

Is it worth it?

Theatre Forum Annual Conference
12th & 13th June 2008



**THEATRE
FORUM
IRELAND**

The Voice of the Performing Arts

Theatre Forum

Theatre Forum is the representative association for the performing arts in Ireland. Membership includes all the theatres and arts centres around the country; professional theatre, dance and opera production companies; and the main arts festivals.

Theatre Forum acts as a voice for the performing arts community to government, state and semi-state agencies and elected representatives.

The organisation also organises training and professional development courses and seminars. Its website www.theatreforumireland.com is an invaluable resource containing factsheets and model contracts, an opening night clash diary, an industry employment page, a barter page, members' notice board and much more.

For further information:

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Annual Conference Core Sponsors:



Curator note

The annual Theatre Forum conference is a great opportunity to ask questions in a situation where there are lots of people gathered to offer answers. So why not ask a big question? We've all felt it at some time. Disillusionment, doubt, frustration, those low ebbs when the question 'is it worth it?' lurks in one's mind.

'Is it worth it?' can carry many different meanings of course, from the philosophical question 'is art worth it?', through the political question 'is theatre worth State support?', to the practitioner's personal questions 'is it worth the grief, the sacrifice, and the emotional roller-coaster ride?', and 'is it worth slogging through the failures and the hum-drum to achieve the often elusive successes?'

This year's conference offers a series of different ways to approach these questions, allowing members to engage with their own experience of enthusiasm and disillusionment, passion and despair, the see-saw of positive and negative feelings involved in working in the performing arts. And of course, in the end, it is hoped the question 'is it worth it?' will be answered with a firm 'yes'. But for that 'yes' to be a real and earned response, there must be provocation and challenge on the way, opportunities to confront and resolve the negative cycles to arrive at a point where people feel that they own a more informed and resolved 'yes'. It is an opportunity to explore together what it fundamentally is that we think we are doing, and why we do it.

Ronan Smith



Thursday 12 June

Time	Activity / Session	Location / Notes
10.25	Bus transfer from Cork airport for those arriving on Aer Arann flight departing Dublin at 9:30 and arriving at 10:25	
11.50	Bus transfer from Cork train station for those arriving on 9:00 train from Dublin arriving at 11.50	
12.00 - 14.00	Registration and lunch	Upstairs Café (beside DeVere Hall), Student Centre
14.00 - 15.00	Theatre Forum's Annual General Meeting (AGM)	DeVere Hall, Student Centre Theatre Forum members only
15.00 - 16.00	Keynote Session - Ion Caramitru	DeVere Hall, Student Centre
16.00 - 16.30	Coffee break	Upstairs Café (beside DeVere Hall), Student Centre
16.30 - 16.45	Soapbox	DeVere Hall, Student Centre
16.45 - 18.30	Panel Debate: <i>Worth What, Exactly?</i> Kingsley Aikins, Professor Joe Cleary, Mark O'Rowe, Mary Raftery chaired by Professor Ciarán Benson	DeVere Hall, Student Centre
19.00 - late	Evening entertainment at Soho	Soho, 77 Grand Parade, Cork
19.00	Drinks reception on the Zen Deck sponsored by PJT Insurance Services	
20.00	Dinner	
21.30	Theatrical Cavaliers Quiz sponsored by Theatre Productions Ltd.	
	Dancing 'til late	

Friday 13 June

Time	Activity / Session	Location / Notes
09.00 - 10.30	Coffee & muffins	Upstairs Café (beside DeVere Hall), Student Centre
09.30 -10.30	<i>How much do we know about our audience?</i> Heather Maitland	DeVere Hall, Student Centre
10.45 - 12.15	<i>What's Your Problem?</i> 5 Parallel Sessions	First Floor, O'Rahilly Building
12.15 - 13.15	<i>In Conversation</i> - Garry Hynes and Professor Ciarán Benson	Aula Maxima
13.15 - 14.15	Lunch	Student restaurant
14.15 - 15.30	Parallel Sessions: Is it worth the risk? Colin Dunne & Ronan Smith Is it worth the sacrifice? Stephen Brennan & Paul Johnson Is it worth the money? Una Carmody & Willie White How much more worth it can it get? John Browne & Ray Yeates	First Floor, O'Rahilly Building
15.45 - 16.30	Closing session	DeVere Hall, Student Centre
16.30	Transfer to train station for those departing on 17:30 train to Dublin arriving at 20:20 Transfer to airport for those departing on 19:00 Aer Arann flight to Dublin arriving at 19:55.	

Keynote Session:

Speaker: Ion Caramitru

Time: 15:00 – 16:00

Location: DeVere Hall

Ion Caramitru has a truly extraordinary story to tell. His career in theatre has spanned the years of Ceausescu's oppressive dictatorship through to the much-dreamt of freedom post the 1989 Romanian Revolution.

An acclaimed actor at the time of the revolution against the dictator, he was a prominent and active participant, and was asked to participate in government in the days that followed, but instead he wanted to fight for the arts in those confusing and frightening early days of political and social upheaval.

