Tête à Tête Productions Limited
Annual Report and Accounts
For the year ended 31st March 2001

Registered Number : 3513138

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for the year ended 31st March 2001

DIRECTORS REPORT

The Board of Directors present their report for the year ended 31st March 2001.

Tête à Tête Productions Limited was incorporated on 18th February, 1998. Registered No. 3513138.
The company became a registered Charity on 7th April, 1998. Registered charity No. 1069055.
This is the company's third period of trading.

Patron	Richard Van Allan
Registered Address	32 Lilyville Road Fulham London SW6 5DW
Bankers	Midland Bank plc 2 London Road Twickenham Middlesex TW1 3RY

Directors in the year to 31st March 2001.

Mrs Louise Grattan (Chairman)
Mr Matthew Hart (Vice Chairman)
Mr Alan B Moug B.Acc. C.A. (Treasurer)
Mrs Caroline Steane. (Company Secretary)
Ms Jane Plumptre
Ms Quinny Sacks
Mrs Emily Stubbs — Appointed July 3rd 2000, Resigned December 22nd 2000

All directors retired and being eligible were re-elected at the Annual General Meeting on 13th April 2000.

Directors are appointed by the board for a term of one year. Retiring directors are able to stand for re-election.

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Objectives and Activities

Tête à Tête Productions was founded in the autumn of 1997 by director Bill Bankes-Jones and conductor Orlando Jopling.. The company became a registered company limited by guarantee in February 1998 and a registered charity in April 1998.

Mission Statement

Tête à Tête's mission is to bring uplifting, surprising, dangerous and intimate opera productions of the highest quality to the widest possible audience.

Aims

- Presenting opera in unusual, innovative and imaginative ways to the highest possible standard.
- Developing new audiences and widening access to opera by performing in English and in atypical venues and formats.
- Making educational work central to the planning of all the company's activities.
- Developing the repertoire through the commissioning of new operas, translations and orchestrations.
- Contributing to the personal development of authors, performers and artistic personnel while creating the best possible working conditions.
- Operating efficiently, creatively, generously, and professionally.

Reveiw of Progress and Achievements.

Tête à Tête's third year of trading has seen tremendous leaps forward in the growth and definition of the company. With Orlando Plays Mad and revivals of The Flying Fox and Shorts, we have more than doubled our previous output of one production a year. In terms of touring development, profile of the company, relationships with partners and general consolidation of the organisation, the general health of the company has improved way beyond what might be immediately apparent.

Orlando Plays Mad - BAC Opera, August 2000

Always intended as an experiment, Orlando Plays Mad was received as very much a finished product, which is very flattering. Only in retrospect can one realise how huge an undertaking it was to resurrect, edit, translate and perform Vivaldi's opera for the first time since he himself performed it in 1714. The show played to packed houses and was very enthusiastically received. I later heard from the director of the Vivaldi Institute in Venice that it received more press, radio and television coverage in Italy than any previous Vivaldi modern première.

Among the many lessons from this experiment was how, with three times as many singers and four times as many instrumentalists as Shorts, to stage this kind of work experimentally really stretched Tête à Tête to the limit. So the planned full production, or any kind of tour, will have to wait until a powerful co-producer comes forward. The performances were supported with a well-attended study day involving a distinguished panel of experts from England and Italy.

The Flying Fox - Middle Temple Hall, November 2000
A selection from our first show (our own version of Strauss's Die Fledermaus) was performed for a fundraising event for RUKBA. Though entirely self-financing, the performance was invaluable in raising the company's profile as well as generating welcome income for artists.

Shorts - Bridewell Theatre, February 2001

Much of the year was spent working very hard indeed to build on the success of Shorts (five short commissioned operas in one evening) by taking the production out on tour. After a huge drive to secure bookings, it became obvious that in order to overcome venues' trepidation of taking the production, we would have to revive it for them to see. By performing Shorts at the Bridewell theatre, we effectively staked out a new venue for contemporary opera in London, and formed an important new relationship for Tête à Tête. The performances also well exceeded our hopes for much-needed press coverage, with an impressive wad of rapturous reviews. The long sought-after tour bookings, meanwhile, are at last starting to materialise, and the production is scheduled to tour in the autumn. And so, despite more modest box-office returns than we are used to, Shorts at the Bridewell has very much achieved what we hoped.

