

draíocht

EVALUATION REPORT

HOME THEATRE (IRELAND)

OUR PLACE. OUR STORIES.

DRAÍOCHT BLANCHARDSTOWN
www.draiocht.ie

90 PERFORMANCES
30 HOMES
30 HOSTS
47 THEATRE ARTISTS
30 AMBASSADORS
11 FILMMAKERS
1 NIGHT

SATURDAY 6TH
OCTOBER 2018
DUBLIN 15

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ABOUT DRAÍOCHT

Draíocht is a multi disciplinary arts centre located in the Town Centre, Blanchardstown in the heart of Dublin 15 in Fingal County. The genesis and opening of Draíocht owe most to the vision and tenacity of local people. Their vision for the area's development and for the range of facilities and resources required to sustain the life of the community included the provision of a designated arts and cultural space. Supported and enabled by a newly established and culturally pro-active local authority - Fingal County Council - the shared vision was realised in 2001 when Draíocht opened. The original impulse and its underlying values continue to inspire Draíocht's work and to inform its programme.

The genesis and opening of Draíocht owe most to the vision and tenacity of local people.

Draíocht comprises two theatre spaces, two galleries, an artist's studio, a workshop space and a cafe. Its programme presents work across the arts from local, national and international artists and companies both amateur and professional, subsidised and commercial. The range and variety of the programme, complemented by strategic outreach actions and partnerships, are focussed on engaging a large and diverse public as audience members and participants. Draíocht has a particular commitment to children and young people and is the only multi-disciplinary arts centre in Ireland with a dedicated Children/Youth Arts Officer.

Located 10km west of Dublin city, Draíocht is within the local authority area of Fingal County Council, one of four local authority areas that make up the Dublin region. The population of Fingal County is 296,214 (2016 census). The same census shows the population of Dublin 15 as 110,532. It has the largest population of any single post code in Ireland, the youngest demographic of any local authority area (26% under 15 years of age) and includes a significant new community population (23.5%), double the national average of 12%.

The range and productivity of Draíocht's work can be sensed by looking at a summary of the programme in 2018, the year Draíocht produced Home Theatre (Ireland). That year saw:

- 50,000 visits
- 487 events for children and young people
- 261 Gallery Days
- 147 performances
- 255 Days of Projects and Residencies
- 11,923 Contact points with Children and Young People
- In the course of that year Draíocht worked with 256 artists.

Draíocht operates year round and has a staff complement of 22 (10 full-time and 12 part-time). Its work is overseen by a voluntary Board of Directors. The organisation is generously funded by Fingal County Council with additional funding provided by the Arts Council.

For more about Draíocht, see www.draiocht.ie



PROJECT DESCRIPTION

HOME THEATRE (Ireland) was a unique community-based theatre project developed over several years by Draíocht. It took place in Dublin 15 in the Autumn of 2018 and culminated that October as part of the Dublin International Theatre Festival.

HOME was its name, its governing theme, and its location. Thirty local people ('the hosts') opened their homes and their life experience to thirty experienced professional playwrights and theatre-makers who reciprocated their hosts' trust and generosity by making 'a gift' of a play or performance inspired by what they had heard, seen and felt when in the company of their hosts and when visiting their homes. Each gift - approximately 20 minutes in length - was crafted over a fortnight and then performed by the theatre maker or by an actor three times in the course of one evening in the host's home to an invited audience of family, friends and neighbours. A week later most of the pieces were presented over four nights in Draíocht's theatre, bringing the project back to its originating home where it had been conceived (adapted from a UK antecedent), curated and produced.

HOME was resourced by Draíocht as a committed cultural action (in equal measure 'social' and 'artistic'), shaped and led by a producer (the centre's director) and a highly-experienced artistic director engaged for the project. Funding was made available from a number of sources, chief of which was a special grant from the Arts Council under its 'Open Call' programme.

All of the pieces made as part of HOME were filmed. They and a documentary film, as well as this report on the project, constitute a record that affords ongoing access to the project, captures its detail and attests to its many qualities.

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BECOMING VISIBLE

The drive to create art is the highest of callings precisely because our literal survival does not depend on it. If we did not shape ideas and feelings in words and clay and paint, we would not actually die as we would if we did not eat food or drink water. Our existence, however, would be far less interesting and rich. We would, without our creative impulses, exist as other animals do. We would be born, we would live and we would die, without commentary, or understanding, or joyful imagining.

Theatre is about communion. It is a place for us to come together and share thoughts and feelings and stories, intimately, utilising all of our senses, all of ourselves, for mental and spiritual gain. And if theatre is about communion then HOME THEATRE (Ireland) is about community. Specifically the coming together of two distinct communities; Draíocht's resident community in Dublin 15 and Draíocht's community of artists, to create an artistic space full of potential and possibility in the intersection of the local, the national and the international.

Dublin 15 boasts a rich and multifaceted population containing a myriad of stories that deserve to be told. Origin stories, stories of hardship, stories of innocence, stories full of joy, stories that seek to explore and understand, a person, a community, a society, a world. In the telling of these stories, people and communities become visible, cultural synapses ignite, and the foundation of a creative society, valuing

kindness, inclusivity, honesty, respect, and rigorous commentary, is laid. In a time when it is difficult to believe in our cultural and political leaders, the sincerity of this grass roots approach is immeasurable. Our cultural institutions then take on the responsibility of caring for people, how they live, and the holistic development of our communities.

Identifying our thirty community hosts and thirty community ambassadors was the most joyous and illuminating experience. So many miles in my little Nissan Micra, I now know every road and cul-de-sac in Dublin 15. So many cups of tea. So many meaningful conversations with so many wonderful people. Sometimes, persuasion was required but more often than not, if someone agreed to meet me, their imagination had already been fired. They had already made up their mind.

Identifying our thirty theatre-makers, some identified as playwright performers, some as playwright only, some as makers rather than writers, was no less a marathon. It was important to find balance in terms of gender, age, and artistic form. It was also important to have artists who were familiar with Draíocht, who had worked in Draíocht, and it was important to have artists who were not familiar with the organisation, who were new to Draíocht and Dublin 15. There was also a concerted effort to have a number of Irish theatre artists who were no longer resident in Ireland, as well as artists new to Ireland. In putting together our pantheon of Irish contemporary theatre artists we wanted to connect local and national identity.

The beating heart of HOME THEATRE (Ireland) was performance night on Saturday, October 6th. Ninety performances telling thirty stories to thousands of people in living rooms across Dublin 15. Neighbours and relatives sat side by side on sofas. Old friends and new friends sat on borrowed kitchen chairs. Kitchen tables were laden with scones and biscuits and cakes. Kettles boiled in relay. Performers prepared in box rooms, spare rooms and children's bedrooms. Ambassadors ushered audiences in, welcomed them, chatted to them. And at each anointed time, at five o'clock and seven o'clock and nine o'clock, in thirty

locations across Dublin 15, a hush descended, people leaned in and the communion began.