Founding UNITER, the new theatre industry association, in the house of one of Ceausescu's sons, he has been a dynamic and passionate President of the association, a position he still holds to this day, bringing international writers, actors, critics, poets and many others to Romania since the early 1990s. Through this period he still continued to act and direct, both internationally as well as in Romania. He previously visited Ireland to play Leos Janacek in *Performances* by Brian Friel at The Gate Theatre. He was appointed Minister of Culture from 1996 to 2000, when he became fully engaged in the challenge of making the arts continue to matter in post-communist Romania.

Now General Director of the National Theatre of Bucharest he shares many of the struggles we all face, in a country where the arts once really mattered. Has it been worth it, and what happens now?



Mystery Soapbox

Speaker: Surprise Speaker

Time: 16:30 – 16:45

Location: DeVere Hall

The Theatre Forum soapbox offers an opportunity to sound off and be provocative about an issue close to the heart.

Previous soapboxes at the Annual Conference include: George Seremba: *Irish theatre – whites only?*; Nick Anton: *Irish theatre – An accident waiting to happen?*; Anne Clarke: *We are not second-class citizens!*; and Fergal McGrath: *Multi-annual funding – What's the problem?*

Worth What, Exactly?

Speakers: Kingsley Aikins, Professor Joe Cleary, Mark O'Rowe, Mary Raftery chaired by Professor Ciarán Benson

Time: 16:45 – 18:30

Location: DeVere Hall

€125,000 will pay for one, very badly needed, public hospital bed for three months, or a large-scale production in the Project for four weeks. When the State coffers are no longer over-flowing, how do you balance this equation? Is theatre really vital to our wellbeing as a society? Specifically, are the forms of theatre currently being created adequate to the increasing complexity of our lived experience? Who cares? Who should care?

A variety of challengers and champions offer different perspectives on the value of theatre in this session. There are a great many needs out there, and there is an equally great number of activities, experiences and interventions other than theatre on offer to address those needs. Where is current theatre practice in Ireland positioned in this complex picture?

Chaired by Professor Ciaran Benson, contributors include Kingsley Aikens (CEO The Ireland Funds), journalist and documentary maker Mary Raftery, Professor Joe Cleary, critic and lecturer in English N.U.I. Maynooth, and playwright Mark O'Rowe.

How much do we know about our audience?

Speaker: Heather Maitland

Time: 09:30 – 10:30

Location: DeVere Hall

For the third year running Theatre Forum has conducted its audience benchmarking research. Over 28 venues and six festivals participated. This is the only longitudinal quantitative study of arts audiences currently available in Ireland.

Come along and find out:

- how often are people coming?
- how much are they paying for tickets?
- are they coming back?
- how big is the audience for theatre and for dance?

Maybe your various theories about audiences are true, maybe not...

What's Your Problem?

Time: 10:45 – 12:15

Location: O'Rahilly Building

An open session where five groups will each address different issues via the following questions:

1. What's the current state of play?
2. What's not working?
3. Why?
4. What are we going to do about it?

Theatre Forum members are invited to suggest topics for discussion in advance of the conference, along the lines of the Open Space meetings held last year. The feedback from the Open Space meetings in 2007 was that people didn't just want an open discussion. They wanted something more focussed which would look at next steps.

Each discussion, whatever the topic, will be framed in the same way tackling it via questions one – four. Comprehensive notes detailing each session will be made available on the Theatre Forum website.

Delegates are welcome to suggest topics for discussion. You must be prepared to lead the discussion, either on your own or in partnership with someone else. The topics will be finalised shortly before the conference to ensure they are as topical as possible. Full details will be available upon arrival at the conference on 12 June.

Email your suggestions to:
theatreforum@ireland.com before May 30th.

Garry Hynes in conversation with Professor Ciarán Benson

Time: 12:15 – 13:15

Location: Aula Maxima

Artistic Director of Druid Theatre Company and former Artistic Director of the Abbey, Garry Hynes has been one of the central figures in Irish theatre in the last 30 years, as well as making a significant international impact both through her work with these companies and as an individual artist. Focussing on what has driven and motivated her in this very notable career to date, this is an opportunity to hear what has and what hasn't been worth it for her.



Parallel Sessions

Time: 14:15 – 15:30
Location: O’Rahilly Building

Delegates are asked to choose one of the following four simultaneous sessions. Each session is convened by practitioners with a particular interest in the topic. Each group will be asked to make a brief record of what issues were raised by the topic, and a summary of what follow-on work, if any, Theatre Forum could usefully undertake to explore or improve practice in the area.

Session I: Is it worth the risk?

Convenors: Colin Dunne & Ronan Smith

There’s no avoiding the risk of failure when making art. Are there situations when it needs to be contained? How is it assessed? Is it a necessary part of the creative crisis out of which good work emerges? And how do you best set about recovering from failure when it comes?

Convenors:

Colin Dunne is a dancer and performed internationally as the lead in Riverdance. Since that time, he has pursued a highly individual career path that risks an innovative combination of contemporary dance and traditional dance.

Ronan Smith is a former actor and Artistic Director of TEAM Educational Theatre company, currently Executive Producer with the commercial companies Abhann and River Productions.

Session II: Is it worth the sacrifice?

Convenors: Stephen Brennan & Paul Johnson

Often called ‘the hidden subsidy’, theatre and dance practitioners frequently accept consistently low pay, extreme job insecurity and having to work outside their chosen profession for sustained periods. Is this how it has to be? Are there other less obvious costs to this current reality? And what, if anything, is to be done to change it?

