

# The Way Through

Theatre Forum Annual Conference  
10th & 11th June 2009



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## The Way Through

Theatre Forum Annual Conference  
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Clockwise from left:  
Annual Conference  
delegates 2008 in  
UCC; Druidstone  
delegates 2008 ;  
Open Space 2008;  
The Next Stage  
group 2008.



# 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, opera and street arts/ spectacle 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](http://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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## The Way Through

We're here to talk. All of us who will come together for the 2009 Theatre Forum conference know that. We know the importance of talking frankly and fully about the realities - both new and familiar - now faced by the performing arts sector and its stakeholders. But, as those gathered in the Wexford Opera House for this year's conference also realise, and as our sessions and panels will emphasise, there are ways of talking, some more useful and more generative of options and of opportunities than others. We're not here to talk in circles. Not here to talk to the wall. Not here to talk ourselves into a situation, or even out of a situation - cultural, economic, or otherwise. We're here, as the theme of this year's conference suggests, to talk things through. And, by talking, to make our way through the challenges and the crises which we all, by this stage, know only too well. Dwelling on those challenges and crises, we know, will get us nowhere. Cutting through them, on the other hand, by means of open, informed, pragmatic, inspired conversation, dialogue and debate - that's what this year's Theatre Forum conference is about.

The conference does not just make manifest the idea of the Forum which has long been Ireland's leading arts advocacy and support group. It interrogates that idea, pressing it to be the best kind of questioning, the best kind of reckoning, the best kind of talking that the members of this community, gathered in a time which calls for new ways of talking, can give to one another and to the community - and, indeed, to communities beyond their own.

For, if there's any mode which characterises the kinds of conversations which are set to take place at, and to give shape to, *The Way Through*, it's a mode which looks outward rather than uniquely inward, which builds leadership and confidence and connection with full cognisance of the new realities in which we today find ourselves. Finding diverse languages through which to grapple with new realities, after all, is what the Irish performing arts have always been about. In Wexford this June, we'll continue and build on that clear-eyed tradition.

**Belinda McKeon**  
Conference Curator



Wednesday 10 June

Time	Activity / Session	Location / Notes
12:00 – 14:00	Registration and lunch	Main foyer (ground floor) and Jerome Hynes Theatre (basement)
	Tours of the Opera House	Register for your tour of the Opera House in the main foyer
14:00 – 15:30	<b>Keynote Session: Tim Crouch.</b> What We Talk About When We Talk About Theatre	O'Reilly Theatre (main auditorium ground floor)
15:30 – 16:00	Tea, coffee and cake	Main foyer (ground floor)
16:00 – 16:15	<b>Introduction from Pat Moylan,</b> Chairman of The Arts Council	O'Reilly Theatre (main auditorium ground floor)
16:15 – 17:15	<b>Panel Discussion: The Uses of Crisis</b> Annette Clancy, Andrew McIlroy, Mark Robinson, Alistair Spalding. Chair Loughlin Deegan	O'Reilly Theatre (main auditorium ground floor)
17:15 – 18:15	<b>Breakout Session: The Uses of Crisis</b> With Annette Clancy, Andrew McIlroy, Mark Robinson, Alistair Spalding	Various
18:15 – 19:00	Break	
	<i>There will also be a number of sidebar meetings taking place at this time including NASC and NOMAD meetings of venue managers in the Opera House and a meeting of the network of theatres seating less than 120 hosted by Wexford Arts Centre.</i>	
19:00 – 20:00	Evening reception and an opportunity to meet members and staff of the Arts Council informally	Wexford Arts Centre
	Reception sponsored by PJT Insurance Services	
20:00 – late	Dinner	Whites Hotel
	Theatrical Cavaliers Quiz sponsored by Tickets.com	
	Dancing 'til late	

Plenary event in O'Reilly Theatre

Parallel sessions

Thursday 11 June

Time	Activity / Session	Location / Notes
09:00 – 11:30	Tea, coffee and scones will be served all morning	Main foyer and Jerome Hynes Theatre
09:00 – 10:00	Delegates have a choice of sessions as follows:	
	<b>Theatre Forum AGM</b>	O'Reilly Theatre (ground level) Note: Members only
	<b>Yoga with Sorcha Carroll</b>	Festival Room (level 2) Note: Please bring your own mat
	<b>Improve your Website with Heather Maitland</b>	Founders Room (level 1)
	<b>Writing Workshop with Gavin Kostick: Improving Your Script</b>	Green Room (ground level)
09:30 – 10:30	<b>Meet the Arts Council</b>	Jerome Hynes Theatre (basement)
10:15 – 11:15	Delegates have a choice of sessions as follows:	
	<b>Presentation of 2008 Audience Benchmarking Research by Heather Maitland</b>	O'Reilly Theatre (ground level)
	<b>Corn Exchange Ensemble Theatre Workshop by Annie Ryan</b>	Festival Room (level 2)
	<b>Workshop with Jason Byrne</b>	Founders Room (level 1)
	<b>Writing Workshop with Gavin Kostick: About Time</b>	Green Room (ground level)
	<b>Brief Encounters – a form of speed dating!</b>	Jerome Hynes Theatre (basement)
11:30 – 12:30	<b>The Great Turning: Building Resilient Arts Organisations with Clare Cooper</b>	O'Reilly Theatre (ground level)
12:30 – 13:30	Lunch	Main foyer (ground floor) and Jerome Hynes Theatre (basement)
13:30 – 14:30	<b>Making the Public Case for the Arts</b> Mary Cloake, Mark Mortell, Charlie O'Neill Chair: Fiach Mac Conghail	O'Reilly Theatre (ground floor)
14:30 – 16:00	Delegates have a choice of sessions as follows:	
	<b>Sponsorship and Philanthropy in a New Age for the Arts with Sarah Dempsey (Ulster Bank), Stuart McLaughlin (Business to Arts) and Prof Tony Meenaghan (UCD)</b>	Jerome Hynes Theatre (basement)
	<b>Leadership and Self-Reliance session with Colin Hicks</b>	Stage of O'Reilly Theatre (ground floor)
	<b>Making Meaning in the Theatre: Contexts for Interpretation between Artist, Audience and Critic with Peter Crawley, Tom Creed, Sara Keating and Jo Mangan. Chair: Thomas Conway</b>	Festival Room (level 2)
	<b>Aesthetics and Innovation in Irish Performance: AWOL or Alive? with Jason Byrne, Richard Gregory, Gavin Quinn and Noelia Ruiz. Chair: Willie White</b>	Founders Room (level 1)
16:00 – 16:30	Closing Session	O'Reilly Theatre (ground floor)

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## Wednesday 10 June

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### Keynote Session: What We Talk About When We Talk About Theatre

**Speaker:** Tim Crouch

**Time:** 14:00 – 15:30  
**Location:** O'Reilly Theatre

Tim Crouch was an actor for many years before he began to write, and has continued to perform in his own work, including his plays *My Arm* (2003), *An Oak Tree* (2005) and *England* (2007). His next play, *The Author*, opens at the Royal Court, London this autumn.

