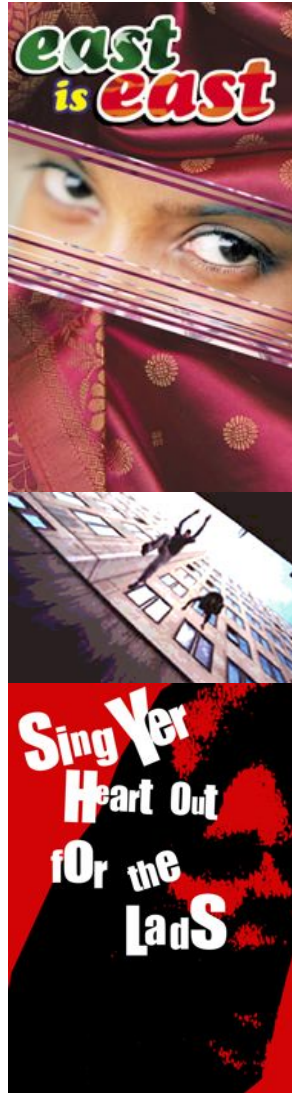


pilot theatre



Business Plan
2005 – 2008

CORE VALUE

inspiring creativity...



MISSION STATEMENT

Pilot Theatre...



... creates, develops and
tours pioneering new work, by enabling artists and audiences
from all sections of society to address the challenges and
possibilities of our time...

AIMS AND OBJECTIVES

Aims

1. To create visually engaging and relevant work that is fired by the diversity of society.
2. To make this work available to as wide an audience as possible
3. To inspire our audience to actively engage with our work.
4. To create debate and promote an understanding of the work and the world of which it is part.
5. To develop sustainable growth for the organisation
6. To be the pioneering organisation in the development of work for young people

Objectives

We will do this by:

1. Continuing to raise the profile of Pilot's work and its national and international role in the development of good practice.
2. Providing extensive and integrated Education Programmes for all our work.
3. Developing our partnerships with companies and venues, regionally, nationally and internationally.
4. Sustaining and developing partnerships with local, regional and national organisations to deliver opportunities for lifelong learning.
5. Working with artists of the highest calibre
6. Creating work that reflects the diversity of our cultural experience.
7. Developing our work through nurturing established and emergent artists.
8. Developing all aspects of income generation for the company.
9. Developing and implementing working practices which place inclusivity and access at the core of all our activities.
10. By being at the leading edge in Technological Creativity

THE WORK IN CONTEXT

We are a national touring theatre company with 25 years experience of delivering high quality theatre work to our target audience of young people. Our entire programme of work is geared totally towards education in, through and about the arts.

Pilot create work which is targeted towards young people and developing these theatre audiences. The work is inspirational in terms of its presentation and production values, with the education programme offering aspirational possibilities. The web interface allows cutting edge connection with our users and audience

We offer learning through the arts with our performance-based work. Using new technologies and convergent media, working with venues and teachers in relationships developed over twenty years, we have an integrated approach to arts and education. All our work is fully supported through resources and workshops before and after performances. Discussions with the Director and artistic teams take place on a regular basis, in order to give further insights into the work. With a clear educational model our work supports education both internal and external to the curriculum. An interagency approach supports our productions. Research and development creates contemporary work that is supported throughout the community.

Young people who take part in workshops are encouraged to discuss and debate the issues within the piece of work and how these relate to the world that the participants find themselves in. Learning about society, expression of ideas and feelings and the ability to make choices is the crux of this work.

We offer learning in and about the arts through all our outreach participatory work. In our residencies, workshops, Youth Theatre and projects we work with teams of professional artists to create work with members of the community from the ages of 12 upwards. These participatory projects are geared to specific target groups and are always artistically led. The participants work in an entrepreneurial style, developing the project alongside artists who can help them create and realise an artistic vision. The work has an intrinsic value in valuing all the participants' contributions. The creative process, which is key to this work, requires an input from the entire group to produce an end result, which is inevitably greater than the sum of its individual parts. An open access policy to all these projects is something we operate and all are offered with no restrictive financial implications to them.



EVALUATION AND MONITORING

The company is committed to a process of monitoring and evaluating existing audiences and to developing new ones.

We undertake both qualitative and quantitative research with all schools' groups who participate in our work, individual attendees and selected groups of young people, such as our Youth Theatre members. The range of information received is analysed and used in preparing our future programme of work, our strategic planning and marketing.

In addition to the monitoring which Pilot undertake through our education workshops' evaluation we collect an increasingly high degree of user feedback and response through the discussion boards and audience feedback sections of our website. We collect both audience data in conjunction with our venues and statistics on our website use.

All this gives us information, which we add to more formal evaluation sheets, which are sent out to teachers, schools and venues to allow us to assess the strengths and weaknesses of any particular project – as well as peer and critical reviews.

Internally, staff development is assessed through an appraisal process that takes place on an annual basis for core staff. Identified training needs are delivered through a combination of in house training, courses and mentoring.



COMPANY BACKGROUND

Pilot Theatre is a national touring Theatre Company based at York Theatre Royal .The company will be 25 years old in September 2006

We are funded by Arts Council England, Yorkshire and have a National Touring Contract to deliver work for young people. We also receive funding from Wakefield MDC, York City Council, West Yorkshire Grants.