At approximately nine thirty that night I followed Samir and Duke Special through the doors of the meeting room in Coolmine Therapeutic Community and stood in the cold night to watch a paper lantern float up into the sky. My heart was full. My soul sated. My belief in us as a community, a society, replenished. For me, art had come to pass in the rich collaboration between artist and host, each acting as catalyst, the host unlocking the artist and the artist framing the host.

Presenting HOME THEATRE (Ireland)'s multitude of stories in the context of Dublin Theatre Festival was a political decision claiming a place for the people and stories of Dublin 15 on an international stage. It was a proud declaration. Look at this beautifully fractured portrait of Dublin 15, each shimmering fragment refracted through the prism of an artist's soul, a rich human mosaic full of hope and hardship and joy.

Veronica Coburn
Artistic Director HOME THEATRE (Ireland)

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DRAÍOCHT DIRECTOR NOTE

HOME THEATRE (Ireland) is emblematic of the vision and mission that drive Draíocht's work and that inform the five key goals of our current strategy 'Space for the Arts'. One of those five goals is *To Reflect and Celebrate our People and Place*. This goal captures our desire to create and deepen connections with individuals and local agencies, working with all the brilliant diversity that is Dublin 15. We wanted to expand our reach, make new and meaningful connections, connect with those who did not, as yet, see Draíocht as a means to engage with the potential of their creative selves. We wanted to go outside the physical walls of our building.

HOME THEATRE (Ireland) was the perfect project to allow us achieve this goal. In April 2017, in response to the Arts Council's call for applications under its Open Call scheme, Draíocht submitted a detailed project plan to deliver **HOME**, and in June were notified we had been successful.

HOME THEATRE (Ireland) was the most significant and ambitious collaborative project Draíocht ever undertook. But it had precedent and can be located within a continuum of projects that included **Write Here, Write Now**, in partnership with Fishamble: The New Play Company (2010); **You, Yes, You**, a drama project facilitated by theatre artist Liam Halligan (2011 to 2012); **Hallelujah**, Draíocht's Community Clown Choir, led by Veronica Coburn (2013 to 2015). All projects that had quality of engagement and experience at their core, all were quietly impactful. These have run concurrently with our projects that facilitate work with and by children. The first of these, the **Mosaic Project** in 2002, worked with 350 local

children and culminated in a permanent sculptural piece in Draíocht's atrium, clearly marking our commitment to that cohort of our local population.

For all that those projects prepared a path for it, **HOME** was special. Its structure and scale facilitated individual participation, community involvement, artistic ambition and audience engagement. It clearly articulated Draíocht's commitment to our community and our capacity to deliver a project of scale, when the supports are in place. It enabled us bring together the community of Dublin 15 and a community of theatre artists and by doing so, create one stronger, richer community. It facilitated all of these elements in a way that was both understandable and meaningful. For Draíocht it was the right project at the right time.

On the 6th October 2018, **HOME THEATRE (Ireland)** saw 30 newly commissioned pieces of theatre, inspired by 30 people who live in Dublin 15, performed 3 times in their homes by professional theatre artists, to their invited audiences of family, friends, neighbours, colleagues. 90 performances saw 1,428 audience members, 30 home hosts, 30 community ambassadors and 47 artists share moments that were

at times full of joy and at others, bore witness to great sadness. The following week, 10th to the 13th October 2018, 24 of those pieces were performed on Draíocht's main stage, as part of Dublin Theatre Festival's 2018 programme.

The evaluation of **HOME THEATRE (Ireland)** was integral to the project. It sits alongside the 30 new plays, a film documentary and the live recording of the 30 pieces which are available to view on Draíocht's YouTube Platform. It was never seen as an afterthought, something we 'had' to or 'should' do. We wanted to look at where a project of this scale sits in an organisation like Draíocht, what impact it would have on us in our micro and macro environment as well as wanting an evaluation of the project itself. This commitment to evaluation from the outset was crucial. It afforded Martin Drury the space to get in between the lines at every stage, to participate, be a fly on the wall, be witness to and get under the skin of a complex set of relationships and situations. He was the project's eyes and ears both 'Inside Out' and 'Outside In'.

Emer McGowan, Director Draíocht



EVALUATION: 'INSIDE OUT'

This section summarises the feedback from the key participants in HOME. To an extent it represents a kind of 'self-evaluation' of the project, and hence is titled 'Inside Out'.

This section is organised according to seven key constituencies of people. It begins with the thirty hosts whose lives were central to the generation of the work and whose homes were the location for the evening of performances throughout Dublin 15 on 6th October 2018.

It concludes with the public: those family members, friends, neighbours, project associates, curious theatre-goers and various other interested individuals who came to the hosts' homes that evening to experience the plays and performances made in the previous fortnight and prepared for in the many months beforehand.

THE SEVEN ELEMENTS OF THIS SECTION ARE:

1. Hosts
2. Ambassadors
3. Theatre Makers
4. Writers
5. Directors
6. Performers
7. Public



1. HOSTS

Profile of Hosts

- There were 30 hosts of whom 26 completed the evaluation feedback forms. Even at 87% this was still the lowest response rate from any cohort involved in HOME.
- Just over 60% of the hosts were women.
- All ages were represented. 15% were aged between 10 and 18 years, balanced by a further 15% aged 65+ years. Of the remaining eighteen hosts, aged between 19 and 64 years, ten (39%) were aged above 50 years. In sum the age demographic of the host cohort was older than the average for the Dublin 15 area.
- The geographic spread of the host cohort through Dublin 15 may be ascertained by reference to the map later in this report.

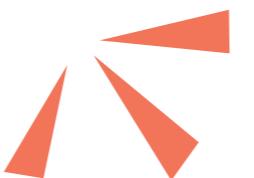
- Though it eludes being captured in quantitative data, significant attention was paid by Draíocht to securing a diverse host group in terms of socio-economic profile, ethnicity, and personal circumstance. Success in that regard had evident benefits in terms of the richness of the collective narrative of HOME.
- 42% of the host group had attended several or many events at Draíocht, with theatre being the main reason for such visits. However, offered seven options to choose from as *an enjoyable night's entertainment*, theatre-going came third after going out to the cinema or to a gig/concert. Those three 'going-out' options were significantly ahead of the remaining home-based entertainment options.



Hosts and HOME

- 89% of hosts found 'the whole experience' of HOME *very enjoyable* with a further 8% classifying it as *enjoyable*. Asked to measure it against expectations, 96% found it to be *better than expected*.
- The source for these high levels of satisfaction lie equally in the 'process' and the 'product'. On a scale of 1-10, 92% of hosts rated at point 9 or 10 their interaction with the writer/theatre-maker in the development of the work. All but one host gave a 9 or 10 score when asked to rate the performance or play made about them.
- A series of questions moved beyond the specifically creative/cultural nature of the project and sought feedback on how HOME might have affected participants' sense of 'community'. 58% of hosts said it mattered *A LOT* to them to know that their individual experience in the making and performance of a play was part of a larger project; a further 12% described this aspect as *CRUCIAL*.