In his keynote address Tim will explore the ways we think and talk about live performance, taking a microscope to the notion of theatre as figurative make-believe. He'll consider whether we are still relying too much on old forms and vocabularies to tell new stories. Can we invigorate our thought and practice by looking beyond theatre and considering other art disciplines? And if so, how can we bring our audience along?

### Panel Discussion: The Uses of Crisis

**Speakers:** Annette Clancy, Andrew McIlroy,  
Mark Robinson, Alistair Spalding  
**Chair:** Loughlin Deegan

**Time:** 16:15 – 17:15  
**Location:** O'Reilly Theatre

Are we tired of talking about the recession yet, about the economic crisis in which the arts is mired? We may well be, but tough realities remain, and what's needed most of all is the kind of conversation in which each speaker in this session specialises: frank, forward-looking conversation, an interrogation of those realities, a staking out of priorities and of strategies by means of which to find the way through.

### Breakout Session: The Uses of Crisis

**Time:** 17:15 – 18:15  
**Location:** Various

**Each of the speakers will lead a separate breakout session as follows:**

Annette Clancy will talk about new media and about models of change in the arts internationally.

Andrew McIlroy will talk about the arts and place-making, particularly in the context of his work with FutureCity in the UK.

Mark Robinson will talk about creative solutions to a crisis.

Alistair Spalding will talk about venues and identity-creation; how to create the equivalent of what is known as 'the Sadler's Wells Experience'.

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## Thursday 11 June

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### Morning Parallel Sessions I:

**Time:** 09:00 – 10:00  
**Delegates have a choice of sessions as follows:**

#### Theatre Forum AGM

**Location:** O'Reilly Theatre  
Open to Theatre Forum members only.

#### Yoga with Sorcha Carroll

**Location:** Festival Room

Sorcha (Marketing Manager with Opera Theatre Company and a qualified Iyengar teacher) will lead a mixed-level yoga class. Please bring your own mat if you wish to attend.

#### Improve your Website and Sell More Tickets Online with Arts Marketing Expert Heather Maitland

**Location:** Founders Room

You'd never spend money designing and printing a leaflet and then leave the box under your desk, would you? But that's what a lot of arts organisations do with their websites. emarketing guru Susan Hallam has reviewed 15 Irish venues and festivals' emarketing practice and undertaken an in-depth audit of four of them. Heather Maitland has turned the results into a resource pack to help you audit your emarketing and fix the problems you find. Come to its launch and hear the ten top tips that will help you sell more tickets – instantly. There's a free copy of the pack for everyone who attends.

### Writing Workshop with Gavin Kostick: Improving Your Script

**Location:** Green Room

A discussion led by Gavin Kostick on ways of bringing your play from first draft to rehearsal script. Drawing on Gavin's experience as Literary Manager with Fishamble: The New Play Company, this is a practical session for writers, dramaturgs, directors, producers and fellow theatre artists as to how to go about getting the most from a new play.

### Meet the Arts Council

**Time:** 09:30 – 10:30  
**Location:** Jerome Hynes Theatre

A chance to meet members and staff of the Arts Council including the new Chairman Pat Moylan and Director Mary Cloake.

### Morning Parallel Sessions II:

**Time:** 10:15 – 11:15  
**Delegates have a choice of sessions as follows:**

#### 2008 Audience Benchmarking Research

**Location:** O'Reilly Theatre

Heather Maitland will present results of the 2008 Theatre Forum Audience Benchmarking Research. This looks at audience data from 39 venues and 11 festivals around the country and is the only quantitative analysis of audience carried out each year. It is a fascinating snapshot of audiences for the performing arts looking at everything from how frequently do people attend; group size; cross over between different artforms; ticket prices, etc. Come along and get up to speed with audience trends.

# Corn Exchange Ensemble Theatre Workshop by Annie Ryan

**Location:** Festival Room

Great ideas can come from anywhere. How can a group listen for, explore and heighten an idea into something new?

Drawing from various physical ensemble theatre techniques including Chicago-based improvisation games, Théâtre de Complicité, Lecoq and Viewpoints, director Annie Ryan leads a workshop that promises to wake up the body and sharpen the mind. Developed over the last decade with her ensemble, this work teaches the basic principles of organic ensemble collaboration. Come play!

# Workshop with Jason Byrne

**Location:** Founders Room

Jason Byrne will facilitate a workshop focusing on various approaches to text and acting as practised by his company Loose Canon. The emphasis will be on the search for authentic action and the investigation of certain techniques useful in breathing life into text.

# Writing Workshop with Gavin Kostick: About Time

**Location:** Green Room

Uses of time in contemporary performance. The objective of this session is to look at how time has been used, from very short to very long works and works which manipulate time in an unusual manner. Drawing on historical and recent examples it is hoped to provide theatre practitioners with stimulating ideas as to how time can be considered.

# Brief Encounters

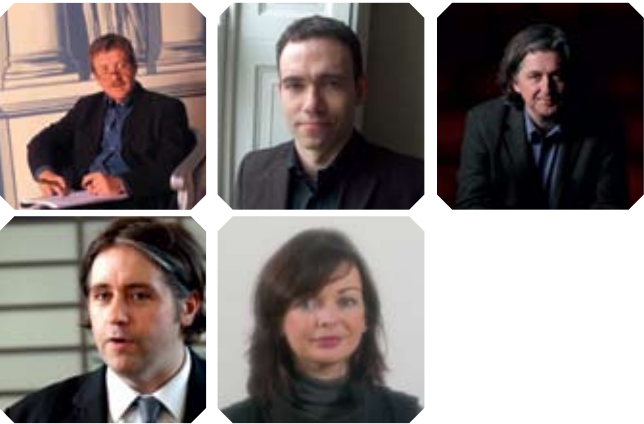
**Location:** Jerome Hynes Theatre

Have you ever wanted to meet someone at a conference but not managed to track them down, or decided against marching up and introducing yourself? – well now you can.

Brief Encounters is a form of speed dating. You get to meet and chat with people for 10 minutes.