We tour work to Theatres and non-theatre spaces nationally and Internationally

We are also part of the Culture 2000 programme called Magic-Net which is funded until 2008. Here we work with 12 European partners from 12 countries to develop work for Young People

We have co-produced our work with several key venues including our production base at York Theatre Royal. Other venues include :- The Lyric Hammersmith, Leicester Haymarket, West Yorkshire Playhouse, Octagon Bolton, Wakefield Theatre Royal, South Hill Park, Bradford Alhambra, Lawrence Batley and Sheffield Theatres.

THE COMPANY TODAY

The Company employs four full time core members; Artistic Director, Administrative Producer, Marketing Officer and Administrator. We have a part time Youth Theatre Leader and sessional workers. We engage actors, stage managers, directors, writers, designers, musical directors, movement directors and other artists on a project basis. The core members of staff are:

Marcus Romer - Artistic Director Marcus has been the Artistic Director of Pilot since 1994. He graduated from Leeds University and has worked consistently as an actor and director with many companies, including Major Road, Public Parts, NTC, Red Ladder, Cleveland, the Alison Andrews Company and Theatre Foundry, as well as working at The West Yorkshire Playhouse, Nottingham Playhouse, York Theatre Royal, Wakefield Theatre Royal and The City Varieties Theatre in Leeds. He has worked as an actor on television many times most recently in the BBC's cult series **Cops**. As a Director he has worked for Nottingham Playhouse and Major Road on their **Leaves of Life** production and **Teechers**. With Pilot, he has directed **Who's Breaking** by Philip Osment, and written and directed the award winning productions of **Taken Without Consent**, and **Out Of Their Heads** and **Taking Sides** for the Vancouver and Toronto Festival '98. More recently Marcus has directed **Lord of the Flies**, **Rumble Fish**, **Road**, **Beautiful Thing**, **Kiss of the Spiderwoman**, **Mirad**, **a/s/l**, **Bloodtide** and most recently **Beauty Queen of Leanne**, **Abigail's Party**, and **Sightsonic 05**

Amanda J Smith - Administrative Producer A graduate of Exeter University, Amanda has worked in Theatre for the past twenty years in a whole range of jobs. She worked for the Northcott Theatre, Oldham Coliseum and Nottingham Playhouse before specialising in work for young people at Nottingham Roundabout Company, Humberside TIE (Artistic Director), and Sheffield Theatres (Education Director 1992 - 1999) She took up the new post of Administrative Producer for Pilot in January 2000. She has directed and /or produced over 40 shows the most

recent being **Walking the Tightrope** for Pilot/York Theatre Royal

Sarah Seddon – Company Administrator Sarah trained at Ripon and York St John and worked in Stage Management for numerous Companies including Compass Theatre, Haymarket, Basingstoke, Lip Service and Pilot Theatre before taking up the position of Company Administrator for the Company in May 2004.

Elise Roberts – Marketing Officer

Elise joined us on October 10th as Marketing Officer. Elise studied English and Communication Studies at Liverpool University and followed that with a MSc in Cultural and Heritage Tourism Development. She has recently worked at the National Coal Mining Museum for England as Marketing Assistant.

THE BOARD

The Company has an active Board of Directors who meet quarterly. They are:

Geoff Alvy (Chair)	Freelance Management Consultant
Damian Cruden	Artistic Director - Theatre Royal, York
Faroque Khan	Actor/Director
Jim Walkden	ex Chair of Leisure, Wakefield MDC
Jennifer Ward	Performer and Founder of Mimika Theatre
Peter Whelan	Deputy Head. Don Valley High School
Tracy Cochrane	Freelance Arts Marketing Consultant
Ann Wishart	Senior Development Officer Breeze Festival Leeds CC
Tina Wright (tbc)	Head of Drama Burnholme School York
John Atkinson	Accountant

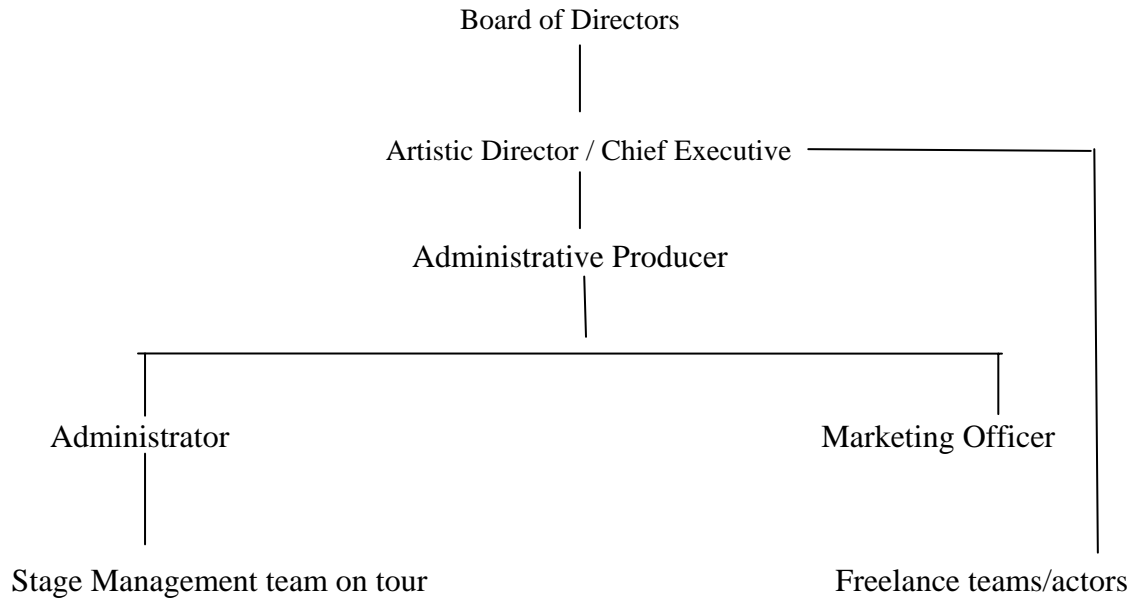
Observers

Jonny Croston	West Yorkshire Joint Services
Mark Hollander	Theatre Officer, Arts Council Yorkshire
Gill Cooper	York City Council