Asked to measure it against expectations, 96% found it to be better than expected.



- Offered five options as to when this wider sense of 'community' theatre project felt strongest, there was a relatively even split between those who opted for *when neighbours/family/friends came to see the performance* (42%) and *when all the pieces were presented together in Draíocht* (35%).

Fantastic.
Welcoming.
Eye opening.
Dramatic.
Amazing.
Trusting.

Hosts' Description of Artists

Hosts were invited to offer a description of the artists they had engaged with in the course of HOME. One left this section BLANK; one described HOME as 'a memorable experience' but did not answer the precise question asked. The remaining 24 responses are as below:

Passionate and dedicated	Experts at their craft	Diligent
Outstanding	Unique	Trusting
Professional but fun	Fantastic	Amazing
Insightful and creative	Extraordinarily different	They connect with love
Great personality	Excellent people doing great work	Creative
Eye opening	Thorough and professional	Outstanding
Fantastic	Creativity without borders	Brilliant
Diligent, professional, caring	Welcoming	Dramatic

Additional Commentary

- Considerable effort was invested in securing a rich cross-section of Dublin 15's population as hosts. Significant success in that regard is one of HOME's singular achievements.
- Almost without exception the experience of the hosts was very positive. Key to that was the relationship of the host, their life and story with the piece of theatre made for them. The following comments are typical of many in both content and tone: *I felt happy and excited; I was over the*



moon; *It was amazing; I was extremely pleased.* Such comments are underpinned by supporting detail which reveals a strong emotional connection: *I wasn't prepared for how real it became; it captured themes within my life very well; it was a cathartic experience; it explored difficult topics delicately and with the use of humour.*

• Although HOME fostered a strong sense of community among hosts, there are few specific references to Dublin 15. Hosts rather articulate a strong sense of 'common humanity'. *#Everyone Has A Story sums it up* is how one expressed it. The feedback makes clear that personal *story* is the heart of HOME and that community is the aggregate of all the personal stories. It is not enough for the stories to be private. Some means of safe showing and sharing is required to translate the stories from the private realm into the communal and that is what HOME provided. One host states that HOME showed *me that everyone has their own story to tell and it was great that Draíocht gave people the platform to do so.* Another employs an old-fashioned cultural analogy to capture this aspect of HOME: *It reminded me of the 'Stations' when people would visit each other's homes in the past for Mass.*

- Hosts were asked: *If Draíocht were to do HOME again, what's the one thing that should be changed and why?* Testament to the positive experience of nearly all, many struggle to offer any modification or suggest small tweaks to aspects of the process, often to do with briefing and preparation, and mirroring that, with de-briefing and 'landing' people after the intensity of the project. A number of times mention is made of the negative impact for some of the decision not to present all of the plays on the Draíocht stage as part of Dublin Theatre Festival.
- Given the very positive response of almost every host, it is appropriate to conclude with this challenge contained in one host's response: *I can't think of anything to change...I would like to see a "What happens next?" plan. We are all joined by this amazing experience. Maybe it is up to us, not Draíocht, to build on that? Can't believe it's over. We are enriched by HOME THEATRE.*



2. THEATRE MAKERS

Profile of Theatre Makers

- All 19 theatre-makers completed the feedback form.
- There were 19 theatre-makers, distinguished from the writers involved in HOME by virtue of the fact that, while the latter wrote a piece to be performed by an actor, the theatre makers made a piece that they performed themselves. The names of the theatre-makers are to be found later in this report.
- 16 (84%) knew of Draíocht before their involvement in HOME; 2 (11%) did not. One left BLANK their response to this question in the feedback form¹
- Asked if taking part in HOME might inform their future practice, one theatre maker left BLANK their answer while 18 (95%) chose YES. Further analysis of the strength of the response showed that 2 (11%) chose YES *resoundingly* while 11 (58%) chose it *definitely*.
- Questioned on whether they would take part in HOME or some similar project again, the theatre makers responded in exactly the same proportions as above: 18 (95%) chose YES. The degree of affirmation was very high: 11 (58%) chose YES *resoundingly*; 2 (11%) chose it *definitely*.
- Asked if, after HOME, they would consider approaching Draíocht as regards its supporting or (co)producing any of their future work, again 18 (95%) said YES.

Theatre Makers and HOME

- The theatre makers were offered five options in the form of word clusters to describe their overall experience of HOME. None chose either of the two negative options or even the neutral middle option. One chose the second most positive option (*stimulating/satisfying*) while 18 (95%) chose the most positive option of *exciting/absorbing/very rewarding*.

¹ Regularly there is one BLANK for many of the responses, possibly as a result of human error.

Additional Commentary

- All 19 theatre makers offered very detailed descriptions of their experience of the various stages of HOME, evincing an overwhelming sense of excitement and positivity.
- Several clearly had significant experiences for their practice. One states that HOME had *huge impact on me as an artist*; another: *I truly don't know of another creative experience like it and I wonder will I ever experience it again*; a third: *I am grateful beyond words for this opportunity and outcome*.
- A counterweight to this was the issue of some work not being selected for presentation in Draíocht or – more precisely – the process by which this selection was made and communicated. A maker whose work *was* selected referred to a *bad dynamic* having been created. Another whose work was *not* chosen offers a considered analysis of this and of its effects on their self-confidence as an artist.
- Apart from a small number of exceptions, there is widespread praise for the 'matching' of makers and hosts. *My marriage was a very happy one said one*; another referred to *an alchemy in how makers and hosts were paired*; a third described the main engagement with the host [as] *the most rewarding thing about this project*.
- It is clear the decision of producer and artistic director to wait patiently until they had the optimal mix of hosts to reflect the diversity of Dublin 15 had a downside for some in terms of delaying or constraining orientation and briefing. Several makers call for greater clarity as regards the roles and responsibilities of host, ambassador and maker.

There is a strong sense of the makers feeling a 'responsibility' to their hosts, of feeling protective towards the person and their story.

- This matter of clear briefing refers also to expectations as to the parameters and focus of the work to be made. Some welcomed the absence of prescriptive guidance, but others struggled with the implied freedom or had doubts they were doing 'the right thing': *I took a more loose approach to the inspiration for my piece, when I saw most other pieces were a direct re-telling of the host's life, I felt like maybe I had done the brief wrong*. This is perhaps a question of confidence and experience; another maker expressed themselves pleased *that the phrase 'inspired' was used and that we were never explicitly asked to tailor our piece in a certain way*.
- There is a strong sense of the makers feeling a 'responsibility' to their hosts, of feeling protective towards the person and their story. One maker describes the challenge *of putting a real person's story into words and treating it with care and respect*. It is clear that all the makers relished this challenge, however different their approaches to addressing it.
- A feature of the makers' commentary is a strong sense of shared purpose: *HOME was a profound experience where we realised that everyone is epic if we take the trouble to make a meaningful connection*. A sense of the cultural politics of HOME is widespread implicitly and sometimes openly: *Theatre can have such a white middle class narrative and HOME was a breath of fresh air from that point of view*.