Convenors:

Stephen Brennan is one of Irish theatre’s most established and renowned actors. He was previously a full-time company member of the Abbey Theatre’s now disbanded repertory company, and is a member of an extended family with many theatre practitioners in various fields of work.

Paul Johnson is Chief Executive of Dance Ireland and has long experience in the dance sector in Ireland, including a period working as an officer in the Arts Council.

Session III: Is it worth the money?

Convenors: Una Carmody & Willie White

Most theatre events charge for admission. This puts a market value on the experience, and is often a critical part of the financial planning that makes the theatre event possible in the first place. Where should this price be pitched? At a low level to encourage access? At a high level to encourage a sense of worth and to generate resources? And how does this factor influence issues of subsidy and other supports?

Convenors:

Una Carmody is presently Chief Executive Officer of The Helix. She has worked in the past with the Royal Shakespeare Company and The Abbey in the subsidised sector, as well as with a variety of independent companies in the commercial sector.

Willie White, as Artistic Director of Project Arts Centre, works with many different theatre production companies on pricing policy, and has to balance and re-balance many different perspectives on this issue.

Session IV: How much more worth it can it get?

Convenors: John Browne & Ray Yeates

Certain areas of theatre activity deliberately place themselves in a context that declares a very specific purpose, and clearly claims a potential value as an agent for change. Is this kind of theatre automatically of greater value than other theatre work? Are the claims of being an agent for change justified? Does the clearer purpose lessen the art?

Convenors:

John Browne is an Irish composer working mainly in opera and music-theatre. Since 2006, he has been visiting Rwanda to create a music-theatre piece with survivors of the genocide.

Ray Yeates is a former Deputy Artistic Director of the Abbey and has worked extensively as a director in Ireland, England and America. He is currently Director of the **axis** arts and community resource centre in Ballymun.



Kingsley Aikins

Dublin-born and raised, Kingsley Aikins is the president and CEO of The Worldwide Ireland Funds. He was educated at the High School before attending Trinity College where he earned an honours degree in economics and politics. He has a post-graduate diploma in international marketing and has studied and worked extensively in the UK, France, Spain, Australia and the US.

The Ireland Funds are a unique global philanthropic network of Irish people, people of Irish descent and friends of Ireland around the world supporting cultural, educational and community projects throughout the island of Ireland.

There are now Funds in operation in 11 countries including Ireland. Through them, over \$300m has been raised and more than 1,500 organisations have benefited in Ireland. Over the last ten years through conferences, publications and presentations The Ireland Funds have been working to develop a greater culture of philanthropy within Ireland.

Aikins acted as the representative in Australia of the Irish Trade Board (CTT) and the Industrial Development Authority (IDA) for five years. He went on to run his own marketing consultancy company before helping to establish The Australian Ireland Fund. For two years, he served as the Executive Director with responsibility for growing the fund in Australia. He has also helped establish The Ireland Funds of New Zealand and Japan.

In January of 1993, Aikins moved to Boston to take over as Executive Director of The American Ireland Fund and was appointed President and CEO of The Worldwide Ireland Funds in June of 2000. He was also responsible for the successful five-year Hope and History Campaign to raise \$100m.

He is a member of the Institutes of Marketing Export and Linguistics. He represented Trinity College, the Irish Universities and Leinster at rugby. In 2008 he was awarded a CBE for his contribution to British-Irish relations.

Aikins now lives in Dublin with his wife, Claire McDonough, and their three children.



Professor Ciarán Benson

Ciarán Benson is Professor of Psychology in UCD and former Chairman of An Chomhairle Ealaíon/The Arts Council (1993-1998).



John Browne

John Browne is an Irish composer living in London working mainly in opera and music-theatre. Operas for the Royal Opera House (London) include: *Demon Juice* - a hip-hop opera in 2007; *Babette's Feast* a chamber opera in 2002 (revived there in 2004); *Bullman and the Moonsisters*, created with children to open the new Linbury Theatre in 1999. For English National Opera he composed *Midnight's Children* in 1998 and a trilogy of operas *The Early Earth Operas* in 2004.

In Ireland he composed the opera *The Pied Piper* for The Ark in Dublin and was a founding member of Meridian Theatre Company in Cork composing music for more than a dozen shows including *Volpone* and *Craving* (which he also co-wrote) and directing many of the company's early productions up to and including *The Mistress of Silence*.

He began visiting Rwanda in 2006 to create a music-theatre piece with survivors of the genocide and that work continues.



Stephen Brennan

Stephen last appeared on stage in Dublin in 2007 in *Blackbird* for Landmark Productions at the Project, *Cavalcaders* at the Abbey, and *Private Lives* at the Gate, where he has worked extensively since 1988. There he has appeared in such roles as Higgins in *Pygmalion*, Rochester in *Jane Eyre*, Lucky in *Waiting for Godot*, Mr D'Arcy in *Pride and Prejudice*, Serge in *Art*, Marlow in *She Stoops to Conquer*, and title roles in *Tartuffe* and *Cyrano de Bergerac*.