Patrons

Melvin Burgess
Dolly Dhingra
Reece Dinsdale
Nigel Williams
Philip Ridley
Jonathan Harvey
Roy Williams
Ayub Khan-Din

MANAGEMENT STRUCTURE



Pilot Theatre is a member of TMA (for contracts) MRSLS 2 and ITC.



REVIEW OF WORK

From April 2003 – September 2005

April 2003 – March 2004

Our Residency at York Theatre Royal as part of the Stage Exchange Programme entered its second successful year. We produced four plays which included two world stage premieres and launched them all from the theatre.

BEAUTIFUL THING

By Jonathan Harvey



We created a new version of Jonathan Harvey's **Beautiful Thing**. This ran for three and a half weeks in the newly refurbished studio at the venue. A cast of 5 actors worked with myself and a new designer, Laura McEwen, to create a memorable piece of work. Following this production we have been invited to re-create the show as a co-production with Bolton Octagon

“miss out on this one, and you're avoiding one of the most gripping theatrical events for quite some while... such luminously direct performances....It's worth a trek for the experience...Five star fare”

Teletext

“Marcus Romer's sunny, funny production is truly a beautiful thing”

Northern Echo

“Went to see Beautiful Thing in York on Thursday. Its the first time I've seen any of your productions all I can say isWOW! It was so nice to fresh faced raw talent like this. I wish you all the best for future productions. This will not be the last of my visits to your productions P.S Like the nice touch at the end where you get the people and cast to dance!”

Chris Morris

Our **Fast Track Trainee**, Effie Woods, worked with us on **Beautiful Thing** and then joined us as a company member in our next production **a/s/l?**

18 performances - Audience 1205

A/S/L?– AGE, SEX, LOCATION

By Richard Hurford



A tale for generation text

Ever topical a/s/l? dives headlong into the world of chat rooms where users can decide to tell the truth ...or not.

a/s/l? is the chat room speak for Age Sex Location.

In this world the users can change identity adopt new personalities and keep dreams and fantasies virtually real.

'you can't delete your history. Sooner or later it will come back to haunt you and destroy your life'

The world premiere of **Age, Sex, Location** by Richard Hurford opened at the studio in York before embarking on a National Tour. This was a very challenging and absorbing play, which looked at the life of a young girl, Livia, and her family following the death of her sister. The narrative played out on the internet as Livia (Rhea Bailey) tried to make sense of her world – with devastating consequences. We employed 6 actors and two stage managers for the tour as well as a designer and composer.

The play received a European Award and publication as part of the ETC Association.

27 performances - Audience 2639

*Richard Hurford's cyber thriller is a chilling study in the ambiguity of online identities...Marcus Romer's production for Pilot Theatre operates on many levels, both physically and metaphorically...the action is propelled by an astonishingly fresh and unaffected performance from Rhea Bailey as Livia...Pilot is to be commended for producing thorny work for young audiences that neither patronises nor condescends. **The Guardian***



"hiJenny here....a/s/l?"

Generation Text

This was the online education project that accompanied ASL. We worked with students in schools and colleges across Yorkshire to develop the ideas from the play. The writer Richard Hurford was online to offer support and advice
Some comments left online...

This is my 1st major coursework and I was worried it would be boring but once I had seen the production I thought it was great! I really enjoyed it because it was particularly aimed at us teenagers. I just want to congrat the whole production team 4 such a brilliant performance! Thanxs guys! - mehwish

BLOODTIDE

By Melvin Burgess – Adapted by Marcus Romer



This was our National Tour on the middle scale. It was an adaptation of Melvin Burgess' cult novel. It opened at York Theatre Royal and played a further 5 venues. We employed seven actors and three stage managers for the project. We ran a full education programme alongside this including workshops, talks, on line discussion as well as audio, visual and written resource materials. **35 performances - Audience 5132**

Pilot can usually be relied on to provide edgy, aggressive and innovative work **The Guardian**

Pilot Theatre have established themselves in recent years as one of, if not the only true, standard bearers for theatre aimed at young people, and their Artistic Director Marcus Romer has an unerring eye for what will attract his sort of audience. **Teletext**

Pilot has yet another hit on its hands. Romer is a true visionary and Bloodtide has balls and looks and sounds superb **The Stage**

As well as [audience feedback](#):-

I had read the book a couple of times before I went to see the play, and as one of my favourite books I was terrified Pilot would ruin it for me. However all of my fears were whipped away as soon as they came on stage. All the actors were fantastic. They played the characters just as I had seen them in my own mind; Signy was amazing and constantly took your breath away. The tension between her and Conor was so real that it took my breath away. The violence of the book was captured well yet it was not allowed to take over. I was constantly enthralled and at the end I was sobbing as the play and cast had moved me so. I was thrilled with the set, it represented the whole story line so well, yet there were no changes of scene, it was worked off one whole set. I was so impressed with how they conveyed the womb tanks; another thing Sarah Quintrell did very well was when her character was hamstrung. The cry she let out still torments me now and I could feel the pain she would have felt. I would recommend anyone to go and see this play, even