The following people have kindly agreed to take part in our first ever Brief Encounters:

**Michael Colgan, Director, the Gate Theatre**  
**Eugene Downes, Chief Executive, Culture Ireland**  
**Fiach Mac Conghail, Director, the Abbey Theatre**  
**Stuart McLaughlin, Chief Executive, Business to Arts**  
**Imelda Rey, Director Arts and Culture, Fáilte Ireland**



# Plenary Session: The Great Turning - Building Resilient Arts Organisations

**Speaker:** Clare Cooper

**Time:** 11:30 – 12:30  
**Location:** O'Reilly Theatre

Most people are beginning to recognise that the side effects of our industrial age are unsustainable. As the fall-out creates increasing levels of turbulence, harnessing the restorative and regenerative power of the arts and culture in building our psychological resilience and designing the transition to a more life-sustaining civilisation is an imperative.

In order to achieve this, those working in the arts must first build their own resilience and design themselves for transition. For the last four years, the Mission, Models, Money initiative has been working to help organisations move toward new operating structures and practices that can serve artists more effectively, elevate artistic achievement, and bolster organisational capacity to respond to shifting external realities.

Clare Cooper, Co-Founder and Co-Director of Mission, Models, Money (MMM) tells the story of MMM and explains the thinking that lies behind its current phase of work.

Question and answer session with Clare Cooper will follow.

# Plenary Session: Making the Public Case for the Arts

**Speakers:** Mary Cloake, Mark Mortell,  
Charlie O'Neill

**Chair:** Fiach Mac Conghail

**Time:** 13:30 – 14:30  
**Location:** O'Reilly Theatre

For those of us within the arts sector, the arts already matter. But for those outside the sector - politicians, funders and the public to whom those politicians and funders must answer - the arts are by no means top of the list when it comes to priorities. This is increasingly a challenge we must address head-on in light of a sharp cut in funding for the arts at local and national level this year and further deep cuts being mooted in 2010.

How do we change this state of play and most importantly what do we need to do as sector? What are the strategies and approaches most likely to make the arts register in useful and positive ways, in public consciousness and amongst elected representatives? How do we make the arts something with which they are eager to engage? And what exactly is it that we are lobbying for? Do existing models of communication and advocacy work? Three panellists will share their views and their expertise.

## Afternoon Parallel Sessions

**Time: 14:30 – 16:00**

**Delegates have a choice of sessions as follows:**

### Sponsorship and Philanthropy in a New Age for the Arts with Sarah Dempsey (Ulster Bank), Stuart McLoughlin (Business to Arts) and Prof. Tony Meenaghan (UCD)

**Location: Jerome Hynes Theatre**

Though the Irish arts sector has long been aware of the need to develop sources of funding and support beyond those upon which it depends, the current economic climate may not seem to present an opportune moment in which to identify these alternate possibilities - commercial sponsorship, partnering with business, philanthropic giving - and to build them into a strong foundation for the future.

However, the opposite may in fact be the case. Many corporations and financial organisations are currently looking to rebuild their public reputations and to renew their social identities by finding the right kinds of projects with which to become very visibly affiliated. Philanthropists, too, are looking for new, and high-profile, ways to give back to the community.

It's a time of new models, of new windows of opportunity, and of emerging trends of which everyone in the performing arts must be aware. Our panel will identify those new realities and will advise on how best to make them work for the arts.

### Leadership and Self-Reliance with Colin Hicks

**Location: Stage of O'Reilly Theatre**

There are strong indications that the creatives in the culture sector could be the ones to lead us out of the current crisis. Based around practical examples from those participating, this session will present models and methods for growing your self-reliance and making them your own. Focusing on the conference's overall theme, *The Way Through*, this practical coaching approach will assist artists, arts managers and other professionals (such as venue managers, artistic directors, marketing managers and producers) to consider a number of approaches for eventual action.

Colin Hicks is a mentor for the British Council on the International Programme for Cultural Entrepreneurs, founder of *The Gorilla Club* and is currently writing a book on self-reliance entitled *The Random Walk*.

### Making Meaning in the Theatre: Contexts for Interpretation between Artist, Audience and Critic with Peter Crawley, Tom Creed, Sara Keating and Jo Mangan

**Chair: Thomas Conway**

**Location: Festival Room**

When a piece of work is staged, do audience members and critics see onstage the same piece of work as do those who have created that work? Often, it feels that the answer is no - and is this such a bad thing? Interpretation is, after all, a highly individual experience. But often the chasm between interpretations can be truly striking, even shocking, and can have lasting repercussions for the longevity and the identity of the work.

How should contexts for interpretation and understanding, between the audience, the critic and the artist, inform and influence one another, if at all? How can critic learn from artist and vice-versa? Where does the view of the audience member enter into this bind? This session will explore the questions, conflicts and also the possible collaborations to which this thorny dynamic gives rise.

### Aesthetics and Innovation in Irish Performance: AWOL or Alive? With Jason Byrne, Richard Gregory, Gavin Quinn and Noelia Ruiz

**Chair: Willie White**

**Location: Founders Room**

How do the Irish performing arts talk about themselves? What is the quality of theoretical discourse where Irish theatre, dance and opera are concerned? Certain established models of making, and of thinking about what is made, seem to be regarded as necessary, as fundamental; but there are other models, as the conversations constantly happening within other art forms - in particular that of the visual arts - show.

Should we care about these other conversations, these other models? Or do conversations about ideas of the post-dramatic, the experimental, about artist-based ways of creating work lead inevitably down a rabbit hole of abstraction, confusion, even of pretension?

Four panellists, with chair Willie White, will face these questions head-on, considering their implications for the health and the shape of contemporary Irish performance, and for its identity within a larger European context.

They will discuss the ways in which Irish art forms grapple, or fail to grapple, with aesthetics, and will explore the extent to which an up-to-the-minute theoretical vocabulary needs to be present in the way Irish theatre, dance and opera thinks and talks about itself.



# Speakers' biographies



## Jason Byrne

Jason Byrne's most recent production was *Comedy of Errors* at the Abbey Theatre where he has also directed *Romeo and Juliet*, *Julius Caesar*, Turgenev's *A Month in the Country* in a version by Brian Friel, *Judas of the Gallarus* by Donal O'Kelly, *Living Quarters* by Brian Friel, *Treehouses* by Elizabeth Kuti and *Observatory* by Daragh Carville. He was Staff Director at the Abbey Theatre from 1988 to 2000.