3. WRITERS

Profile of Writers

- 10 (91%) of the participating writers completed the feedback form.
- The names of the writers who took part in HOME are to be found later in this report.
- The Artistic Director indicated that – without the cohort being formally or scientifically 'representative' - she wanted all the writers to have a disposition for the kind of engagement that HOME required while also offering a diversity in terms of age/experience; gender; and the nature and formal qualities of their writing.
- All of the writers who responded knew of Draíocht before their involvement in HOME.

Writers and HOME

- The writers were offered five options in the form of word clusters to describe their overall experience of HOME. All chose the most positive option of *exciting/absorbing/very rewarding*.
- Asked if taking part in HOME might inform their future practice, all answered YES. Further analysis of the strength of that response showed that 4 (40%) chose YES *resoundingly*; 2 (20%) chose it *definitely*; 2 (20%) chose it *measuredly*; and 1 (10%) chose it *reservedly*.
- Questioned on whether they would take part in HOME or some similar project again, the theatre writers unanimously chose YES. The degree of affirmation was very high: 7 (70%) chose YES *resoundingly*; 3 (30%) chose it *definitely*.
- Asked if, after HOME, they would consider approaching Draíocht as regards its supporting or (co)producing any of their future work, again all writers answered YES.

Additional Commentary

- Responses to those questions that were more open than the 'closed' ones referenced above were nearly always positive and pragmatic, e.g. the management of HOME's short timeframe. One writer opined that *sometimes a deadline is a beautiful thing*, while another called for *a third day for writing, or even half a day for formal notes/revisions after the readings...*
- Several writers compliment the 'matching' of writers to hosts and the care devoted to getting that 'right'. This is not unrelated to the sense of responsibility to the host articulated by several writers. Often this is seen as a positive but by times as a burden, e.g. *One question that weighed heavily on my mind throughout the process was that of 'responsibility'... the weight of carrying another person's truth and experience, ... for a while at the start, I felt a bit hamstrung by this, especially as I wasn't sure what expectations my host had for the project.* Echoing feedback received from other participants, a number of writers suggest that more briefing around expectations in this and other regards would have been helpful.
- There is a strong sense of admiration for the organisation that underpinned the whole of the project. Criticisms and reservations are very quickly followed by acknowledgment that they are marginal; the central message of all responses is of gratitude and professional respect.
- The critical role of the ambassador is acknowledged on several occasions. But its success seems too circumstantial – the product of temperament and happenstance – to be entirely satisfactory. Again this may point to insufficient briefing and management of expectations. Positive experiences (*It was also good to have our ambassador involved and she contributed a nice energy and reassurance to the process*) are offset by others e.g. *The ambassador and my host seemed to know one another from before...which made it easier to start talking, which was great...however I did wonder on the second day whether [this] actually started to inhibit the process a little bit.*
- More than once the documentation of the project seems to have got in the way of the process itself, notwithstanding the respect for the filmmakers and their role. The desire to document HOME was understandable and comprehensively communicated, but it's clear that in certain instances it may have inadvertently intruded unhelpfully on a nascent set of relationships in which people (writer and host especially) were straying outside their comfort zone and seeking to build trust quickly.
- The writers stepped away from their plays in the second week and most reference positively the work of the directors and performers. One questions if the directors had too many shows to 'mind' and another points to what seems a 'design flaw' in saying the performer had not visited the home in advance or been part of the genesis of the piece, inferring that this lack of contextual understanding did not serve the piece well when performed.
- The term 'community' is used on several occasions and with different meanings. Apart from references to Dublin 15, there are at least two mentions of *the community of artists* and of *a network of colleagues*. A third use of 'community' arises from the strong sense of making theatre that connects with people. A senior writer sees HOME as embodying values and practices often under-valued in Irish theatre: *HOME THEATRE has shown the power and reach of this kind of engagement and the need for more of it. It was a great act of social validation and cohesion. It is theatre as it should be...*

There is a strong sense of admiration for the organisation that underpinned the whole of the project.



- The (non) selection of certain pieces for showing in Draíocht as part of Dublin Theatre Festival² surfaces in the writer feedback. As elsewhere, the issue is raised not only by those affected personally. For example one writer whose piece was selected articulates well the (for some) de-stabilising effect on the 'body politic' of HOME of the decision: *...this was always part of things but I really only took it on board on the Monday meeting. It sent a few mental flutters through which were unhelpful for me – I suddenly thought how grumpy I would be if not selected, it raised a competitive streak which is not helpful to me as an artist...*

HOME THEATRE has shown the power and reach of this kind of engagement and the need for more of it. It was a great act of social validation and cohesion. It is theatre as it should be...

² It was always the case that two pieces could not have played Draíocht as the 'theatre-makers' were not available to perform that week. So the decision having been made to present 24 works (6 x 4 nights), it became necessary for the Artistic Director to decide on the four pieces that would not be presented in Draíocht. This was done in the aftermath of the work-in-progress readings/shareings held over the last weekend of September. The original decision that only 24 works would be presented was taken for practical reasons and months before HOME took place. Because the public performances were taking place during Dublin Theatre Festival, it was thought likely that a number of participating artists (many of whom were not signed up at that point) would not be available during the week of the 9th October. A secondary consideration

was the length of the evening for spectators: 6 shows per evening when each was likely to run for 20 minutes was considered to be the maximum possible. An additional day was not possible either if there was to be adequate time for technical and dress rehearsals. Such decisions had to be resolved during the summer and well before HOME visibly started because practicalities like promotional materials and brochures for both the Dublin Theatre Festival and for Draíocht itself presented unforgiving deadlines. All artists were informed on signing their formal contracts that only 24 pieces would be included in the DTF programme.

4. AMBASSADORS

Profile of Ambassadors

- 29 of the 30 ambassadors completed the feedback form
- 10 ambassadors were Draíocht staff-members (p-t or f-t)
- 12 ambassadors had an existing relationship with Draíocht, usually as a regular audience member
- 6 ambassadors had no previous relationship with Draíocht

Ambassadors and HOME

- 90% of ambassadors found 'the whole experience' of HOME *very enjoyable* with a further 10% classifying it as *enjoyable*. Asked to measure it against expectations, only one found the experience *less good than expected*; 3 (10%) found it as *good as expected*; 25 (86%) found it to be *better than expected*.
- Asked to rate various aspects of HOME on a scale of 1-10, the 29 ambassadors who responded gave the following scores:

1. How well were you briefed...?

- 24 (83%) gave a rating of 8,9 or 10

2. How valuable/well-delivered were the preparatory workshops/meetings?

- 12 ambassadors did not take part in the workshops/meetings
- Of the 17 who did participate, 12 (71%) gave a rating of 9 or 10; with the balance of 5 (29%) giving a rating of 6,7 or 8.

3. How was the quality of the interaction between you, your hosts, and the writers/theatre-makers?

- 4 (14%) left this section blank
- 4 (14%) rated the interaction at between 1 and 5
- 4 (14%) rated it at 6 or 7
- 17 (58%) rated the interaction at 8, 9 or 10.