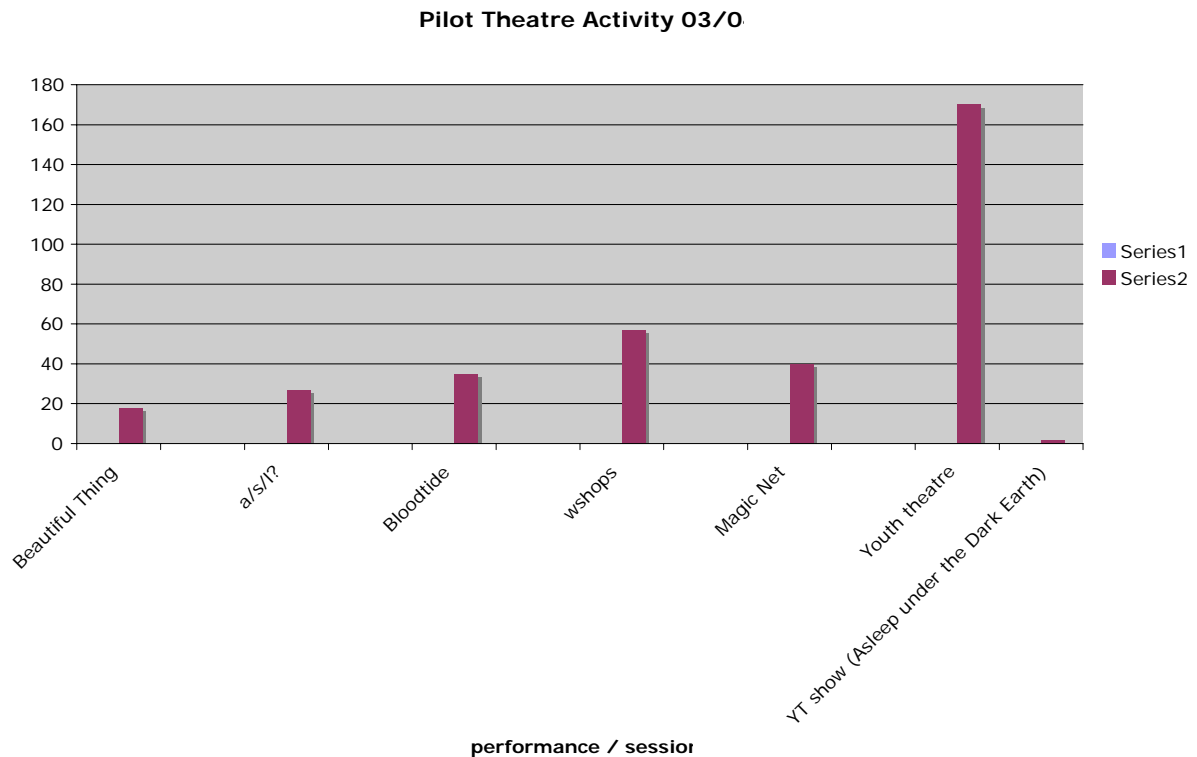
if you haven't read the book you will still follow it as it was portrayed so well. Everything about it was perfect, I wish I could see it again! – **Anna**

Young Writers

We also participated in the Young writer's scheme where Amanda J Smith directed two new pieces of work written by Young People. We are currently developing this work for future development.

Youth Theatre

Asleep under the Dark Earth was our National Connections project that was performed in Ossett and Bretton Hall as well as at York Theatre Royal (the regional host venue) This was a great success and alongside this we also continued to run our two youth theatre groups in Airedale and Wakefield.



2004 -2005

This was the third year of two major programmes Pilot have been engaged with - Stage Exchange, the regional initiative which has enabled the company to be in residence and developing work with York Theatre Royal and Magic-Net, the Europe Culture 2000 project which provides opportunities for professional development and exchange and the sharing of practice between Companies across Europe who are working with Young People.

Lord of The Flies

adapted for the stage by Nigel Williams
from the novel by William Golding



This was a new production of Pilot's signature piece building on the play's reputation to reach new schools' audiences in particular. We finished touring the show in March 2005 in association with our co-producing partners, York Theatre Royal. This was the 50th anniversary of the book's publication. It toured throughout England and Wales and for the first time to Scotland and Northern Ireland as well as Eire.

Altogether it played for 21 weeks, **136 performances in 23 venues to an audience of 49,616.** We felt we reached a high proportion of new audiences and were able to sustain along tour whilst also consolidating our position financially with doing a revival (albeit a new production in terms of cast)

Beauty Queen of Leenane

by Martin McDonagh



“Devastatingly honest” “compelling production”

Hailed as one of the best plays of the last fifty years, this is McDonagh's first play. Through working in residence at York Theatre Royal this offered the Company and its personnel the chance to look at a different type of work giving opportunities for professional development. This was a main house, non touring production at York Theatre Royal, directly under the Stage Exchange Scheme. It played **22 performances to 3365 people**

Beautiful Thing
by Jonathan Harvey



This production is a masterclass in demonstrating how innovative direction can polish a beautifully written work to perfection. Jonathan Harvey's award-winning look at the delight and despair of first love, is laced with both humour and poignancy, as it reveals the recognisable dilemma facing many teenagers coming to terms with their sexuality. Manchester Evening News

This built on our original production of 2003 with York Theatre Royal. Co-produced with Octagon Theatre, Bolton the play started at Bolton where it played **22 performances to 4,653 people**. It then toured in April 2005. Like Unsuitable Girls this show meant the Company were able to try out a production on a smaller scale before returning to it both artistically and in terms of audience development. It was been nominated for 3 Manchester Evening News' awards and won two of them in 2005

Magic Net
Europe Culture 2000



The final Annual Meeting for Magic-Net was held in Cork, Ireland. Pilot ran workshops with actors from across Europe and beyond on *The Odyssey* in preparation for the co-production of the play which took place in the summer of 2005. In addition there were presentations of various other co-productions between the different participating companies. We also attended a planning meeting in Holland for future work and gave a presentation on our work and audience development for young and new audiences at a festival in Aalesund, Norway.