Jason is Artistic Director of Loose Canon Theatre Company where he directed *Phaedra's Love* (winner of an Irish Times Theatre Awards for Best Production in 2008), *The Maids* by Jean Genet, *Julius Caesar*, *The Revenger's Tragedy*, *Measure for Measure*, *The Duchess of Malfi*, *The Spanish Tragedy*, *Coriolanus* (for which he received

a Ford Sunday Independent Spirit of Life Award), *The White Devil*, *Hamlet*, *In the Dark Air of a Closed Room*, *Macbeth* (winner of Best Production Dublin Fringe 2001), *Hedda Gabler*, *Fragments of a Dead Performance* (nominated Sexiest Production Dublin Fringe 2003), *Medea* (a work in progress), *h* (an original performance based on *Hamlet* and *The Orestia* (nominated for a Judges' Special Award at The Irish Times Theatre Awards 2005) and *Waterfront Wasteland*, *Medea Material*, *Landscape with Argonauts*. Other work includes *A Piece of Monologue*, *Not I*, *What Where* by Samuel Beckett, *Wedding Day at the Cro Magnons* by Wajdi Mouawad (Bedrock Productions), *Wall of Cloud* by Raymond Deane (Opera Theatre Company), *A Whistle in the Dark* by Tom Murphy and *Festen* by David Eldridge (Company Theatre, Toronto).



## Sorcha Carroll

Sorcha Carroll currently works as Marketing Manager for Opera Theatre Company in Dublin. Previous roles were with Dha Ean Theatre Company, Graffiti Theatre Company, Corcadorca and Blue Raincoat.

She has a Masters in Modern Drama Studies from UCD. Sorcha's Iyengar studies started in Sligo in 2001 and she qualified as a teacher with teacher Pen Reed in 2004. Sorcha is currently working towards her Intermediate Junior 3 Assessment.



## Annette Clancy

Annette Clancy is an organisational consultant who has worked in the arts and cultural sector for over 20 years. Prior to establishing her consultancy, Interactions, she was artistic director of Garter Lane Arts Centre, Programme Administrator of the Dublin Theatre Festival and General Manager of the Soho Theatre Company (London). Her consultancy work has included the design and management of creative consultation processes, including the Arts Council's 2005 national consultation process, which informed the current arts strategy; curating

the recent New Media New Audience Conference; strategic planning, organisational reviews, policy development and training.

Annette holds an MSc in systemic organisation and management, is an accredited psychotherapist and is currently a Doctoral Candidate in organisational behaviour at the University of Bath, where she is researching the creative potential of disappointment.



## Mary Cloake

Mary Cloake joined the Arts Council in 1993 as Regional Development Officer. She was appointed Development Director in 1997 and Director of the Arts Council in 2004. Prior to joining the Arts Council, Mary was the Arts Officer in Dundalk Urban District Council.

In February 2005, she was appointed by the Minister for Arts, Sport and Tourism to the board of Culture Ireland – the national agency to promote Irish arts overseas.



## Clare Cooper

Clare Cooper co-founded Mission, Models, Money with Roanne Dods and is leading MMM's fourth phase MMM: Designing for Transition (or Deft for short). She started her career in arts management with the British Council in 1981. From 1991 to 2003 she focused primarily on partnership development and fundraising with a portfolio of clients which included many contemporary dance organisations, the largest of which was Laban where, from 1994 to 1999, she led the development of their award-winning Hertzog & de Meuron building, acting as project manager, partnership developer and fundraiser. In 1999 she moved to set up the capital campaign for Hampstead Theatre's

new building. In 2001, she joined Arts & Business first taking the role of Director of Development and then becoming their first Director of Policy & Communications. She left A&B in 2005 to set up the third phase of MMM. She has served as a Trustee on the boards of a number of arts and higher education institutions over the last 15 years and is currently a Trustee of Cultivate East Midlands. She also blogs regularly for Arts Professional magazine.

She was born and brought up in East Africa and currently lives and works part of the time in Scotland and part of the time in London.



## Peter Crawley

Peter Crawley is a freelance journalist and critic. He is News Editor and Web Editor of Irish Theatre Magazine, a contributor to The Irish Times and has written reviews and features for publications including The Sunday Business Post, The Sunday Times, The Dubliner and The Scotsman.

His reviews have been broadcast on RTÉ Television, RTÉ Radio, Newstalk, BBC Ulster and Phantom FM. He has a degree in Theatre Studies and English Literature from Trinity College Dublin and holds a Masters in Journalism from the Dublin Institute of Technology.





## Tom Creed

Tom Creed is Associate Director of Rough Magic Theatre Company, and a co-founder and joint Artistic Director of Playgroup. He studied English and Philosophy at UCC, and trained as a director on Rough Magic's SEEDS programme and at the National Theatre Studio, London.

Directing credits for Rough Magic include *Solemn Mass for a Full Moon in Summer*, *Life is a Dream*, *Attempts on her Life* (for which he was nominated for Best Director at the 2007 Irish Times Theatre Awards), *Dream of Autumn*, and *4.48 Psychosis* as part of the SEEDS 2 showcase.

He has directed all of Playgroup's work to date: *Say Hi To The Rivers And The Mountains* (a music theatre piece by Jonathan Coe and the High Llamas for Note Productions and Dublin Docklands' Analog festival); *The Heights* (a show based on *Wuthering Heights* at Project Arts Centre); *The Art of Swimming* (a show about long distance swimming in Glasgow, Edinburgh, Cork, Dublin, Kinsale and Amsterdam, nominated for Total Theatre Award – Edinburgh Festival 2007, winner of Bewley's Café Theatre Award – Dublin Fringe Festival 2007); *The Train Show* (a performance on a train with Once Off Productions for Cork Midsummer Festival); *Dark Week* (a large-scale promenade event at the

Everyman Palace, nominated for Judges Special Award at The Irish Times Theatre Awards 2005), *Soap!* (a live soap opera at Cork Midsummer Festival, Dublin Fringe, Everyman Palace and a radio version on Red FM, nominated for Sexiest Show at Dublin Fringe Festival 2003 and PPI Award for Best Radio Drama 2004); *Crave and Integrity* (Granary Theatre).

Other directing credits include: *The Last Mile* (Blue Raincoat); Ian Wilson's *The Handsomest Drowned Man in the World* with Gavin Friday at Brighton Festival and Centre Culturel Irlandais, Paris; *Love's Labour's Lost* and *Vinegar Tom* (Samuel Beckett Centre); *The Coming World* (Making Strange); *The Case of the Rose Tattoo* (Dublin Theatre Festival); *Mr Kolpert* (Once Off Productions Rep Experiment at Dublin Fringe Festival); *Mimic* by Raymond Scannell (Cork, Galway, Kilkenny and Dublin); *Love's The Ideal Homes Show* (Activate Youth Theatre); *Purple* (Dublin Youth Theatre); *Older People for Beginners* (Cork 2005's Culture and Health programme); *Crystal* (Meridian).