4. How was the 'sense of community' arising from the performance in the Host's home on 6th October?

- 18 (62%) gave this a maximum score of 10
- 9 (31%) rated this at 8 or 9
- 1 (3.4%) gave this a score of 5
- 1 (3.4%) gave this a score of 1

Additional Commentary

The ambassadors – by the nature of their role as brokers/gate-keepers/stewards/envoys – had distinctive insights to offer on HOME and these were harvested as part of the evaluation. There was no unanimous nor even dominant viewpoint but, common among the reflections offered by the 29 ambassadors, were:

- The need for a post-project de-brief inclusive of the need to *manage the 'exit' after the intensity of the contact*
- The need for greater clarity and detail and for more formally structured communication in respect of the different roles involved in HOME and the expectations attaching to these various functions
- Four ambassadors referenced the negative impact (for some) of a number of the pieces not being selected for presentation in Draíocht as part of the Dublin Theatre Festival week of public performances. Even here the commentary is tempered by a strong overall sense of positivity captured in the closing remark of one ambassador that HOME was *an amazing project!*



5. DIRECTORS

Profile of Directors

- All 6 directors completed the feedback form.
- The names of the directors are to be found later in this report.
- Each director was assigned five plays/performances to support in terms of direction and staging.
- All 6 directors knew of Draíocht before their involvement in HOME.

Directors and HOME

- The directors were offered five options in the form of word clusters to describe their overall experience of HOME. 4 (66%) chose the most positive option of *exciting/absorbing/very rewarding*; 1 (17%) chose the next option (*Stimulating / Satisfying*) while the remaining writer left this section blank³.

- Directors were asked to rate on a scale of 1-10 how well they thought they were briefed. There was a very wide spread of responses: only two of the six directors concurred and gave a rating of 8; the remaining four directors differed significantly in their scoring with one director each for the following scores: 4; 7; 9; and 10.
- There was a similar spread of scores in response to the question: *How well do you feel you were supported in terms of time, space, production and/or technical assistance?* Again only two of the six directors concurred on a rating of 8; and there was one director each for the grades: 6; 7; 9; and 10.
- Such disparities notwithstanding, it is notable that all of the directors indicated they would participate in HOME or some similar project in the future. Five of the responses were enthusiastically positive using such terms as: *absolutely [x3]; happily; 100% Yes*.

³. This may well be a 'clerical error' as it is a persistent feature of many of the answers in one form.

Additional Commentary

- The experience of the directors was largely positive; for some it was life-affirming as well as professionally rewarding. The feedback attests to a strong sense of collegiality and of admiration for all involved and for Draíocht in its conception and delivery of HOME. Even one director who experienced high levels of frustration around particular elements, acknowledges how *brilliantly ambitious* HOME was.
- Ambition is a term that recurs (e.g. *the scale of ambition impressed me so much; a project of this scale and scope*) and is amplified in one extended comment: *This was a huge project, brilliantly delivered, one that plugged itself directly into the veins of the community in D15 while also creating a huge gallery of original, top-end theatre pieces. That's a great double.*
- It is against this very positive backdrop that a series of relatively common frustrations must be seen. As with particular dissatisfactions surfaced by others, most might have been dealt with had there been more structured, focussed, formal and timely communication as to role and expectation. Particular to the directors is the sense (not articulated by all) that having responsibility for five shows was too many and led to diffused attention. This was exacerbated by its not always being clear the nature of the attention the director could best offer to particular shows. At its extreme this led to some directors feeling their role was more *dramaturg* than director. A critical difference was noted between directing a written text to be performed by a (third party) actor and directing a performer who had created their own piece. The lack of formal briefing and meeting between the key players in a particular show was commented upon as was the frustration of not seeing the environment (host's home) in

which the piece was to be presented until quite late and - at the other end of the process – of not being contracted to be involved in the staging of the pieces in Draíocht. It is important to state that the extent or degree of these frustrations differed from director to director.

- Two directors refer (one at length) to the negative impact of certain works not being selected for presentation in Draíocht as part of Dublin Theatre Festival. The shorter, gentler commentary refers to the two artists being *very disappointed and it took the wind out of their sails at a crucial time in rehearsal*. The more lengthy, critical (and carefully considered) commentary describes the selection process and its outcome as *divisive not only for the artists but also for the hosts*. It also suggests that the selection raises problematic questions about transferring the works from their original community setting into a theatre space / Draíocht.

The experience of the directors was largely positive; for some it was life-affirming as well as professionally rewarding.



6. PERFORMERS

Profile of Performers

- 11 performers were engaged for the second week of HOME to rehearse and perform one of the works of the eleven writers in the host homes. In the case of ten of the eleven plays they were also performed in Draíocht during the third week of HOME as part of Dublin Theatre Festival.
- 10 (91%) of the eleven performers completed the feedback form.
- All of the performers who responded knew of Draíocht before their involvement in HOME.

Performers and HOME

- The performers were offered five options in the form of word clusters to describe their overall experience of HOME. None chose either of the two negative options or the neutral middle option. Three (30%) chose the second most positive option (*stimulating/satisfying*) while 7 (70%) chose the most positive option of *exciting/absorbing/very rewarding*

Additional Commentary

- Most actors enjoyed the experience of playing both in their host's home and in Draíocht's theatre. One respondent did not play Draíocht as their piece was not selected and only one was categoric about the piece not working on stage as it had in the home: *my play did not transfer.*
- Even though signalled in advance and often, the pressure of the tight timeframe was a focus for commentary, whether to do with learning lines or getting into the home space to rehearse.
- For some the performance in the home was more stressful than the theatre, as the latter was familiar ground; the opposite obtained for others who felt some loss in the transfer. However, even where it was stated to be *daunting* or *stressful* (both terms occur), most underline how rewarding it was to play in the host's home.
- The reasons given for this sense of a rewarding experience have to do with the immediacy of connection with the audience e.g.: *to see a local audience engaging with local stories; a wonderful thing to make theatre more accessible for people; I felt like I was opening some people's eyes to theatre they haven't experienced before.*
- There is some commentary on the nature of performance reflecting, of course, the different professional experiences and temperaments of individual actors as much as the particular circumstances of HOME. That may well account for responses as varied as: *theatre is theatre; in the end it's all storytelling and it was a joy to see how peeled back a performance can be and still have a big impact.* On occasion actors were taken by surprise by the home-based performances, causing them to reflect on their attachment to the rules, rituals and respect around conventional theatre-going, upending some of their own preconceptions: *I certainly had some ideas on the above topics changed... Principally the idea that having a theatre piece staged in your home would serve as much more than just a jaunt or brief diversion of a Saturday evening...*

The reasons given for this sense of a rewarding experience have to do with the immediacy of connection with the audience.



7. THE PUBLIC

About 1,400 people attended the performances in the 30 host homes on Saturday October 6th.⁴ The feedback form was completed by 578 people. This section of the evaluation begins with a quantitative analysis of the 578 forms. This is followed by a more qualitative analysis of the responses to the more open Question 5.

