibility for administering individual donations, and day-to-day administration of the company.

## Review from the Artistic Director 2002-2003 (continued)

- **Our strategic plan 1<sup>st</sup> April 2004 onwards**

Our much increased work on strategic planning with Natalie Steed (supported by the Arts Council of England) has allowed us to plan well beyond the next project, generating a rolling 3-year plan for the company. We will aim both to widen audiences for new opera by commissioning, developing, performing widely and marketing heavily a series of new works nation-wide, while at the same time aiming to create a number of major community projects bringing opera to under-supplied community groups. Longer-term planning should allow us to expand this work further.

This planning has already given us the confidence to recognise Administrator Caroline Steane's indispensable contribution to the company by promoting her from volunteer to employee. It will also allow us to recognise the work of the lifeblood of the company – its most loyal artists – by appointing and remunerating a portfolio of associate artists – Stuart Stratford (music), Julian Grant (composer), Tim Meacock (design) and Mark Doubleday (lighting.) Thus the work our artists do for the company, as well as for each project, will finally be recognised.

Given the continuing growth in the achievements of the company in pursuit of its aims, our long-term plan should also reap huge benefits both in terms securing stronger partnerships, *and shifting our operational costs away from project budgets into a properly consolidated portfolio of revenue income.*



**Independent auditor's report to the Members of Tête à Tête Productions Limited**

We have audited the Financial Statements of Tête à Tête Productions Limited for the year ended 31 March 2003 which comprise of the Income and Expenditure Account, the balance sheet and the related notes. These financial statements have been prepared in accordance with the Financial Reporting Standard for Smaller Entities (effective June 2002), under the historical cost convention and the accounting policies set out therein.

**Respective responsibilities of Trustees and Auditors**

As described in the statement of Trustees responsibilities the charity's Trustees are responsible for preparation of the financial statements in accordance with applicable law and United Kingdom Accounting Standards.

Our responsibility is to audit the financial statements in accordance with relevant legal and regulatory requirements and United Kingdom Auditing Standards.

We report to you our opinion as to whether the financial statements give a true and fair view and are properly prepared in accordance with the Companies Act 1985. We also report to you if, in our opinion, the Trustees report is not consistent with the financial statements, if the charity has not kept proper accounting records, if we have not received all the information and explanations we require for our audit, or if information specified by law regarding trustees remuneration and transactions with the company is not disclosed.

We have read the Trustees report and considered the implications for our report if we became aware of any apparent misstatements within it.

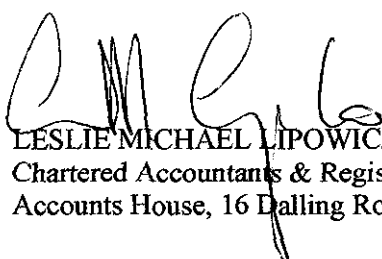
**Basis of Opinion**

We conducted our audit in accordance with United Kingdom Auditing Standards issued by the Auditing Practices Board. An audit includes examination, on a test basis, of evidence relevant to the amounts of disclosures in the financial statements. It also includes an assessment of the significant estimates and judgements made by the Trustees in the preparation of the financial statements, and of whether the accounting policies are appropriate to the charity's circumstances, consistently applied and adequately disclosed.

We planned and performed our audit so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or other irregularity or error. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the financial statements.

**Opinion**

In our opinion the Financial Statements give a true and fair view of the charitable company's state of affairs as at 31<sup>st</sup> March 2003 and of the incoming resources and application of resources, including its income and expenditure, for the year and have been properly prepared in accordance with the Companies Act 1985.