He joined the Abbey Theatre company for eight years in 1976, where he played over sixty leading and supporting roles, including *A Life* and *Da* by Hugh Leonard, and as the Abbey's first *Hamlet* in

1983. Later that year he joined the National Theatre in London for *Strider*, *The Spanish Tragedy* and *Orwell's England*. Other favourite roles include Petruchio in *The Taming of the Shrew*, Frank'n'Furter in *The Rocky Horror Show*, and the title role in *The Life of Galileo* for Rough Magic. Film includes *Eat the Peach*, *The General*, *The Boys from Clare*, and both *A Piece of Monologue* and *Waiting for Godot* for the Beckett on Film Project. His television roles include *El Cid*, *Ballykissangel*, *Father Ted*, *Bachelors Walk* and *The Clinic*.



Ion Caramitru

Ion Caramitru is a Romanian stage and film actor, and theatre and opera director. Born in Bucharest, he graduated from the I.L. Caragiale Theatre and Cinema Institute, Bucharest in 1964. He is currently the General Director of the National Theatre of Bucharest, where he also acts.

Ion Caramitru has played the leading role in a series of theatrical productions which include: for Bulandra Theatre, Leonce in *Leonce and Lena*, by Georg Büchner directed by Liviu Ciulei, *Hamlet* by William Shakespeare, directed by Alexandru Tocilescu, Iuri Zvonariov in *Sorry* by Aleksandr Galin, directed by Yuriy Kordonskiy, The Director in Pirandello's *Six Characters in Search of an Author*, for the National Theatre of Bucharest *Edward III*, directed by Alexandru Tocilescu; for The Gate Theatre, Leos Janacek in *Performances* by Brian Friel directed by Patrick Mason.

He has starred in over 50 films, both Romanian and international.

Directing credits include: *My Fair Lady* for The Constanta Musical Theatre; *Eminescu* for The National Opera House of Bucharest; *The*

Tragedy of Carmen (Peter Brook's version) and *Eugene Onegin* by Tchaikovsky for The Belfast Opera House; *The Merchant of Venice*, *Othello* by William Shakespeare and *Macbeth* by Eugene Ionesco for Theatre du Signe, Tokyo; *The Shape of the Table* by David Edgar, *Home* by David Storey and *Insignificance* by Terry Johnson for Bulandra Theatre, Bucharest.

He was drama professor for the Bucharest University of Arts and Drama (1976-1981). Between 1996 and 2000 he was Artistic Director of the Bulandra Theatre in Bucharest and Romania's Minister of Culture. Since 1990 he has been the President of the Romanian Theatre People Guild, UNITER.

In recognition of his contribution to establishing cultural bridges between Great Britain and Romania, he became an Honorary Officer of the British Empire in 1995. In 1997 he was honoured with the title Chevalier dans L'Ordre des Arts et des Lettres by the French government. He was also decorated in 2000 with the Romanian Order of Merit in the rank of Great Cross.



Una Carmody

Una Carmody is CEO of The Helix, a major performing arts complex at Dublin City University comprising three performance spaces including the 1200 seat Mahony Concert Hall.

Previously she worked as Partnership Director for the Royal Shakespeare Company and the Shakespeare Birthplace Trust in Stratford-upon-Avon. From 1994 to 2000 she worked in various capacities, including Cultural Director, of Temple Bar Properties, the development body that oversaw the regeneration of Dublin's Temple Bar district as a flagship Cultural Quarter for the city. In 2001 she was Festival Producer for the Abbey Theatre's Murphy Festival, a major retrospective of the work of Tom Murphy. Una has worked in various management capacities in many leading cultural organisations, including Opera Theatre Company, Groundwork Productions and The Dublin Film Festival.

As a consultant Una has contributed to numerous large-scale projects, including the redevelopment of Dublin's Docklands and the building of Ireland's National Aquatic Centre. She served on the adjudication panel of the 2000 Irish Times/ESB Irish Theatre Awards, is a member of the board of Theatre Forum and is currently chair of The Dublin Fringe Festival.



Professor Joe Cleary

Joe Cleary is a Professor in English at NUI Maynooth. He was educated in NUI Maynooth and in Columbia University, New York, where he studied with Edward W. Said. He is the author of *Literature, Partition and the Nation-State: Culture and Conflict in Ireland, Israel and Palestine* (Cambridge: Cambridge University Press, 2002) and *Outrageous Fortune: Capital and Culture in Modern Ireland* (Dublin: Field Day Publications, 2007).

He has also co-edited (with Claire Connolly) *The Cambridge Companion to Modern Irish Culture* (Cambridge: Cambridge University Press, 2005), and (with Michael de Nie) a special issue of *Éire-Ireland* on 'Empire Studies' (Summer 2007). His articles on modern Irish writing and literary history have appeared in a variety of American, British and Irish journals including *South Atlantic Quarterly*, *Boundary 2*, *Textual Practice*, *The Irish Review* and *The Field Day Review*.

He was a Visiting Professor at Notre Dame University in 2002, and he is currently the Director of the Notre Dame Irish Seminar in O'Connell House, Merrion Square, Dublin. He has lectured in many US and European universities, including Yale, Columbia, NYU, Cambridge, University of California at Berkeley, University of Pittsburgh, Faculdade de Letras da Universidade do Porto, University of Cyprus, Nicosia, and in Bigli University, Istanbul.

He was the winner of a Government of Ireland Senior Research Fellowship in 2004-2005.