Future projects and partnerships - 2001-2002

Though very much modified by the experiences of the last year, our plans for 2001-2002 are now much more defined in terms of the aims and development of Tête à Tête.

Shorts Tour - autumn 2001

The Canticles - November 2001 - co-production with Streetwise Opera

The invitation to co-produce Britten's Canticles with the young company Streetwise Opera came after our production of Orlando Plays Mad. We will work together on the project for three months with a remarkable company of professional artists and homeless people, culminating in public performances at the Royal Opera House in November. Amongst many other things, I am very pleased indeed for Tête à Tête to dedicate its resources for some months to a specifically educationally orientated project.

Six-Pack

A further corollary of Shorts at the Bridewell has been the invitation from the ENO Studio to co-produce a second programme of Shorts. We have already assembled a remarkable team of writers, building on the existing relationships of both Tête à Tête and ENO. The co-production will give us the chance to allow the writers and company a really thorough development period, before opening in London in February 2002 and touring nationally the following spring - with bookings already materialising!

Personnel

A major change for Tête à Tête has been the departure of Music Director Orlando Jopling. With the focus of the company narrowing onto smaller-scale newer work, it became clear that after three tremendously creative years, Orlando needed more time to devote to his other activities. The impeccable musical standards of the company will be maintained by two different music directors for the next two shows, each particularly well-suited to their respective projects: for The Canticles, Dominic Harlan, and for Six-Pack, Stuart Stratford. I'm also delighted to say that the majority of performers for each production have already performed - magnificently - with Tête à Tête.
Administratively, meanwhile, the company has developed hugely with the help of Caroline Steane, rapidly becoming indispensable taking care of the core and day-to-day administration of the company. Natalie Steed, meanwhile, has turned her peerless knowledge and experience of touring small-scale music theatre to getting Tête à Tête finally out on the road. With the support of our co-producers as well, I'm glad to say the administration of the company becomes more and more solid.

Conclusion

I do hope that I have set out how successfully Tête à Tête and the company's plans for the future have developed and matured through 2000-2001. With a much clearer emphasis on smaller-scale more modern work, education and touring, I am sure the company will move from strength to strength.

Bill Bankes-Jones

10th April 2001

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Finances

The attached financial statements show the current state of the company's finances. Although there is a deficit showing, this has been matched by grants after the year-end and therefore, the Board of Directors consider the situation to be satisfactory. All income and expenditure in the period is associated with four productions, namely "Shorts", "Orlando Plays Mad", "The Flying Fox" and "Shorts" tour.

The grant from the Arts Council of England was restricted to the operating costs of the company.

All donations and all other forms of income received in the year are unrestricted funds.

On behalf of the Board of Directors
Mrs Louise Grattan, Chairman
10th September, 2001

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Independent Examiner's Report to the Board of Directors of Tête à Tête Productions Limited.

I report on the accounts of the company for the year ended 31st March 2001, which are set out on pages 5 to 7.

Respective responsibilities of directors and examiner.

As the charity's directors you are responsible for the preparation of the accounts; you consider that the audit requirement of section 43 (2) of the Charities Act 1993 (the Act) does not apply. It is my responsibility to state, on the basis of procedures specified in the General Directions given by the Charity Commissioners under section 43 (7) (b) of the Act, whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commissioners. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as directors concerning any such matters. The procedures undertaken do not provide all the evidence that would be required by an audit, and consequently I do not express an audit opinion on the view given by the accounts.

Independent examiners statement

In connection with my examination, no matter has come to my attention:

1 which gives me reasonable cause to believe that in any material respect the requirements
- to keep accounting records in accordance with section 41 of the Act; and
- to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the Act

have not been met; or

2 to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Yogesh Patel C.A.

London
10th September, 2001

Statement of Financial Activities for the Year to 31st March 2001.