LESLIE MICHAEL LIPOWICZ & CO

Chartered Accountants & Registered Auditor

Accounts House, 16 Dalling Road, Hammersmith, London W6 0JB

Date: 19.12.03

**Statement of financial activities (including income and expenditure account)  
For the year ended 31 March 2003**

|                                 | Unrestricted<br>funds<br>£ | Productions<br>£ | Total Funds<br>2003<br>£ | Total Funds<br>2002<br>£ |
|---------------------------------|----------------------------|------------------|--------------------------|--------------------------|
| <b>Incoming resources</b>       |                            |                  |                          |                          |
| Donations                       | 4,605                      | 1,182            | 5,787                    | 15,547                   |
| Grants                          | 1,000                      | 13,500           | 14,500                   | 77,905                   |
| Box office                      | -                          | 5,553            | 5,553                    | 13,260                   |
| Co-productions                  | -                          | 18,000           | 18,000                   | 8,192                    |
| Fees                            | -                          | 9,624            | 9,624                    | 10,000                   |
| Trusts                          | 5,250                      | 1,500            | 6,750                    | 23,700                   |
| Other income                    | -                          | 3,699            | 3,699                    | 1,478                    |
| Bank interest                   | 148                        | -                | 148                      | 134                      |
| <b>Total incoming resources</b> | <b>11,003</b>              | <b>53,058</b>    | <b>64,061</b>            | <b>150,216</b>           |
| <b>Resources expended</b>       |                            |                  |                          |                          |
| Marketing                       |                            | 5,290            | 5,290                    | 12,600                   |
| Workshops                       |                            | 525              | 525                      | 3,722                    |
| Rehearsals                      |                            | 1,754            | 1,754                    | 59,906                   |
| Touring                         |                            | 38,933           | 38,933                   | 55,746                   |
| Administration & professional   | 4,565                      | 4,307            | 8,821                    | 16,325                   |
| <b>Total resources expended</b> | <b>4,565</b>               | <b>50,809</b>    | <b>55,374</b>            | <b>148,299</b>           |
| <b>Net incoming resources</b>   | <b>6,438</b>               | <b>2,249</b>     | <b>8,687</b>             | <b>1,917</b>             |

The notes on pages 12 to 15 form part of these Financial Statements.

## Balance sheet as at 31 March 2003

|   | Note | 2003<br>£      | 2002<br>£       |
|---|------|----------------|-----------------|
| <b>CURRENT ASSETS</b>                                 |      |                |                 |
| Debtors   | 7    | 6,052          | 22,280          |
| Cash at bank  |      | 2,664          | 3,384           |
|   |      | <u>8,716</u>   | <u>25,664</u>   |
| <b>CREDITORS: Amounts falling due within one year</b> |      |                |                 |
|   | 8    | <u>(1,293)</u> | <u>(26,928)</u> |
| <b>NET CURRENT ASSETS / (LIABILITIES)</b>             |      |                |                 |
|   |      | <u>7,423</u>   | <u>(1,264)</u>  |
| <b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>          |      |                |                 |
|   |      | <u>7,423</u>   | <u>(1,264)</u>  |
| <b>FUNDS</b>  |      |                |                 |
| Unrestricted  | 9    | <u>7,423</u>   | <u>(1,264)</u>  |
| Total funds   |      | <u>7,423</u>   | <u>(1,264)</u>  |

These accounts are prepared in accordance with the special provisions of Part VII of the Companies Act 1985 relating to small entities.

The Financial Statements were approved by the Board on:

*Amie O'Sullivan*  
 TRUSTEES *James Mc... etc*

The notes on pages 12 to 15 form part of these Financial Statements.

**Notes forming part of the financial statements  
For the year ended 31 March 2003**

**1. Accounting policies**

**1.1 Accounting conventions**

The financial statements have been prepared under the historical cost convention and in accordance with the Financial Reporting Standard for Smaller Entities (effective June 2002), the Companies Act 1985, and follow the recommendations in *Accounting and Reporting by Charities: Statement of Recommended Practice* issued in October 2000.

**1.2 Funds receivable**

Voluntary income is received by way of donations from individuals and trusts and is included in full in the Statement of Financial Activities when receivable. The value of services provided by volunteers has not been included.

Grants are recognised in full in the Statement of Financial Activities in the year in which they are receivable.

**1.3 Expenditure**

Resources expended are recognised in the period in which they are incurred. They are allocated between activities and productions on an actual basis.

The net cost of contractual commitments to complete a production tour is provided for in the Statement of Financial Activities in the year in which the commitment is entered into.

**1.4 Unrestricted funds**

Unrestricted funds are donations and grants for the objects of the charity, which are not designated by the donors as relating only to a specific production. These funds are available as general funds. Funds designated to specific productions are treated as being restricted.