He is a board member of the Dublin Fringe Festival and Theatre and Dance Curator for Kilkenny Arts Festival.



## Tim Crouch

Tim Crouch was an actor for many years before he started to write. He continues to perform in his own work. His first play, *My Arm*, opened at the Traverse Theatre, Edinburgh, in 2003 and has toured internationally with runs in New York, London and Bray. His adaptation for BBC radio won the 2005 Prix Italia for Best Adapted Drama. In 2005 he premiered *An Oak Tree* at the Traverse. A play that requires a different second actor each time it is performed, *An Oak Tree* ran at Soho Theatre, London, and won an Obie from its Off-Broadway run in 2006/7. It also played in Bray where the second actors were Barry McGovern, Denis Conway, Deirdre Roycroft and Martin Murphy. His third play, *England*, has not been to Bray. It played at the Hugh Lane Gallery in Dublin as part of the Dublin Theatre

Festival in 2008 and has toured successfully since it opened in Edinburgh in 2007. This spring *England* is running at the Whitechapel Gallery in London.

Tim is an Education Associate at the National Theatre, London, and has taught extensively around the world. His plays for young audiences include *Shopping For Shoes*, winner of the 2007 Brian Way Award for children's playwriting and his *I, Shakespeare* trilogy which ran at the Unicorn Theatre in London, Brighton Festival and the Bath Shakespeare Festival.

Tim's next play, *The Author*, opens at the Royal Court in London this autumn.



## Sarah Dempsey

Sarah Dempsey is Group Head of Sponsorship and Corporate Responsibility in Ulster Bank Group. Since taking up her position four years ago, Sarah has led the Ulster Bank sponsorship team through the acquisition and development of an award-winning portfolio which includes the RBS 6 Nations Rugby Championship, The GAA Football

Championship, the Ulster Bank Dublin Theatre Festival and the Ulster Bank Belfast Festival.

Sarah joined Ulster Bank from a leading Dublin based PR agency where she was Director of Consumer PR.



## Richard Gregory

Richard Gregory is founder and co-Artistic Director (with Renny O'Shea) of Quarantine. Quarantine were Fellows in Theatre at the University of Manchester from 2005 – 2007. The company won Arts Council England's art05 award for outstanding achievement.

Richard has directed *see-saw*, *Frank*, *Geneva*, *Domestic Science* (with Renny O'Shea), *White Trash*, *Butterfly*, *Grace*, *Susan & Darren* (with Renny O'Shea) and *Old people, children & animals* for Quarantine. He recently curated (with Renny O'Shea) *Coming and Going*, a large scale project for Liverpool Capital of Culture 2008, developed with artists, academics, activists and 'ordinary people' from Liverpool, Marseille, Istanbul, Naples and Gdansk. *Susan & Darren* won the Best production award at last year's Dublin Fringe Festival.

He is currently developing *Make-believe*, an interrogation of belief; *When you thought you were...*, a wake for a living person; and *Between us, we know everything*, a festival exploring everyday life.

Richard was also Associate Artist at Leicester Haymarket Theatre (2002-2003). From 2000 - 2001, he was Associate Artist at Contact, Manchester. From 1995-1998 he was Associate Director with Northern Stage, Newcastle upon Tyne and Associate Director at Contact Theatre, 1991-1995.

Richard was also one of the facilitators on MAKE which was a week-long artist development project for Irish and international theatre artists organised by Dublin Fringe Festival, Project Arts Centre and Theatre Forum that took place in March 2009.



## Colin Hicks

Colin Hicks is a mentor for the British Council on the International Programme for Cultural Entrepreneurs, founder of *The Gorilla Club* and is currently writing a book on self-reliance entitled

*The Random Walk*. Colin is currently Director of Cultural Services for the Québec Government Office in London.



## Sara Keating

Sara Keating writes about theatre for The Irish Times, Irish Theatre Magazine and the Sunday Business Post. In 2006 she received a PhD from the Samuel Beckett Centre, Trinity College for her

research on twentieth-century Irish theatre. She currently teaches contemporary Irish theatre at New York University's Dublin centre, and at University College Dublin.



## Gavin Kostick

Gavin Kostick is an internationally produced, award-winning playwright. He has written over a dozen plays which have been produced in Dublin, on tour around Ireland, the UK, New York, Philadelphia and Romania. Favourite works include *The Ash Fire*, *The Flesh Addict*, *The Asylum Ball*, *Forked*, *The Medusa*, *An Image for the Rose Parts 1, 2 and 3*. He has written a number of works for The Gaiety School of Acting, the latest being *Olive Skin*, *Blood Mouth*.

He is currently working on new plays for Fishamble: The New Play Company, Kabosh, and Whiplash, and an opera with composer Raymond Deane for RTÉ lyric fm.

Gavin is Literary Manager for Fishamble. He works with new writers for theatre through innovative projects such as the award-winning *Whereabouts*, script development, readings and a variety of courses. Over 80 plays have been produced by writers completing courses with Fishamble.

For Dublin Fringe Festival 2007, his performance as Charlie Marlow in the workshop production of Joseph Conrad's *'Heart of Darkness' Complete* received the Spirit of the Fringe award and went on to a sell-out run as part of Reviewed at the Dublin Theatre Festival 2008. It will next be performed at the South Bank as part of the London Festival of Literature.



## 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, most recently *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. She was both a tutor and Course Director of 'Druidstone - the Essentials of Arts Marketing', a seven-day residential arts marketing programme run by Theatre Forum in 2006 and 2008.



## Jo Mangan

Jo Mangan is Artistic Director of The Performance Corporation. Recent directing credits for the company include Irish Times Theatre Award-winning *The Nose* (Project Arts Centre), *JIG* (St. Patrick's Festival), *Kiss* (Ulster Bank commission for Dublin Theatre Festival), *Lizzie Lavelle and the Vanishing of Emlyclough* (Belmullet, Co. Mayo), *Drive-By* (Cork Midsummer Festival, Dublin Fringe Festival and Canterbury Festival), and *Dr. Ledbetter's Experiment* (Traverse Theatre, Edinburgh Festival Fringe and Kilkenny Arts Festival) - Irish Times Theatre Awards Best Production nominee. Other work for the company includes *The Yokohama Delegation* (Kilkenny Arts Festival co-production) which represented Ireland at the Prague Quadrennial Design Exhibition, *Paka* (Nairobi and Mombasa, Kenya), the multi-award winning *Candide*, *The 7 Deadly Sins*, and the Stewart Parker Trust Award-nominated *The Butterfly Ranch* by Tom Swift.