Q1	Did you enjoy the show?	Yes: 577 (99.8%)	No: 1 (0.2%)
All respondents answered this question			
Q2	How many stars out of 5 would you give it?	5***** 499 (86.3%)	4**** 68 (11.8%)
3*** 5 (0.9%)			
2** 0 (0%)			
1* 0 (0%)			
6 respondents (1%) did not answer this question			
Q3	Which was more important for you?		
The story and its connection with the person you know		390 (67.5%)	
OR			
The fact that it was performed in the home of the person you know		100 (17.3%)	
Both		75 (13%)	
(this option was not offered but many ticked both options above or wrote 'both')			
13 respondents (2.2%) did not answer this question			
Q4	Next week this show and several others like it are being performed in the theatre in Draíocht, Blanchardstown Town Centre.		
a. Would you go to see this show again & some others like it?		Yes: 545 (94.3%)	No: 17 (2.9%)
b. Would you recommend a friend or family member to go?		Yes: 554 (95.8%)	No: 3 (0.5%)
16 respondents (2.8%) did not answer question (a)			
21 respondents (3.6%) did not answer question (b)			

⁴. The intention was to have 90 performances – 3 of each of the 30 shows at 5pm 7pm and 9pm. In the event circumstances dictated that there were in fact 88 performances.

Qualitative Analysis of Public Feedback

The final question in the public feedback form was deliberately open, inviting audience members to offer an additional comment. That 84% of all respondents offered such a comment is itself a signal of remarkable public engagement. A large number of the comments were brief congratulatory messages or complimentary statements, nearly all paying tribute to the quality of the 'writing' and of the performance. Many also focused on the truth of the story-telling: the intimacy, honesty and emotional directness that was a feature of much of the work.

To convey some sense of the more expansive comments offered, they have been separated into those which refer in the main to a particular play or performance just attended and those which reflect more on the overall HOME project.

In respect of responses to particular shows, the following ten comments are entirely typical:

1. *This was a wonderful experience that deepened my sense of this place and its people.*
2. *It was eye-opening and heart-breaking to actually hear my childhood in a play.*
3. *Amazing. I will be thinking about this for a long time.*
4. *Very surreal seeing someone I don't know behaving as someone I do know. At the end I believed the actress was the person I knew!*
5. *A complex play that appeared 'easy' and was totally compelling.*
6. *I held my breath from the beginning until I could hold it no more and let the tears fall at last.*
7. *...being in such an intimate and small surrounding made me feel much more engaged*
8. *...very evocative, really heart-rending. A very sympathetic collaboration between actor/writer and the person's story. Touching and warming. An inspiration.*
9. *The show illustrated that everyone's life is interesting. Everyone's!*
10. *[name of host] was very brave to open up so much.*

The next ten comments have been selected to exemplify responses that referenced the particular setting for the performances and/or the wider HOME project occurring simultaneously across Dublin 15.

1. *It's so important to capture stories of people in the community. Tracing how the community has changed and the importance of the community coming together. Brilliant idea to have these shows in the houses...*
2. *... first exposure to theatre and a really enjoyable experience*
3. *...magic atmosphere in Dublin 15 tonight. Would like to see more of that.*
4. *A brilliant initiative which brings the arts to all elements of [the] community. Thank you.*
5. *The 'in the home' idea certainly facilitates personal themes in a personal (small, intimate) setting - a different experience to the same show/theme in a bigger theatre. Excellent idea. Please keep it up.*
6. *This is my second "home" visit this evening. Blown away by the variety and creativity. What a project.*
7. *There must be over 1000 people watching these all over the place. Amazing.*
8. *Fantastic night, full of community spirit! An amazing experience to have so many members of the local community gathered together to enjoy a brilliant play.*
9. *This is a wonderful initiative on many levels: opportunity for individuals to tell their stories; opportunity for friends and community to support and enjoy; bringing Theatre Festival to greater community and sharing real life stories both past and present. Well done.*
10. *Beautiful experience to enter a person's home...and experience such warmth and community with total strangers.*

Martin Drury





EVALUATION: 'OUTSIDE IN'

INTRODUCTION

The evaluator engaged for HOME and the author of this report was specifically asked to provide a 'cultural commentary' on the project. This section provides such an extended commentary via an analysis of key features of HOME. Its main aims are identified and the project is reviewed and analysed in terms of how it addressed or achieved those. This 'Outside In' section is designed to complement the previous section 'Inside Out' which is effectively a 'self-evaluation' of HOME by its participants.

To root the cultural commentary in the stated intentions of the project, this analysis is organised according to a set of topics that emerged from a description of HOME contained in the original application for financial support to the Arts Council which is a primary source for this section. These stated intentions are amplified by information

garnered in meetings in the months prior to HOME and in interviews in the weeks after it ended. The topics are of course overlapping. For the purpose of this analysis, they have been given the following titles :

- [1. CREATING A PROJECT COMMUNITY](#)
- [2. PROCESS and PRODUCT / OUTCOMES and OUTPUTS](#)
- [3. HOME and COMMUNITY / THE PERSONAL and THE COLLECTIVE](#)
- [4. TOWARDS CULTURAL DEMOCRACY](#)
- [5. QUALITY](#)
- [6. SCALE and AMBITION](#)
- [7. DRAÍOCHT: ROLE and RELATIONSHIPS](#)

1. CREATING A PROJECT COMMUNITY

There were three main 'players' in HOME: (i) theatre artists; (ii) community hosts; (iii) Draíocht itself. Draíocht's director made clear that a silent aim of HOME was to create a shared working community between (i) and (ii) above, and that (iii) was agent and collaborator to that end.

By this measure HOME was a significant success. Formal feedback reveals a very strong sense of a working community based on a developed mutual regard especially between hosts and theatre artists. The role of the ambassadors deserves acknowledgment here.

There were three main drivers of the development of this community: (i) matching of hosts and writers/makers; (ii) preparatory workshops and meetings; and (iii) presentation of the work in Draíocht. Where there is evidence of shortcomings in these engines e.g. late matching of host and maker, inadequate briefing as to roles and responsibilities, or non-selection of some works for performance in Draíocht, this contributes to a greater or lesser degree to a sense of broken community. In all cases of such deficits, the numbers are small but the effect is disproportionately large when viewed by this measure of a 'project community'. Absence is the common motif: a host described as a 'disappearing act'; a home-based performance with no audience; a public programme with six 'missing' plays and an absence of explanation. Like any fracture or void in an organism, these deficits rightly command attention. But they should not disguise the dominant achievement best summarised in the phrase of one host: *We are all joined by this amazing experience.*

The role of Draíocht in respect of this 'working community' is obviously unique and critical. The respect of hosts and the professional regard of artists is almost unanimous. Even where Draíocht was known and valued prior to HOME, there is a strong sense of new appreciation for its twin commitments to artists and to its community.

Another achievement is that, through HOME, Draíocht extended the profile (number and range) of each community ('Dublin 15' and 'theatre') known to it beforehand. It succeeded in facilitating those two communities to interact in ways that were always distinctive and almost always rewarding for the individuals within them.