Education

All Pilot's productions continued to be supported with an extensive and integrated education programme including workshops, post show discussions, downloadable resource materials, INSET, publications and placements. This year we started running the Education programme strategically through core staff (We did not replace the Education Director post but took it as an opportunity to re structure) and then employed a wider group of freelance staff for delivery. We will continue to evaluate this as a way of working.

Excellent workshop, excellent workshop leader

We had a really fabulous workshop with Year 10 and 11 GCSE Drama students here yesterday. The workshop leader was fantastic

During 2004/2005 we ran 250 workshop sessions with over 8,000 participants.

Pilot's website www.pilot-theatre.com continued to receive a large amount of visitors – 112,775 Visits in the year, 480,000 page views and over 2 million hits.

Youth Theatre

Pilot Youth Theatre (PYT) continued to provide exciting and inspirational opportunities for young people in the Wakefield District from 14 – 19 years. PYT both devises new work that expresses their feelings about the world they find themselves in and performs extant contemporary plays . Pilot continued to develop its participatory work with young people in the region through its Youth Theatre activities. Pilot worked in association with Wakefield College to provide a Youth Theatre programme on both on a sessional and production basis.

Youth Theatre Productions



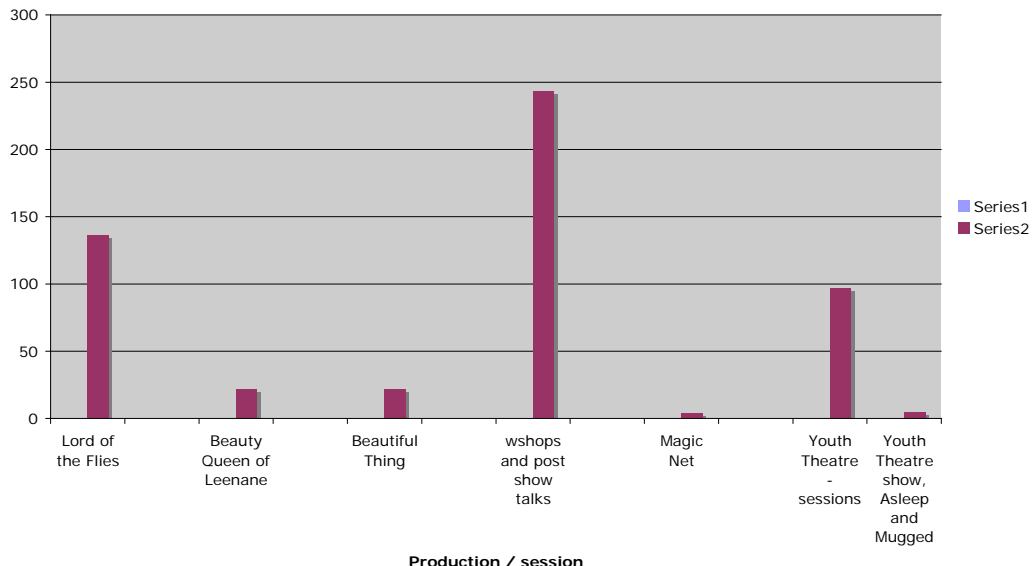
Asleep Under the Dark Earth by Sian Evans

Performed in Wakefield and York Theatre Royal Studio May 2004

Mugged by Andrew Payne

Performed in Wakefield, Bretton and York March 2005. Both these plays were commissioned by the National Theatre as part of the Shell/National Connections festival. Youth theatre members were involved on every level from performing to pre-show and stage management.

Pilot Theatre Activity 04/05



2005-2006

April 2005

Beautiful Thing

by **Jonathan Harvey** – co-production with Octagon Theatre, Bolton



This project crossed over both financial years. It was made in Bolton and then went on National Tour to Wakefield Theatres, Haymarket Theatre, Basingstoke, The Riverfront, Newport, The Flavel, Dartmouth, Croydon Clocktower, The Point, Eastleigh and York Theatre Royal Studio. This production went on to receive three Manchester Evening News Award nominations, and won two for the best design team and best newcomer for Oliver Lee

21 performances - Audience 2064

Marcus Romer's sunny, funny production is truly a beautiful thing **Northern Echo**

June/July 2005

Abigail's Party

by **Mike Leigh**



Marcus Romer directed York Theatre Royal production as part of the Stage Exchange programme of work. This was part of the exchange that enabled Damian Cruden to direct East is East

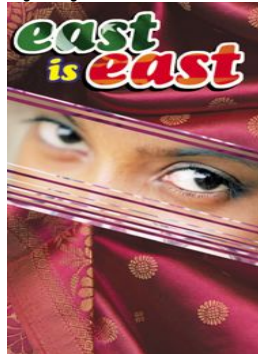
Marcus Romer's revival has a timeless quality...a production with genuine flair - **The Guardian**