Other theatre directing credits include; *Beware of the Storybook Wolves* (The Ark), *Awimbaway*, *Mary Quirke*, *Moir* and *Dreamframe* (Fishamble), *Lost Letters of a Victorian Lady* (Bewleys Theatre), *A Place with the Pigs* (Crypt Theatre), *Look Back in Anger* (City Arts Centre), Frank McGuinness's *Mary and Lizzie* (Dublin Theatre Festival), and *The Magic Island* (Yew Theatre).

Jo curates The Performance Corporation's annual *SPACE Programme*, an international multidisciplinary artists' residency at the company's base in Castletown House, Co. Kildare. She has lectured, given workshops and presented on the company's work at Trinity College, Queen's University Belfast and UCD. A graduate of the Samuel Beckett Centre, Jo is a board member of Fishamble, Theatre Forum, Riverbank Arts Centre and The Association of Theatre Directors of Ireland.



## Andrew McIlroy

Andrew McIlroy has been involved in the arts and cultural policy for almost 20 years, as a manager, a policy maker and a practitioner. After a considerable time fundraising in the UK and Europe, he worked for three years with a contemporary art agency in Milan, and then as a freelance policy expert with the Council of Europe, advising on cultural policy development in Russia and the Caucasus. For the past five years he has split his time between London where he works with FutureCity, an urban development agency specialising in contemporary art projects, and Brussels, where he temps as a

strategy advisor for a lobby network, Culture Action Europe. He also earns a crust struggling to be fair as a theatre critic and writes for both pleasure and pain. His radio play *The Interpreter* won the Channel 4 radio play of the year 2007, and his plays are regularly performed in Brussels. His short stories have been broadcast on RTÉ and published in collections, such as the Bridport Anthology in the UK. His philosophy of art is simple: "Theatre matters, but friendship and a functioning digestive system matter more."



## Belinda McKeon

Belinda McKeon is a journalist and writer based between Dublin and New York. She has written about the arts for The Irish Times since 2000, and has also contributed to publications including Irish Theatre Magazine, Circa and The Paris Review. Her site-specific play, *Drapes*, was produced by Fishamble as part of its *Whereabouts* series in 2006 and recently published by New Island Books in the anthology *Fishamble Firsts*. In 2008, the Abbey Theatre commissioned her to write a short play, *Two Houses*, which was staged as part of the Abbey's public reading series *20:Love* and later that year given a full production by thisispobbaby in association with the Abbey at the Dublin Fringe

Festival. She is currently under commission to the Abbey Theatre to write a new play.

She is also the curator of the DLR Poetry Now international poetry festival, which takes place in Dun Laoghaire, Co. Dublin, every spring.

She is currently completing studies on the MFA programme at Columbia University's School of the Arts, where she was a Hudson and Hertog Fellow and taught university writing on the undergraduate programme. She also teaches at the John McGahern International Seminar and Summer School each August.



## Stuart McLaughlin

Stuart McLaughlin is Chief Executive of Business to Arts, having joined the organisation in February 2007. A native of Worcestershire in the UK, Stuart graduated from Oxford Brookes University with a BA in Business Administration and Marketing. After graduation, Stuart spent a number of years working for Fujitsu in the UK undertaking a variety of customer facing roles culminating in his appointment as Commercial Director for a 1,000-person business in 1999.

Stuart moved to Ireland in early 2001 to join CapGemini as Head of Outsourcing and then moved to Accenture in December 2003 as Business Development Director.

He is also an adjunct lecturer at Trinity College (MSc Management of Information Systems), and has co-authored degree courses for Oscail, the National Distance Education Centre of Ireland, based at DCU. Stuart is a passionate supporter of the arts and is on the board of the Lewis Glucksman Gallery and Fishamble: The New Play Company, and has recently stepped down from the board of Common Ground.



## Professor Tony Meenaghan

Dr Tony Meenaghan is Professor of Marketing at the Smurfit Graduate Business School in University College Dublin. He is the author of *Commercial Sponsorship* (MCB University Press, 1984), which was the first major publication in that field and editor of *Researching Commercial Sponsorship*, published in 1995 by ESOMAR (the Representative Body for Marketing Research in Europe). Other international publications include *Commercial Sponsorship* (1998), *Ambush Marketing* (1998), *Sports and Marketing* (1999) and *Commercial Sponsorship* (2001). He is also the author of numerous international journal articles on aspects of sponsorship and is among the most widely cited authors internationally in this field.

He has worked with the International Advertising Association (IAA, New York) and the World Federation of Advertisers (WFA, Brussels), the world bodies for advertising agencies and clients respectively, in preparing their position papers on the subject of sponsorship.

At its inaugural awards ceremony in Spain in 2005, the Noos Institute honoured Professor Meenaghan for his contribution to the development of the field of corporate sponsorship. He has been chairman of Adfx, the advertising effectiveness awards in Ireland since 1996 and in 2006 was awarded an Honorary Fellowship of the Institute of Advertising Practitioners in Ireland (IAPI). In 2007 he was invited to join the Management Committee of the GAA. In 2009, he was invited to become a member of the Judging Panel for the ESA (European Sponsorship Association) Awards. He is listed in the 2007, 2008 and 2009 editions of *Who's Who in the World* for his expertise in the sponsorship field.

Professor Meenaghan is an active consultant to both corporate sponsors and sponsorship property owners and he has been an invited guest speaker on various sponsorship-related issues at some 50 sponsorship conferences worldwide.



## Mark Mortell

Mark Mortell is a seasoned marketing and business communications practitioner and has been with Fleishman Hillard since 2002. Previously Commercial Director of Aer Lingus and a former Chairman of Bord Fáilte - the Irish Tourist Board, Mark was Managing Director of Dimension Advertising and Marketing and has held senior marketing positions with Bank of Ireland Group, Mars, Guinness Ireland and Ballygowan Spring Water Company.

Providing advice in corporate communications and public affairs along with specialist support

in brand strategy, litigation support, internal communications and change/crisis management are core to the work of FH Consulting. Mark provides media training to clients and has considerable experience in consulting to the education sector.