By this measure HOME was a significant success. Formal feedback reveals a very strong sense of a working community based on a developed mutual regard especially between hosts and theatre artists.

2. PROCESS AND PRODUCT / OUTCOMES AND OUTPUTS

HOME wished to attend to the 'creative process': engagement between artists and hosts, and to the 'cultural product': *an original play or piece of theatre*. There were to be both outcomes and outputs.

The outcomes were many and across a range of fields. The feedback, and especially the responses to the open questions make clear that much of worth occurred in personal, artistic and community terms. Though it was the writers and makers who were creating the 'gift' for the host, it is evident in many cases that the sense of benefit was mutual. For most hosts, HOME was life-enriching; for some it was life-affirming; and in one or two instances it may even have been life-changing. Another outcome was the increased appreciation of the work of artists and of the skill, discipline and diligence of their work. Many people who by virtue of their relationship to the host saw a piece of contemporary writing / performance might otherwise seldom if ever have done so.

The main outputs of HOME are the finished works made and performed by the artists. The public response to these is clear from the audience feedback. Even allowing for the inevitable subjectivity that is part of the evaluation of works of art, the project evaluator and author of this report who saw 23 of the works at the reading stage (September 28th and 29th); three of the works in the host homes (October 6th) and all 24 of those presented over four evenings in Draíocht (October 10th – 13th) believes most pieces were well achieved, several were excellent, and a few were exceptional.

Some suggested the selection of works for Draíocht revealed a concern with knowable 'outputs' and a discomfort with process-based work. Certainly the language of conventional theatre, and in particular the use of the terms 'play', 'writing' and 'reading' might suggest an unconscious bias. While there were many valid reasons for presenting in Draíocht, it's possible some work fell between two stools:

between performance as a social act in the host's home and performance as a more formal cultural act in the theatre. Some work chosen for Draíocht didn't transfer, underlining that valuable outcomes do not always correspond to valuable outputs.¹ A key figure who saw all four nights of the performances in Draíocht but none in the homes, opined the hosts were notably absent in the dynamic witnessed onstage where the focus seemed to be on the work of the theatre artists.

This is less a matter of 'right' and 'wrong' than an invitation to reflect on the primacy accorded to certain values embedded unconsciously in particular models of practice. The application to the Arts Council refers to the work being *inspired by the host and performed in the host's own home to an invited audience*. And that is indeed what happened and very successfully so. A less visible fact is that copyright of the work rests with the artists, probably as a result of the dominant model of commissioning which Draíocht would conventionally use. While normally this would be appropriate, in the context of HOME it is not unproblematic. It suggests 'ownership' by the writer/maker and not joint ownership. If the many *outcomes* were shared or mutual, it seems that the formal *outputs* are owned by the writers/makers, even to the point of Draíocht having to negotiate with them, were there to be any development or touring opportunity. That seems at odds with the spirit of the project, perhaps further evidence of tension between 'outcome' and 'output'.

A number of other outputs of HOME warrant noting. The first is the documentation of the project. In particular on October 6th all 30 pieces were filmed in the hosts' homes and these are available to view on Draíocht's YouTube channel. The documentary team who have tracked the project almost since its inception have also made a 20-minute film documentary. And finally there is this summary evaluation report (and its fuller version) and all the feedback materials that informed them.



3. HOME AND COMMUNITY / THE PERSONAL AND THE COLLECTIVE

The host's *home* is everywhere emphasised as vital. It is the place where the crucial artist/host relationship is engendered and the place where the play or theatre piece is presented. 'Home' is both a physical space and a correlative for the 'personal story' of the host.

HOME facilitated personal encounters and also operated to orchestrate them into a collective expression of the *aspirations, concerns and stories of the local community*. Much time and patience were committed to achieve a cohort of hosts notable by its diversity. This allegiance to diversity - defined as a range that spans all societal borders - *theatre goers/non-theatre goers, socio-economic status, gender, religious and political beliefs, sexual orientation, and cultural background* - was a stated aim of HOME. The conscientious enactment of this principle may even have endangered somewhat other aspects of the project such as timely orientation, host-artist matching, and 360° briefing, but the diversity of the host cohort is one of the project's major achievements.

Great sensitivity was exercised in including those whose personal circumstances meant they had no home in the orthodox sense. The cultural diversity that is a hallmark of the collective identity of Dublin 15 was well represented. The producer regrets that elements of that diversity could not be incorporated, referencing specifically 'the travelling community' and 'the very wealthy'. Both were nearly present but for different reasons fell away. In particular the absence of the travelling community in a project about 'home' remains a regret and a latent commitment for the future.

The description of the interaction between host and writer/maker in the application to the Arts Council is to *chat and talk, about what is important to them, about what they hope for and fear, about what makes them laugh...* In truth many of the theatre pieces went deeper and further than this deliberately informal language might suggest. Attendance at the performances and scrutiny of the feedback confirm that work of great personal authenticity was often created: sometimes dark and disturbing and sometimes celebratory, even if of the quotidian. The range of life experiences brought into the project,

¹ The artistic director made clear that her primary criteria in the selection of the work for Draíocht was her 'duty of care' to the work and to those involved in its creation. Far from exercising any absolute judgment on a work, it was entirely relative so that a piece which she could see working well in a host's home might not transfer at all onto Draíocht's stage.

the commitment to truth-telling, the creativity of the writers and makers to find engaging ways of showing the stories and telling the lives, afforded exceptional insight into the inner landscape of individuals. Viewed collectively they offer a mosaic of enormous richness depicting the people of Dublin 15. In fact - as is often the case with good art - the more particular the personal story, the more universal is its resonance. It is not clear what is meant exactly in the application to the Arts Council by the reference to the creation of a *cultural synaptic map*, but in its suggestiveness of linking the personal, the social and the cultural, it would appear that HOME did succeed in this aim. Certainly there was a kind of organic cultural cartography: placenames like Blakestown, Tyrrelstown, Mulhuddart, Carpenterstown, and of course 'Blanch' were invoked by the characters in the plays, blending with other references to home in India, Nigeria, Spain, Serbia, Qatar...

One of the successes of HOME was its representation of the inherent paradox of community as at once singular/distinctive and multiple/diverse. In community arts projects it is often the case that the *ideal of community...privileges unity over difference...*² HOME's kaleidoscope, whether viewed in the illuminated scatter of Saturday October 6th or pointed toward the theatre lights of Draíocht over four nights the following week, offered at once unity *and* difference. That was one of its most worthwhile achievements.

Viewed collectively they offer a mosaic of enormous richness depicting the people of Dublin 15.



4. TOWARDS CULTURAL DEMOCRACY

The application to the Arts Council declared boldly that *HOME THEATRE democratises the voices in theatre*. That constitutes what might be termed the project's 'mission-in-a-maxim'.