Paul Johnson

Paul Johnson is Chief Executive of Dance Ireland. A dance artist with over 20 years experience as a performer, teacher and choreographer, working mostly in Ireland and Scotland. Johnson is the author of *Fine Lines On Shifting Ground: Reflections on a Choreographic Process* (Project Press: 2000), and has written for *The Irish Times* and *Irish Theatre Magazine*.

He was Choreographer in Residence at Project Arts Centre (1998 to 2001). For the Dublin Dance Festival he was responsible for special projects, curating programmes of Irish work, and he edited *Beyond Words* for the 2004 festival.

Johnson holds a BA and MA in communication studies from Dublin City University and is a former executive member of the Arts Council. He is currently the dance advisor to The Touring Experiment.



Colin Dunne

Colin Dunne holds an MA in Contemporary Dance from the University of Limerick and is currently working as an independent dance artist and international teacher.

He took his first Irish dance class at the age of three in Birmingham, England and won his first World Championship title at the age of nine. Credits include *Riverdance*, *Dancing on Dangerous Ground*, *The Yellow Room* (Daghdha Dance Company) and *The Bull* (Fabulous Beast Dance Theatre) for which he was nominated for a UK Critics Circle National Dance Award (best male: modern) 2007.

His new solo show *Out of Time* (supported by The Arts Council) premiered at Glór, Ennis in January 2008 and has since played at the Madrid En Danza Festival and Dublin Dance Festival.



Heather Maitland

Heather Maitland is an arts consultant and a Research Associate at the University of Warwick's Centre for Cultural Policy Studies. She has worked with around 100 arts organisations in the East Midlands and East England giving marketing and business planning advice, support and training and has been director of two of the UK's national Arts Marketing Agencies.

She has written seven books on marketing and audience development for Arts Council England.

Her most recent publications include *Navigating difference: cultural diversity and audience development* as well as the UK Arts Marketing Association's Marketing Manual.

She has run arts marketing and management courses all round the world, most recently in India, Japan, Zimbabwe and Malawi and was both a tutor and Course Director of *Druidstone Ireland*, the seven day residential arts marketing course which will run again in November 2008.



Garry Hynes

Garry Hynes was born in Ballaghadereen, County Roscommon. In 1975 she founded Druid and worked as its Artistic Director from 1975 to 1991, and from 1995 to date. From 1991 to 1994 she was Artistic Director of the Abbey Theatre, Dublin.

Druid: Productions include *My Brilliant Divorce* (Galway and Irish tour), *Long Day's Journey into Night* (Galway and Dublin Theatre Festival), *Leaves* (Galway and Royal Court Theatre, London), *The Playboy of the Western World* (Tokyo International Arts Festival), *Empress of India* (Galway and Dublin Theatre Festival), *The Year of the Hiker* (Galway, Dublin and National Tour), *DruidSynge* (Galway Arts Festival, Dublin, Edinburgh International Festival and Inis Meáin 2005; Minneapolis and Lincoln Center Festival New York 2006), *Sharon's Grave, Sive, On Raftery's Hill* (Royal Court Co-Production), *The Beauty Queen of Leenane* (Royal Court Co-Production), *The Leenane Trilogy* (Royal Court Co-Production), *Lovers Meeting, Conversations on a Homecoming, Bailegangaire, The Shaughraun, The Wood of the Whispering.*

Abbey Theatre: Productions include *King of the Castle, The Plough and the Stars, The Power of Darkness, Famine, A Whistle in the Dark, Portia Coughlan.*

Other Theatre: Productions include *The Weir* (Gate Theatre, Dublin); *Juno* (Encores New York City Center); *Translations* (Biltmore Theatre, New York);

The Man of Mode, Song of the Nightingale (Royal Shakespeare Company); *Mr Peters' Connections* (Signature Theatre, New York); *Crimes of the Heart* (Second Stage, New York); *My Brilliant Divorce* (West End); *Crestfall* (Gate Theatre, Dublin); *16 Wounded* (Broadway); *A Streetcar Named Desire* (Kennedy Center, Washington).

Awards: Garry has received Honorary Doctorates from the University of Dublin (2004), the National University of Ireland (1998) and the National Council for Education Awards (1988). In 1998 on Broadway, she became the first woman to receive a Tony Award for Direction for *The Beauty Queen of Leenane*. She is a recipient of many other theatre awards, including The Irish Times/ESB Irish Theatre Award for Best Director (2002) for her production of *Sive* and *The Good Father* and a Special Tribute Award for her contribution to Irish Theatre in 2005.

DruidSynge, directed by Garry Hynes, the company's critically acclaimed production of all six of John Millington Synge's plays premièred at the Galway Arts Festival in 2005 and has since toured to Dublin, Edinburgh, Inis Meáin, Minneapolis and New York. *DruidSynge* has been described by Charles Isherwood of The New York Times as '*the highlight not just of my theatre going year but of my theatre going life*' and by The Irish Times as '*one of the greatest achievements in the history of Irish theatre*'.



Mark O'Rowe

Mark O'Rowe's plays include *From Both Hips* (Fishamble, 1997), *Anna's Ankle* (Bedrock, 1997), *Howie the Rookie* (Bush, 1999), *Made in China* (Abbey Theatre, 2001), *Crestfall* (Gate Theatre, 2003) and *Terminus* (Abbey Theatre, 2007), which he also directed.