Mark is a regular presenter of Newstalk 106-108FM's Down to Business Programme. He is a graduate of Dublin City University and a Member of the Marketing Institute of Ireland and the Public Relations Institute of Ireland. He was previously on the board of Rough Magic Theatre Company.





## Charlie O'Neill

Charlie O'Neill is a director of Public Communications Centre where he is Senior Creative Director of Media and Strategy. He has developed communications strategies, advocacy campaigns, radio and TV advertising, and branding/ copywriting for a host of Ireland's leading charities, NGOs, community and voluntary groups. Charlie has also been a lead consultant on a number of major reports on arts and culture infrastructure.

Charlie has written several plays including *Rosie and Starwars* (Stewart Parker Playwrights Award), *Hupnouse* and *Hurl* for Barabbas (Galway Arts Festival and Dublin Theatre Festival), *The St Valentine's Day Massacre* for the Rialto Youth Project and most recently *Dodgems*, a physical theatre/dance piece which was a co-production

by CoisCéim Dance Theatre and Dublin Theatre Festival. He was also commissioned to write the script *Night of the Dark Angel* for a large-scale Halloween outdoor night spectacle which was produced locally in Rialto, Dublin in partnership with Macnas. He has written extensively on children and creativity.

Charlie has lectured at Limerick School of Art and Design, and guest lectured at NCAD, IADT's MA course in Public Culture Studies, Applied Social Studies in NUI Maynooth and has also served on the boards of many arts and culture organisations and community initiatives. In a previous life he designed theatre posters for a host of independent companies and arts events.



## Gavin Quinn

Gavin Quinn is joint artistic director of Pan Pan which he co-founded in 1991 with Aedin Cosgrove. Selected productions include: *Mr. Staines* by Dermot Healy, 1998, Samuel Beckett Theatre. *Standoffish* by Gavin Quinn, 2000, City Arts Centre, Adelaide Fringe Festival, Australia (Best Production, 2000, Advertiser Newspaper). *Deflowerfucked* (group creation), 2001, SFX City Theatre, Lublin International Theatre Festival, Poland. *Amy The Vampire (& her Sister, Martina)* by Gavin Quinn, commissioned by Corcadorca Theatre Company, 2002, Triskel Arts Centre. *For The First Time Ever* by Gavin Quinn, 2003, Project Arts Centre, TNT Theatre, Germany. *MAC-BETH 7* by Shakespeare, 2004, Project Arts Centre (nominated for Best Production, Irish Times Theatre Awards, 2004), *One-healing with theatre* by Gavin Quinn, 2005, Digital Hub, Dublin, (nominated Judges' Special Award, 2005 Irish Times Theatre Awards), *The Playboy of the Western World* by John Millington Synge, 2006, Oriental Theatre, Beijing. *Oedipus Loves You* by Simon Doyle and

Gavin Quinn, Smock Alley Theatre, Dublin, 2006. *The Idiots* by Lars von Trier, Project Arts Centre, Dublin Theatre Festival, 2007. *The Crumb Trail* by Gina Moxley, FFT, Düsseldorf, Under the Radar Festival, New York, 2008/09.

Other directing credits include: *The 4 Note Opera* by Tom Johnson, 2000. *The Magic Flute by Mozart*, 2001, for Opera Theatre Company and English Touring Opera, (nominated Best Opera Production, 2001 Irish Times Theatre Awards). *Hamelin* by Ian Wilson, 2003, for Opera Theatre Company, The Factory, Sligo. *The Abduction* from the Seraglio by Mozart, 2007, English Touring Opera, Hackney Empire, London. Gavin has also worked as a dramaturg for Rex Levitate's *Bread & Circus*, 2003. Gavin was joint Artistic Director with Aedin Cosgrove of The Pan Pan International Theatre Symposium, founded in 1997. (Nominated Judges' Special Award, 2001 Irish Times Theatre Awards).



## Mark Robinson

Mark Robinson has been Executive Director of Arts Council England, North East, since 2005; previously, he was Director, Arts & Development. From 2000 to 2002 he was Head of Film, Media and Literature at Northern Arts, and was instrumental in the creation of Northern Film & Media.

He writes regularly about arts strategy and policy on his blog Arts Counselling (<http://artscounselling.blogspot.com>).

He was previously Director of Arts & Humanities at the Centre for Lifelong Learning, University of Durham (1999-2000) where he researched and published on poetry, literature and education, arts and health, and community development. As Director of Cleveland Arts (1993-99) he set up

the Teesside Arts in Education agency, amongst a wide variety of initiatives. Prior to this he worked as a freelance writer, literature development worker, writer-in-residence in a prison, directed the Writearound Festival and was an award-winning Head Chef in vegetarian catering.

Mark is a Fellow of the Royal Society of Arts. He is also a widely published poet and critic. His most recent publication is *A Balkan Exchange: 8 British and Bulgarian Poets* (Arc 2007), the result of a long collaboration between North East England and Bulgaria. A Bulgarian translation of new work will appear in 2010. For 10 years he edited *Scratch* poetry magazine and press. In 2000 a film featuring one of his poems won a Regional Royal Television Society award.



## Noelia Ruiz

Noelia Ruiz is currently a PhD Researcher in the Drama Studies Centre in UCD. The provisional title of her thesis is: *Ireland in the Intercultural Context of Postdramatic Theatre*.

Her research focuses on companies in Ireland that have a specific approach to theatre influenced by postdramatic aesthetics and their impact on the way theatre is created: from dramaturgical approaches to initiatives that are shaping the Irish performing arts landscape.

Noelia comes from Barcelona, she is a graduate in Philosophy and also holds an MA in Directing for Theatre (UCD, 2007, Intercultural Theatre and Devised Physical Theatre). She also holds several qualifications as an actress/performer. She has trained in Commedia dell'arte (Padova, Italy). Most recently she attended the Intensive Summer Course with Anne Bogart's SITI Company in Saratoga, NY, 2008.





## Annie Ryan

Annie Ryan is a theatre director, actor and teacher based in Dublin. Originally from Chicago, Annie trained as an actor at the Piven Theatre Workshop and New York University's Tisch School of the Arts. She was part of New Crime Productions in Chicago in the early '90s, where she was introduced to the style of Commedia dell'Arte that has become the trademark of her theatre company, The Corn Exchange. Founded in Dublin in 1995, The Corn Exchange has won international acclaim for its unique style and energy. Productions include *Streetcar*, *Big Bad Woolf*, *Baby Jane*, *The Seagull*, *Car Show* (Judges Award Irish Times Theatre Awards 1998, Observer's Top Ten Theatre Shows 2000), *Foley* by Michael West, *Lolita* (Best Supporting Actress, Best Costume Design Irish Times Theatre Awards 2002), *Mud* by María Irene Fornés (Best Production Irish Times Theatre Awards 2003), *Dublin by Lamplight* (Best Ensemble, The Stage, Edinburgh 2005) and *Everyday*, both by Michael West in collaboration with the company and *Cat on a Hot Tin Roof* by Tennessee Williams.