An inspired revival of a landmark play - **The Stage**

17 performances - Audience number 5076

September 2005 – April 2006

East is East
by Ayub Khan-Din



This is a three way co-production with York Theatre Royal and Octagon Theatre, Bolton. As part of Stage exchange Damian directed this with Asha Kahlon, our Assistant Director. Laura McEwen designed it and it was first main house show design for York/Pilot. As well as playing extended periods at York and Bolton the production toured nationally until April 2006
128 performances - Audience number 43,500

Pilot's production establishes the piece as a bona fide classic **The Guardian**

The production gallops along building to a memorable climax **Metro**

Magic Net – European Cultural Exchange programme

The Odyssey project



– one of our actors worked with 14 other actors from across Europe on this collaborative production over the summer with performances in Germany, Switzerland, Portugal and Holland.

Youth for Europe Exchange - a group of 7 young people from York and Wakefield areas went on a week's residential exchange programme in Berlin, Germany 21st – 29th May 2005. They took a scene from the Odyssey and then worked with other youth theatre groups from Germany, Norway, Poland, Spain, Holland and Bratislava to present a performance for a Young People's festival.

Sightsonic – Turn on Tune in Drop Out

By Marcus Romer



This was a commission from the SightSonic Festival. A joint project led by Pilot Theatre with het Muz in Amsterdam. A live link between York studio and Bar 11 in Amsterdam with live writing/live video/live music and live performance. Directed by Marcus Romer
2 performances - Audience number 350

Walking The Tightrope

By Mike Kenny



Directed by Amanda J Smith as part of the Stage Exchange programme, this was a studio piece at York Theatre Royal which ran for three weeks
30 performances - Audience number 1521

Enchanting, humorous and sensitive, lovely performances by Amanda J Smith's cast
York Evening Press

Youth Theatre

sessions and productions throughout the year including

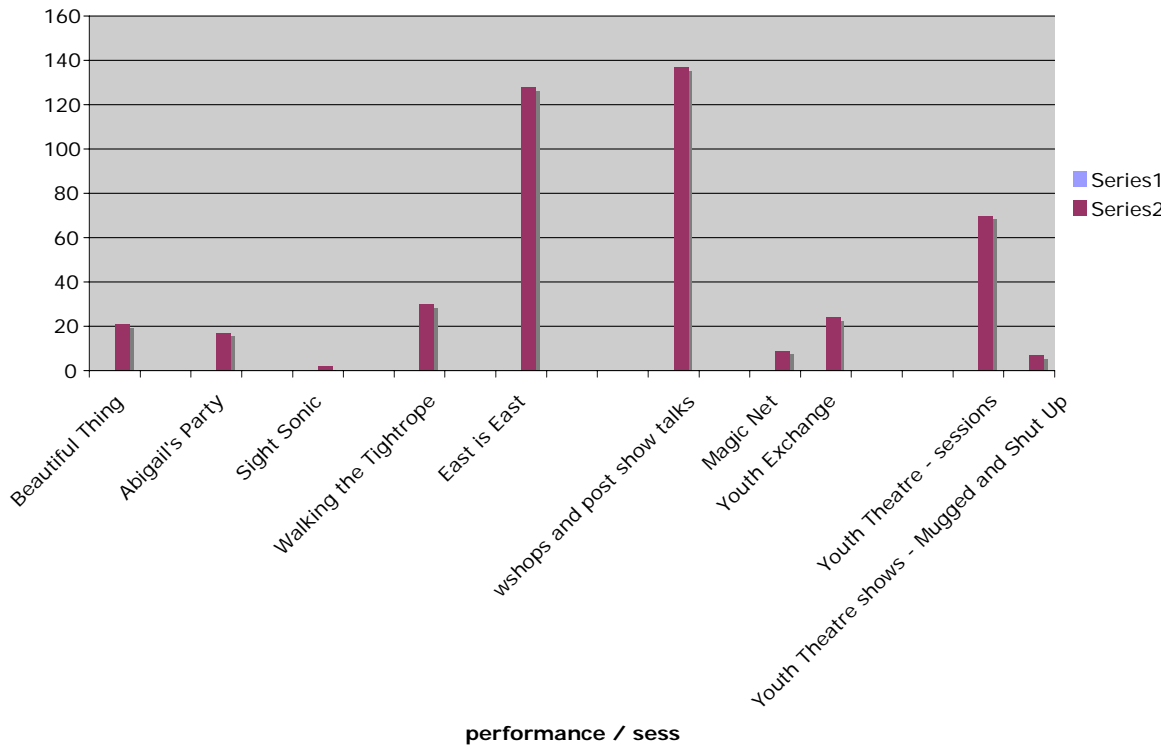
Shut Up

by Andrew Payne



Produced for National Connections in Spring 2006 this production will also play a regional showcase in Kendal as well as York Theatre Royal. It will play Wakefield and Doncaster too

Pilot Theatre Activity 05



SWOT ANALYSIS

STRENGTHS

- The work produced
- The Company's reputation
- The Company's Education programme
- The Company's attachment to a major producing theatre
- Relationships with key venues
- Use of new technologies
- Team and personnel
- Effective Organisational Structure
- Provision of opportunities for emerging artists
- Producing contemporary works

WEAKNESSES

- Small team
- Office size
- Workload impacts on professional development and strategic planning
- Location re: social funding priorities
- Relationship with local authority is limited.
- Work for young audiences does not guarantee high box office income.