**Notes to the Financial Statements for the year ended 31<sup>st</sup> March 2003**
**2. Income Receivable**

|                                   | <b>2003</b>   | <b>2002</b>    |
|-----------------------------------|---------------|----------------|
|                                   | <b>£</b>      | <b>£</b>       |
| Arts Council of England           | 14,500        | 76,905         |
| London Arts                       | -             | 1,000          |
| Peter Moores Foundation           | -             | 10,000         |
| PRS Foundation                    | 2,000         | 2,250          |
| Holst Foundation                  | -             | 1,500          |
| Goldsmith's Company               | -             | 1,000          |
| Tillett Trust                     | -             | 2,000          |
| Britten-Pears Foundation          | -             | 450            |
| Leche Trust                       | -             | 1,500          |
| RVW Trust                         | -             | 2,500          |
| Hinrichsen Foundation             | 500           | 500            |
| The Worshipful Company of Grocers | -             | 1,000          |
| Ian Mactaggart Trust              | 5,000         | -              |
| Box Office Income                 | 5,553         | 13,260         |
| Production Fees                   | 9,624         | 10,000         |
| Co-productions & Commissions      | 18,000        | 8,192          |
| Sponsorship                       | 2,882         | -              |
| Personal Donations                | 5,787         | 14,031         |
| Gift Aid                          | -             | 1,004          |
| Sundry Income                     | 215           | 3,124          |
|                                   | <u>64,061</u> | <u>150,216</u> |

**3. Resources expended**

|                           | <b>Production Costs</b> | <b>Management &amp; Administration</b> | <b>2003</b>   | <b>2002</b>    |
|---------------------------|-------------------------|--|---------------|----------------|
|                           | <b>£</b>                | <b>£</b>                               | <b>£</b>      | <b>£</b>       |
| Production Costs          | 50,809                  | -                                      | 50,809        | 145,336        |
| Printing, post etc        | -                       | 679                                    | 679           | 457            |
| Administrator's salary    | -                       | 1,000                                  | 1,000         | 1,000          |
| Insurance                 | -                       | 607                                    | 607           | -              |
| Non-recoverable expenses  | -                       | 672                                    | 672           | -              |
| Software programme        | -                       | 166                                    | 166           | -              |
| Telephone                 | -                       | -                                      | -             | 4              |
| Bank charges              | -                       | 76                                     | 76            | 73             |
| Audit & accounts fees     | -                       | 1,100                                  | 1,100         | 1,164          |
| Legal & professional fees | -                       | 15                                     | 15            | 15             |
| Subscription              | -                       | 250                                    | 250           | 250            |
|                           | <u>50,809</u>           | <u>4,565</u>                           | <u>55,374</u> | <u>148,299</u> |

**Notes to the Financial Statements for the year ended 31<sup>st</sup> March 2003**

**4. Operating surplus**

Operating surplus is stated after charging:

|                        | <b>2003</b>  | <b>2002</b>  |
|------------------------|--------------|--------------|
|                        | <b>£</b>     | <b>£</b>     |
| Auditors' remuneration | <u>1,000</u> | <u>1,000</u> |

**5. Staff & Numbers**

The company has no employees.

**6. Taxation**

The charitable company is exempt from corporation tax on its charitable activities.

**7. Debtors**

|               | <b>2003</b>  | <b>2002</b>   |
|---------------|--------------|---------------|
|               | <b>£</b>     | <b>£</b>      |
| Trade debtors | -            | 9,400         |
| Other debtors | <u>6,052</u> | <u>12,880</u> |
|               | <u>6,052</u> | <u>22,279</u> |

**8. Creditors**

Amounts falling due within one year:

|                               | <b>2003</b>  | <b>2002</b>   |
|-------------------------------|--------------|---------------|
|                               | <b>£</b>     | <b>£</b>      |
| Trade creditors               | -            | 1,639         |
| Accruals & deferred income:   |              |               |
| Accruals                      | 1,100        | 22,422        |
| Social security & other taxes | <u>193</u>   | <u>2,867</u>  |
|                               | <u>1,293</u> | <u>26,928</u> |

**9. Unrestricted Funds**

|                                    | <b>2003</b>  | <b>2002</b>    |
|------------------------------------|--------------|----------------|
|                                    | <b>£</b>     | <b>£</b>       |
| Accumulated Funds at 1 April 2002  | (1,264)      | (3,181)        |
| Surplus for the year               | <u>8,687</u> | <u>1,917</u>   |
| Accumulated Funds at 31 March 2003 | <u>7,423</u> | <u>(1,264)</u> |

**Notes to the Financial Statements for the year ended 31<sup>st</sup> March 2003**

**10. Share Capital**

The charitable company is limited by guarantee and therefore does not have a share capital.

**11. Contingent Liabilities**

The Trustees were not aware of any contingent liabilities at the balance sheet date.

**12. Post Balance Sheet Events**

The Trustees were not aware of any post balance sheet events at the balance sheet date.