	Period to 31 Mar 99 £	Year to 31 Mar 00 £	Year to 31 Mar 01 £
Income			
RUBKA	-	-	5,700.00
Box Office Income	4,565.46	2,689.40	7,324.47
Personal Donations	7,996.28	10,965.00	18,376.19
Trust Income	8,100.00	12,565.50	4,250.00
Grants	-	8,500.00	13,043.80
Corporate Donations	700.00	-	-
Fundraising Dinner	1,610.00	1,630.00	1,410.00
Bank Interest	68.70	18.04	147.68
Tax recovered	828.91	-	2,379.35
TOTAL INCOME	**23,869.35**	**36,367.94**	**52,631.49**
Expenditure			
Company	3,365.00	2,100.00	16,124.38
Orchestra	4,981.25	4,350.00	16,214.82
Libretto & Music	200.00	11,170.00	1,302.64
Production Costs	11,554.53	13,915.17	21,251.26
Marketing	1,675.70	424.70	1,007.23
Bank Charges	38.10	16.80	19.80
Administration	-	4,301.54	2,037.13
TOTAL EXPENDITURE	**21,814.58**	**36,278.21**	**57,957.26**
Net Income for the Period	**2,054.77**	**89.73**	**(5,325.77)**
Profit /(Loss) brought forward	-	**2,054.77**	**2,144.50**
Profit / (Loss) carried forward	**2,054.77**	**2,144.50**	**(3,181.27)**

The notes on page 7 form part of these accounts.

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Balance Sheet as at 31st March 2001.

	As at 31 Mar 99 £	As at 31 Mar 00 £	As at 31 Mar 00 £
Fixed Assets	-	-	-
Current Assets			
Bank Balance	1,225.59	2,142.09	1,516.90
Accrued Income (note 3)	829.18	2.41	1.83
Current Liabilities (note 4)	-	-	4,700.00
Net Current Assets	2,054.77	2,144.50	(3,181.27)
Net Assets	**2,054.77**	**2,144.50**	**(3,181.27)**
Represented by			
Profit and Loss Account carried Forward	**2,054.77**	**2,144.50**	**(3,181.27)**

The notes on Page 7 form part of these accounts.

The Directors have :-

(a) taken advantage of the Companies Act 1985 in not having these accounts audited under Section 249A(1). [Total Exemption]

(b) confirmed that no notice has been deposited under Section 249B(2) of the Companies Act 1985.

(c) acknowledge their responsibilities for ensuring that the company keeps accurate accounting records which comply with Section 221 of the Companies Act 1985

(d) acknowledge their responsibilities for preparing accounts which give a true and fair view of the company and of its profit for the year ended 31st march 1999 in accordance with the requirements of Section 226 of the Companies Act 1985 and which otherwise comply with the requirements of this Act relating to accounts, so far as applicable to this company.

The accounts are prepared in accordance with the special provisions of part VII of the Companies Act relating to small companies (Section 246(8) of the Act).

The Board of Directors have agreed to obtain an independent examination of the accounts. The report of the independent examiner is on page 4.

On behalf of the Board of Directors
Mrs Louise Grattan, Chairman
10th September, 2001

Notes to the Accounts for the year ended 31st March 2001

1. Accounting Policies

General

These Accounts have been prepared under the historical cost convention and in accordance with applicable accounting standards and the Charities SORP (Statement of Recommended Practice "Accounting by Charities").

2. Directors' Remuneration and Expenses

No remuneration directly or indirectly out of the funds of the charity was paid or payable for the period to any director or to any person or persons known to be connected with any director.

Mrs Louise Grattan was re-imbursed for expenses incurred during the year. These expenses were associated with a fund raising dinner and consisted of the cost of food and drink for the event. Receipts were received for all purchases. Other than this, no other reimbursement of expenses has been made or is due to be made to any of the directors in respect of the year.

3. Accrued Income

Accrued income consists wholly of bank interest receivable

4. Current Liabilities

Current liabilities consist wholly of accruals for singers, musicians and technical staff in respect of performances before the end of the period. All payments were made in the month following the end of the financial year.