OPPORTUNITIES

- Magic Net and European contacts
- Collaborative Partnerships with venues and other companies
- Funding support for young people's initiatives
- Use of new technologies allows two way contact with our target audience
- Opportunities to engage in National, Regional and International initiatives.

THREATS

- Lower ticket yield for young people's work leads to lower income generation for the company
- Increase in provision of education work and support from other companies
- Booking contemporary work into a venue involves more risks



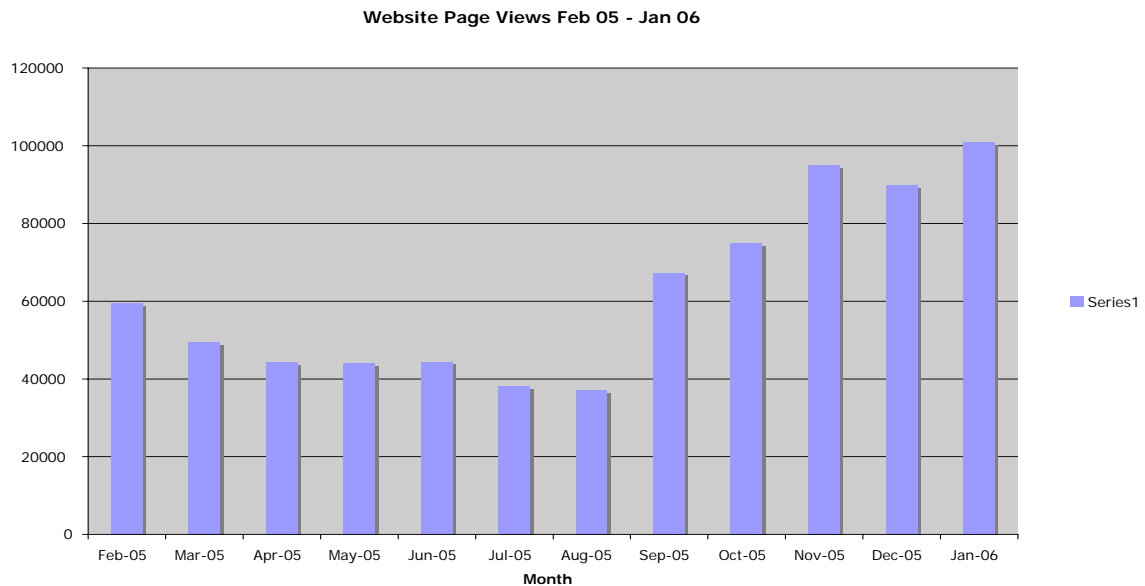
WEBSITE

User friendly website also available now in 'text only' version plus a mobile xhtml pda version. The new site was launched in September 2005, and you can see the data from the site regarding visits and views have increased dramatically. We are averaging over 20,000 page views a week. We have also just put online our video Podcast which is subscribable on iTunes. We will produce our Education resources in this way as well as via downloads.

[Click here for Podcast Info](#)

The stats also show that web activity is in line with our production activity. When we have a show on then the web traffic is also increased

News items posted daily with current information regarding Pilot Theatre. Downloadable education packs along with media/image bank.



Summary of work from 2003/4 – 2005/6

Activity	No. of perfs.	Audience/participants
Beautiful Thing	61	7967
A/S/L	27	2639
Bloodtide	35	5132
Lord of the Flies	136	49616
Beauty Queen of Leenane	22	3365
Abigail's Party	17	5076
Sight Sonic	2	355
Walking the Tightrope	30	1521
East is East	128	19895 (actual Sep-Nov 05) 24600 (est. Jan – Mar 06)
Workshops and post-show talks	437	14633 (inc. 15 wshop, 450 participants est. Feb/March)
Youth Theatre (sessions)	337	4053
Youth Theatre (shows)	14	597 (actual to Jan 06) 857 (est. inc. Mar audience)
Youth Exchange	24	144
Magic Net	53	1332
TOTAL	1,323	137,585

PROGRAMME OF WORK

2005 – 2008

Developmental Targets Summary

Creating new models for developing Theatre for Young people.
 To work with our target groups, developing new writing policies, pioneering new projects
 Increase European and International work and links

Future Programme

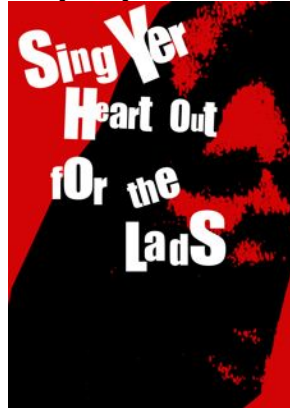


Autumn	2005	East is East
Autumn	2005	Sightsonic
Autumn	2005	Walking the Tightrope
Spring	2006	East is East
Spring	2006	Magic Net Badajoz Education meeting
Summer	2006	Magic Net – Tallinn Annual meeting
Summer	2006	Associate Artists Residency
Autumn	2006	Sing yer heart out for the lads mid tour
Autumn	2006	Magic Net – Leipzig Education Sharing
Spring	2007	Sing yer heart out for the lads mid tour
Spring	2007	Potential co-production tbc Look back in Anger
Summer	2007	Associate Artist workshop UK
Summer	2007	Magic Net Annual Meeting Schwerin
Summer	2007	Catcher in their Eye studio show
Autumn	2007	Looking for JJ co-production tbc small/mid tour
Autumn	2007	Magic Net Festival of YP work– York
Spring	2008	Class Enemy co-production tbc and tour
Spring	2008	Associate Artist programme
Summer	2008	Magic Net Annual Meeting Bratislava
Summer	2008	Bombshell try out schools tour
Autumn	2008	Leapers mid scale European tour/Magic Net
Autumn	2008	Magic Net – future planning