Screenplays include *Intermission* (Company of Wolves, 2004) and *Boy A* (Channel 4, 2007) based on the novel by Jonathan Trigell.



Mary Raftery

Mary Raftery is a journalist and television producer. An opinion columnist with The Irish Times from 2003 to 2007, she has also lectured at Dublin City University, and continues to make programmes for RTE's Prime Time.

A number of her documentaries have won national and international awards, including *States of Fear*, which led to the Government apology to victims of child abuse, and *Cardinal Secrets*, which resulted in the establishment of the Tribunal of Inquiry into the Archdiocese of Dublin.

She is also the co-author of *Suffer the Little Children - the Inside Story of Ireland's Industrial Schools.*



Ronan Smith

Ronan Smith's background is in Irish theatre, starting as an actor, as Artistic Director of TEAM Educational Theatre, as Executive Director of the Gaiety Theatre, Dublin and as Executive Producer for Groundwork, a commercial production company working out of the Gaiety Theatre in the 1990s.

Since 2001 he has worked on the development and production of a wide range of projects for Riverdream, and prior to that he worked from 1997 to 2001 on the world tours of Riverdance as Director of Operations, responsible for the logistics of moving the performing companies around the world.

He has served on the boards of a variety of arts and theatre companies, including the Project Arts Centre, Tallaght Community Arts Centre and Second Age, and he is currently Chair of The Ark A Cultural Centre for Children.



Ray Yeates

Ray Yeates began directing and acting at UCD in the late 1970s. After some years freelancing, he formed Deilt Productions, an Irish language theatre and television company. He started directing at the Abbey Theatre in 1983 and was appointed Deputy Artistic Director in 1985 at the age of 24. He left the Abbey at the end of the 1980s and began to produce and direct in Ireland, England and America most notably *Bullai Mhártain* and *Medea* (in a version by Brendan Kennelly) at The Royal Festival Hall, London.

He emigrated to New York in 1992 where he was a resident teacher at The Irish Arts Centre and The American Academy of Dramatic Art, and was Artistic Director of The Shades of Green Arts Festival in the Bronx. He returned to acting in New York performing Dermot Bolger's *In High Germany* and in the Steppenwolf/Long Wharf production of *The Playboy of the Western World* as well as *The Poetry of Stone* by Larry Kirwan.

He returned from America in 1999 and founded Modh an Aoibhnis (the Way of Joy) a theatre production and training company in the Irish

Language. In 2003, *Codladh Céad Bliain* by Brendan Ellis marked his hundredth professional directing credit. In 2004 he was appointed as director of the **axis** arts and community resource centre in Ballymun.

In the past year, Ray has toured shows throughout Ireland and to America, Belgium, Poland and the UK. Recent credits include Dermot Bolger's *From These Green Heights* (Best New Play 2004, Irish Times/ESB Theatre Awards), Executive Producer of *The Mental* and *Out of the Silence*, Arts in Mental Health Festival in Ballymun and Donegal (2006), *The Townlands of Brazil* (2006) and *Walking the Road* (2007) by Dermot Bolger and Festival Director for *Borradh Buan* (2004, 2005, 2006, 2007), an annual theatre in Irish festival.

Ray is currently directing *Our National Games* a play about the arms crisis by Gearóid Mac Unfraidh.



Willie White

Willie White has been Artistic Director of Project Arts Centre, a multidisciplinary arts centre in Dublin's Temple Bar, since 2002.

Before that he worked at RTÉ for four years in a variety of roles, mainly on arts programmes and latterly as Assistant Producer on The View.

He is a founder member of Loose Canon Theatre Company and Irish Theatre Magazine. Willie is also currently Artistic Director of Dublin Youth Theatre.

Travel

By Train:

For routes, times and fares from all locations see the [larnród Éireann journey planner at www.irishrail.ie](http://www.irishrail.ie).

Free pickup from station on Thursday 12 June:

Theatre Forum will provide free transfer from Cork station to the University for delegates travelling on the 09.00 train from Dublin which arrives in Cork at 11:50. If you wish to avail of this pickup please remember to tick this on your booking form. This bus will drop to Jury's Hotel, University Hall campus accommodation and the University for registration.

Free transfer to station on Friday 13 June:

Theatre Forum will provide free transfer from the University to Cork station to delegates travelling on the 17:30 train to Dublin which arrives at 20:20.

By air:

Cork airport has frequent flights from Dublin, London and a number of other locations. The airport website www.corkairport.com provides information on timetables. A taxi from the airport costs approximately €15 and takes approximately 20 minutes.

Free pickup from airport on Thursday 12 June:

Theatre Forum will provide free transfer from Cork airport to the University for delegates travelling on the 09.30 Aer Arann flight from Dublin which arrives in Cork at 10.25. If you wish to avail of this pickup please remember to tick this on your booking form. This bus will drop to Jury's Hotel, University Hall campus accommodation and the University for registration.

Free transfer to airport on Friday 13 June: Theatre Forum will provide free transfer from the University to Cork airport for delegates travelling on the 19:00 Aer Arann flight to Dublin which arrives at 19:55.