Outside of The Corn Exchange, Annie directed *Fool for Love* by Sam Shepard for the Abbey Theatre, *Come and Go* for the Beckett Festival at the Gate Theatre and the Barbican and *Rudolf the Red* for The Ark. Her upcoming production is *Freefall*, in collaboration with Michael West for The Corn Exchange in the Dublin Theatre Festival this autumn. She has performed in theatre and film in the US and Ireland and is developing two films with her company, both from story lines from her last devised play *Everyday*.

Annie teaches The Corn Exchange's techniques of ensemble-based physical theatre and Commedia dell'Arte to professional actors, young people and corporate clients throughout Ireland as well as in Europe, the UK, the US and most recently for the Maisha Film Lab in Kampala, Uganda.



## Alistair Spalding

Alistair Spalding was appointed Chief Executive and Artistic Director of Sadler's Wells in October 2004.

He joined Sadler's Wells in February 2000 as Director of Programming, and his programme has included companies such as Netherlands Dance Theatre 1 and 2, Mark Morris Dance Group, Michael Clark, Ballett Frankfurt, Pina Bausch, La La La Human Steps, Alvin Ailey and New Adventures. He commissioned Sadler's Wells' Hip Hop Festival (May 2004) and co-produced Carlos Acosta's sell-out show in summer 2003.

He joined Sadler's Wells from the South Bank Centre, where he was Head of Dance and Performance. Between 1994 and 2000, he strongly

developed the presentation and commissioning of dance and performance on the South Bank. He also developed strong co-producing relationships with a number of national and international companies and artists including DV8, Alain Platel, Jonathan Burrows, Javier de Frutos and Rosas Dance Company. The South Bank Centre won the Time Out award for best dance production in both 1998 for Alain Platel and in 1999 for the New York Ballet Stars project.

Alistair was a member of the Arts Council of England dance advisory panel between 1995 and 2003 and is an external advisor on the City University Validation Board for the Laban Centre London degree courses.

# Sleep

## Whites Hotel

This four star hotel is just a two minute walk from the Opera House. It is also the venue for the dinner and quiz on Wednesday 10 June. Theatre Forum has reserved a number of rooms at the following rates:

**€75 for a single room B&B**

**€55 per person sharing B&B**

If you wish to book a room you should contact Lynn or Jackie in reservations on [info@whitesofwexford.ie](mailto:info@whitesofwexford.ie) with the reference 'Theatre Forum'.



## List of Guest Houses

There are also a number of guest houses close-by as follows:

### Abbey Guest House

(opposite White's Hotel)

053 91 24408

€45 single /€72 Double

### Auburn House

(Opposite train station,  
5 minutes walk to Whites)

053 91 52750

€45 Single / €70 Double

### St George Guest House

Georges Street  
(5 minutes from Whites)

053 91 43474

€45 Single/ €80 Double

### Cuasnog

Johns Road  
(just beside Wexford Arts Centre)









053-9123637

Email: [cuasnog@eircom.net](mailto:cuasnog@eircom.net) [www.cuasnog.com](http://www.cuasnog.com)

€50 Single / Twin €70/ Double €70/ King €80

# Map



-  Church
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-  Dun Mhuire Theatre
-  Greenacres
-  Train station
-  Wexford Arts Centre

# Travel

## Theatre Forum bus from Dublin:

As the train schedule (see below) is not an ideal match for the conference, Theatre Forum has decided to organise a number of buses to travel from Dublin city centre to Wexford. Buses will drop delegates to Whites Hotel which is a two minute walk from the Opera House. The cost is €15 return and must be booked and paid for in advance (please see booking form).

The Theatre Forum bus will depart as follows:

### Dublin to Wexford Wednesday June 10

From	To	Departing	Arriving
Custom House Quay	Wexford	10:00	12:30

### Wexford to Dublin Thursday June 11

From	To	Departing	Arriving
Wexford	Custom House Quay	16:45	19:15

## By rail from Dublin:

Should you wish to travel from Dublin by train the fare is €28.50 return and the times that fit best with the conference are:

### Dublin to Wexford Wednesday June 10

From	To	Departing	Arriving
Dublin Connolly	Wexford	07:26	10:04

### Wexford to Dublin Thursday June 11

From	To	Departing	Arriving
Wexford	Dublin Connolly	18:05	20:32

## Other travel options:

Please note there are no direct trains from Cork, Limerick or Galway. For more information on driving routes and other travel options from around the country, have a look at: [www.wexfordopera.com/plan-your-visit](http://www.wexfordopera.com/plan-your-visit).

# How to book your place at the conference:

You must complete and return the booking form to Theatre Forum. The booking form is available on [www.theatreforumireland.com](http://www.theatreforumireland.com) or by contacting [theatreforum@ireland.com](mailto:theatreforum@ireland.com) or **01 874 6582**. Payment must be made to confirm place and there are no refunds.

Please note booking forms and payment must be submitted to Theatre Forum by Friday 5 June. After this time we cannot guarantee inclusion on the delegate list. The conference fee covers all sessions, lunch on both days, coffee breaks, evening dinner and entertainment.

## Members:

First person from organisation pays €140 and any subsequent person from that organisation attends at a cost of €110 per person.

## Non-members:

€160 per non-member.

There will also be a limited number of subsidised places for freelance writers, directors, producers and actors at the €110 rate. Please contact Theatre Forum for more details.

# Thank you

Theatre Forum would like to thank the following for their invaluable assistance in organising this year's conference: everyone at Wexford Opera House especially Eamonn Carroll, Thomas de Mallet Burgess, Michael Kyle, David McLoughlin and Aisling White; everyone at Wexford Arts Centre especially Michelle Morrison and Elizabeth Whyte; Sinéad Redmond and Rosaleen Molloy in Wexford County Council Arts Office. Our core sponsors: PJT Insurance Services and Tickets.com and our stand sponsor Seatem. Our funders The Arts Council. And most of all the Board of Theatre Forum: Una Carmody, Loughlin Deegan, Olwen Fouéré, Johnny Hanrahan (Chair), Fiach Mac Conghail, Jo Mangan, Fergal McGrath (Deputy Chair), Eina McHugh and Karl Wallace.

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