Summary of future projects

Sing yer heart out for the lads

By Roy Williams



This is the touring premiere of Roy Williams' searing portrayal of contemporary Britain. Set during the England v Germany match on October 2000, the last match played at Wembley, it exposes the cracks and bubbling racial tensions between a pub football team. This premiered at the National Theatre, and we will take it on tour from September 2006 – Spring 2007

Catcher In Their Eye

by Richard Hurford



An imaginative and intriguing way of telling JD Salinger's story. It is told through the eyes of Mark Chapman the man who killed John Lennon, who followed the book to the letter in the lead up to that fateful night – Chapman's story but in Holden Caulfield's persona and voice.

Look back in Anger

By John Osborne



The opportunity to recreate this classic portrayal of Jimmy Porter as the angry young man 50 years after the first production to a whole new generation. In partnership with Harrogate Theatre in 2007.

Looking for JJ

Adapted by Marcus Romer



A new novel by Anne Cassidy. It was shortlisted for the Whitbread prize as best book for young people. Looking for JJ explores the circumstances and motives behind the murder of a child - by her friend. Six years later, JJ has now been released, and has a new identity. But is there any way that she can lead a "normal" life? A potential co-production with Unicorn Theatre

Class Enemy

By Nigel Williams



A reworking of the contemporary classic play with an addition of female characters and allowing a new twist to bring this to a whole new audience. Working with Nigel to bring this drama to stage for a potential co-production with the West Yorkshire Playhouse

Bombshell

By Eva K Mathijssen



A new play/commission from a young Dutch writer who we have been working with through the Magic Net project. This looks at the whole area surrounding the motivation of a female suicide bomber. Told through the eyes of a young girl

Leapers
By Mark Davies



A new play from Mark Davies. This explores and explodes the cult of 'free running' or Parkour – the jump phenomenon. It focusses on the lives of four young people and their predisposition with phone cams and happy slapping... This aims to be the culmination of our Magic net work and will involve our European partners and tour Europe

Associate Artist programme

This will allow a creative dialogue between artists who are working with us. A residential planning and creative annual session will allow interchange and idea formation for the creation of new work



DEVELOPMENTAL TARGETS

2005 - 2008

Artistic: Touring Work

Strategies

We will be using the following strategies to help us to achieve our aims and objectives.

Artistic

We will continue to find residency opportunities with venues and collaborative partners for our work –to reach young people and provide them with a rich, engaging theatrical experience. We will do this by

- working with high profile writers and popular product on the mid/large scale
- The development of new work on the small/mid scale
- nurturing talent through the commissioning of new work with our Associate Artist programme
- continuing to operate a multi racial casting policy
- To continue a diverse programme of work through newly commissioned work and classical adaptations
- To work with our European partners and aim to have a European production
- The pioneering of new projects through our residency based work, which will actively seek to involve young people in inspirational, aspirational and entrepreneurial ways.

Education and Artistic Outreach

We will achieve this through

- Sustaining and developing our working relationships with both the formal and informal educational sector.
- expanding our participatory work with Young People through Pilot Youth Theatre projects (e.g. National Connections)
- partnership working, Stage Exchange, Magic Net and education programmes associated with the productions
- open up resources and participation through use of new technologies
- developing new partnerships e.g. with Creative Partnerships

Marketing/Audience Development

We will develop a proactive marketing strategy for the work of the Company, which will investigate new ways of communicating with our audiences to continue and improve our reputation as *a theatre company with attitude*.

Strategies will include

- Technology/ convergent media e.g. Website, SMS, e fliers, databases, e-mail etc.
- Communication – visual, verbal, written
- Linking with education/outreach and marketing officers of venues to link with our existing audience contacts.
- To maintain a healthy current database of audiences from each visited venue
- To sustain and develop our SMS database
- The creation of generic print reflecting the inimitable style of Pilot
- Excellent Data Protection practice
- Improvement of Press and Media contacts
- To keep Marketing and Press in house
- Continuing use of technologies when on tour
- Improved knowledge and awareness of Pilot within our own community and nationally
- Improved sponsorship for productions

Development of website

Pilot's website encourages users to engage with the Company's work in a direct way through

- on line discussion which also ensures a response from Pilot
- downloadable education resources via Podcast
- archived reviews and information about past productions
- image bank
- downloadable media
- up to date news on activities
- dedicated Youth Theatre information
- links to partner venues and organizations
- tour/production information
- background information
- how to contact us

Administrative

To continue to develop our Management Structure and working methods that reflect our principles and maintain of the Company's financial stability.

To ensure that appraisal structures for core staff are maintained.

To implement our Equal Opportunities Policy in all areas of our work.

To maintain our status as approved managers for Equity/ITC /TMA contracts

Strategies

A key part of this is to ensure our training programme is maintained

- To consolidate and develop our own workshop/training skills.
- To develop links with other artists in the area and to deliver joint training.
- By a running a skills and training audit of core staff and board members
- By capitalising on our in house enhanced performance training programme, using appraisals to identify individual training needs
- Ensuring that training budget is made a priority and adequate to suit the needs of all staff members.

Summary

We need to forge ahead and be at the forefront of the sector and create work for young people in new and varied ways with a strong support from our collaborative partners and agencies

- and Inspire Creativity at all levels...