By car:

For information, directions and maps see the UCC website www.ucc.ie/en/VisitorstoUCC/Transportmapsandparking/Bycaroronfoot

By bus:

For information on Bus Éireann schedule see www.buseireann.ie.

Sleep

Campus accommodation:

Theatre Forum has arranged a limited number of rooms in University Hall. This development, built in 2006, comprises ensuite apartments. They are only a 10 minute walk from University College Cork and a short bus journey from Cork city centre. The cost to stay in University Hall is €55 including continental breakfast.



Note: Limited availability - these will be allocated on a first-come-first-served basis. If you wish to book download the booking form on our website and make payment directly to Theatre Forum.

Jury's Hotel:

Theatre Forum has reserved a number of rooms in Jury's Hotel Cork. The rate for single occupancy is €129. If you wish to book please complete the Jury's booking form available on our website and return with payment to Assumpta McCarthy, Reservations Supervisor.

Other accommodation:

Should you wish to book alternative accommodation in the area the following B&Bs are all located nearby.

Please note that Theatre Forum has not visited and cannot recommend or vouch for the standard of any of this accommodation.

Those highlighted are very close to the University Western Road gate.

Aran Isle Inn, 14 Mardyke Parade, Cork
021-4278158

Acton Lodge, Western Rd
(opp Cork Clinic), Cork 021-4344161

Anam Cara, 31 Palace View Western Rd,
Cork. 021-4271617

Anotine House, Western Road,
Cork. 021-4273494

Audley House, 3 Carriglee, Western Road,
Cork. 021-4274292

The Blarney Stone, 1 Carriglee,
Western Road, Cork. 021-4270083

Carbery Guest House,
Western Road, Cork. 021-4272217

Garnish Guest House -
Western Road, Cork. 021-4275111

Killarney House, Western Road,
Cork. 021-4270290

Leeview House, 4 Inniscarrig,
Western Road, Cork. 021-4273712

Maryland House,
Western Road, Cork. 021-4276191

Redclyffe Guest House,
Western Road, Cork. 021-4273220

Rossmore House, 3 College Road,
Western Road, Cork 021-4274908

St Kilda's Guest House, Western Road,
Cork 021-4273095

Shanaway Guest House, 6 St Mary's Villas,
Western Road, Cork. 021-4277624

Shandon Bells Guesthouse, Western Road,
Cork. 021-4276242

Westbourne House, Westbourne Villas,
Western Road, Cork. 021-4276153

Willow Lodge, 2 Willowbrook,
Western Road, Cork. 021-4345655

Thank you

Theatre Forum would like to thank the following for their invaluable assistance in organising this year's conference: Dr Ger Fitzgibbon and the Board of Theatre & Drama Studies in the Department of English in UCC. Michael Colgan, Heather Judge, Anne McNulty & Felicity O'Brien. Our core sponsors: PJT Insurance Services & Tickets.com. Our stand sponsors: Purple Seven, Sooner than Later & TicketSolve. Our Theatrical Cavaliers Quiz sponsors: Theatre Productions Ltd.

and most of all the Board of Theatre Forum:

Una Carmody, Anne Clarke, Olwen Fouéré, Johnny Hanrahan, Tomás Hardiman, Fergal McGrath, Eina McHugh, Annie Ryan and Claudia Woolgar.

Druidstone- The Essentials of Arts Marketing

Druidstone Ireland is coming back...

Druidstone is considered the most comprehensive arts marketing course in Europe. It was devised by the Arts Council of England and the Theatre Managers Association in the UK and has been running for over 20 years.

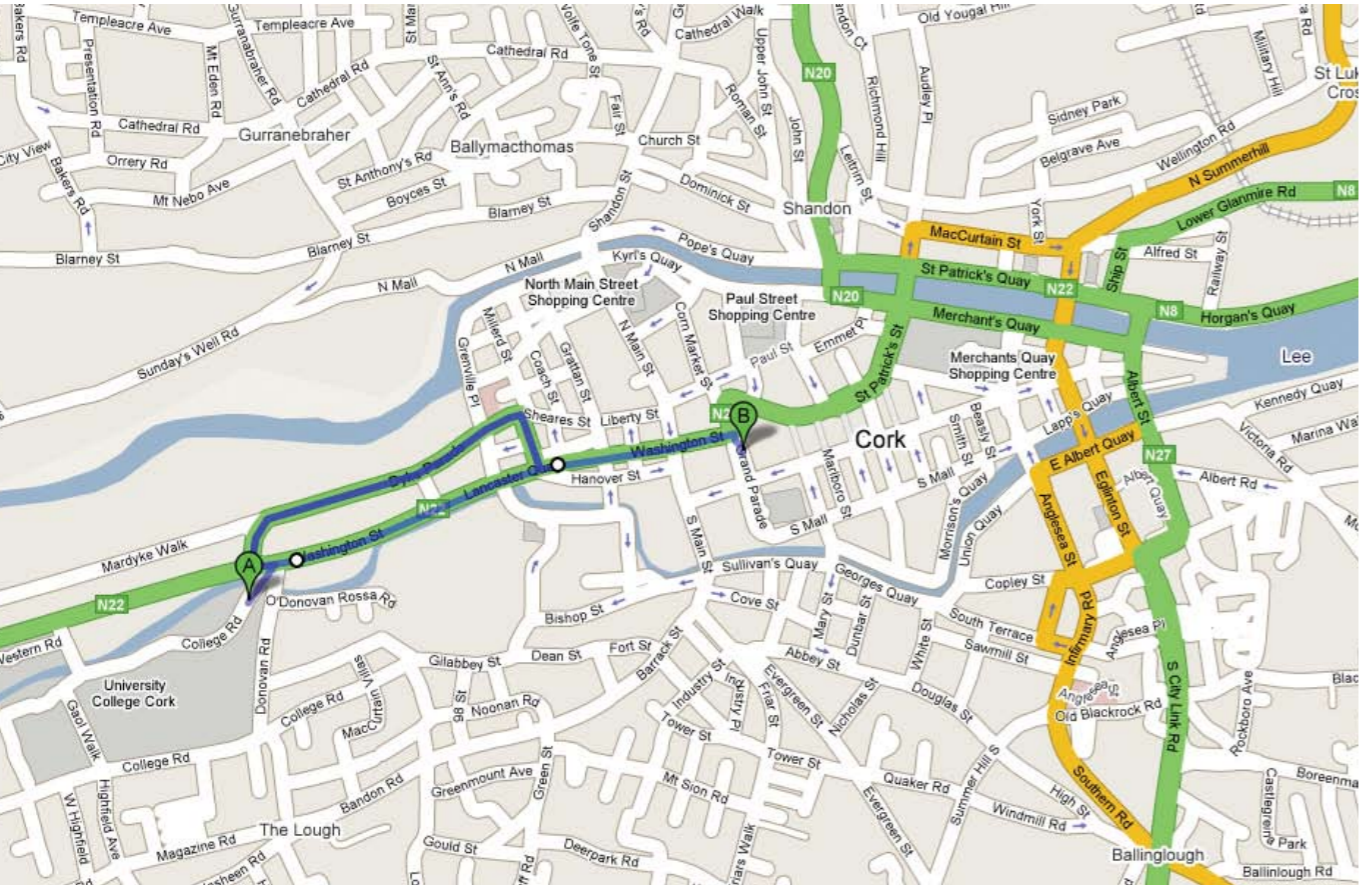
Druidstone is a seven day residential course and is designed to provide those working in marketing the arts with intensive professional development away from the pressures of their daily work.

In 2006, Theatre Forum ran the inaugural Druidstone Ireland with 30 participants and it was an overwhelming success.

Druidstone Ireland will again run from 14 - 21 November 2008. A brochure and application form will be available from the Theatre Forum office and on www.theatreforumireland.com.

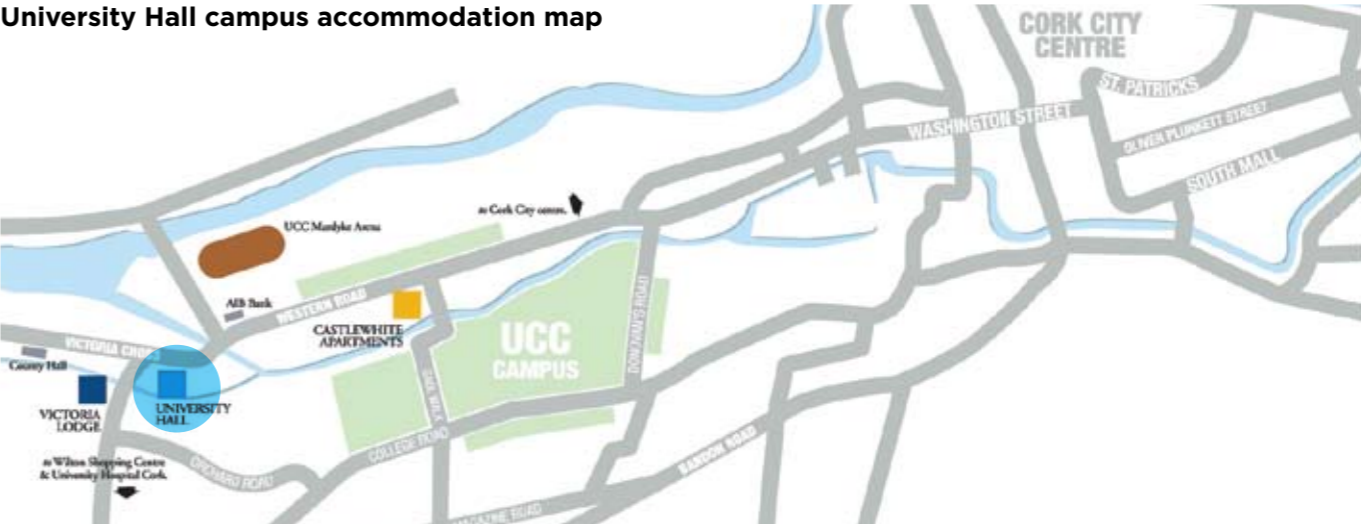
Maps

Cork city map



Point A: Western Road gate, UCC (conference location)
Point B: Soho, 77 Grand Parade (evening entertainment venue)

University Hall campus accommodation map



Campus map



Annual Conference
Core Sponsors

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tickets.com

Theatre Forum is revenue
funded by the Arts Council