There is an evident commitment to ensure that the values of cultural democracy (as distinct from 'the democratisation of culture') inform the realisation of HOME. There are those in Draíocht's community (perhaps more accurately characterised in this instance as its 'catchment area') who seldom, if ever, cross its threshold. Therefore another paradigm of action is required that gets closer to cultural democracy³. Such an action is based on subverting "the deficit model" and replacing it by a recognition that the community possesses enormous cultural richness. The deficit, if any, may lie in the model by which Draíocht and many such arts organisations operate much of the time.

Perhaps it's not fanciful to conceive of HOME as akin to an act of creative resistance by Draíocht to its assigned role as a 'Centre for the Arts and Entertainment' on its own website; as an 'Arts Centre' (on the Fingal

County Council Art Office website); and as one of the many multi-disciplinary 'venues' supported by the Arts Council. HOME is one of a series of actions taken in recent years by Draíocht that resist the centrifugal force of the 'receiving house' model of an arts centre. The application to the Arts Council is explicit about Draíocht's desire to *expand the organisation's reach, to connect with those who do not, as yet, engage through the organisation with the potential of their creative selves*. HOME is represented as the perfect project to fulfil these ambitions.

Even benign subversion of the dominant cultural contract carries dangers. In seeking to be 'relational' rather than 'transactional' with its community, and especially with those whom the usual transaction misses, there remains the risk of hierarchy: the artists will be 'inspired' by the hosts and will make a 'gift' born of that inspiration. This is not to diminish the achievement of HOME but only to seek to understand and describe it with precision. Notwithstanding the lengthy preparation period (inclusive of the workshop programme availed of by some) HOME, by its nature, is an *intensive* project whereas it is

² Iris Marion Young in "The Ideal of Community and the Politics of Difference" quoted in *Performing Democracy: International Perspectives on Urban Community-Based Performance* eds. Susan C. Haedicke and Tobin Nellhaus (Ann Arbor, University of Michigan Press, 2001)

generally acknowledged that extensiveness is the feature most required for truly collaborative cultural projects⁴. By contrast HOME's design employed time as a compressed quantum: it 'juiced' the relationships rather than 'marinated' them.

Some involved in HOME evince resistance to the juicing: some writers/makers feeling the pressure to deliver; a sense that process-based work won't 'cut the mustard'; actors struggling to learn lines; directors unable to reach on all of their assigned shows to their satisfaction. Conversely an energy is generated and an admiration grows for the white-hot achievement of making work of quality in a working week. One host exclaims: *X [name of writer] is a genius! Two Days! I loved it!* Another participant (this time a performer) offers a counter-view, finding the rehearsal time *stressful and...unnecessarily so*. What merits reflection is the reason this view is offered; it has nothing to do with 'performer preciousness' and everything to do with a deep commitment to the values of the project and the truth-telling at the heart of HOME: *I was keenly aware that as an actor I had a duty to do justice both to the writer and to his very real and vulnerable subject. Misrepresenting the subject's views on religion or politics, simply by inadvertently skipping a line, was a particular dread.* This quotation is offered not because it is representative (it isn't) but because it is emblematic.

There is little doubt that HOME goes well beyond the democratisation of culture but it also stops short of cultural democracy. To suggest that HOME engaged meaningfully with *the potential of [the hosts'] creative selves* would be erroneous. Cultural democracy would have required full creative agency to be given to the aptly named community hosts and that option was not available in the HOME model. The application to the Arts Council declared that *HOME THEATRE democratises the voices in theatre*. Even allowing for the

figurative sense in which 'voice' is being employed, an important distinction is being made when it is submitted it would be truer to say that HOME democratised the narratives but that the voices were those of the professional theatre artists. And the balance swung ever more towards the latter's agency as the project moved back into Draíocht and the frame of the Dublin International Theatre Festival.

The glass was more than half-full, however. Remarkably so. Given the short time duration and the intensity of the engagement, the high quality of the outcomes and most outputs must be ascribed in the first instance to the selection of hosts and artists and their matching. After which, generosity of spirit and significant creative skill were critical and almost universally present. In such projects it is time that often secures trust. Trust marinates. In the absence of extended time, the trust has to be juiced by putting the right elements together. HOME was remarkable in that regard and it is that which accounts for its great success. Mark Storor who knows more than a little about this kind of work, says that *Art doesn't necessarily make place, but place can be...a site for inspiration*⁵. The inspiration is more likely if host and guest (writer/maker) are well-aligned. Achieving this is an act finely balanced between intuition and curation. It was well achieved in HOME THEATRE (Ireland).

There is little doubt that HOME goes well beyond the democratisation of culture but it also stops short of cultural democracy.



5. QUALITY

The absence of any explicit reference to 'quality' in Draíocht's application to the Arts Council used as source document for this analysis of HOME, should not be misunderstood. It's fair to say that, being 'taken as read', it was not written down! Interviews with Producer and Artistic Director confirm this was indeed a core commitment.

Eschewing for now the vexed question of how and by whom quality is determined, especially in socially-engaged arts practice, it is clear the application's reference to *'leading playwrights and theatre makers'* is an implicit commitment to 'quality' achieved through engaging artists of experience and achievement. In the end it is the quality of the project's outcomes and outputs that is the crucial determinant and hence the significant overlap between this section and the earlier one on outcomes and outputs. Many important measures of quality – most achieved to a considerable degree – are embedded in the responses of the nearly 600 audience members and the 100+ hosts, ambassadors and artists which are the focus of the 'Inside Out' section of this evaluation report.

In considering the issue of quality as it applies to HOME, a distinction between 'an artwork' and 'a work of art' may prove useful.⁶ The former places emphasis on the art object: the poem, painting, or film. The latter emphasises the experience of human interaction with the artwork. The conventional paradigm is that the artist creates the artwork and that the *experience* implied in the term 'the work of art' occurs when an individual or an audience engages with the play, dance or composition (to confine the examples to the performing arts only). Especially in an inherently interactive and social artform like theatre, there is a built-in symbiosis between 'artwork' and 'work of art'. But more than that usual symbiosis occurred in HOME. Three features critical to quality are now highlighted.

1. Firstly the piece of theatre was inspired by the host. In many cases even the word 'inspiration' does not adequately describe the inscription that occurred before any formal 'writing' occurred.

³ It would appear that performance by participants is a key element of Draíocht's 2019 project Our Place Our Stories which has been chosen for investment by Creative Ireland and the design of which has been influenced by HOME.

⁴ Collaboration is something that has to be consistent and take place over a long period of time. (Mark Storer in Learning In Public (Dublin, CAPP, 2018, p.116)

⁵ Ibid.

2. Secondly the *bespoke piece of theatre* - to quote the application text - was presented in *the safety of the host's home*. The term 'safety' alludes to the creation of a cultural comfort zone for host and audience so that the 'glass wall' of the designated public theatre (Draíocht) does not have to be breached. What goes unsaid is at least as important: the *mise-en-scene* of the piece is the host's home. Space (and attendant issues like décor) are critical to meaning in theatre.⁷ So the homes were not merely locations, venues or even environments. The homes were sites. It is clear the public struggled somewhat with the choice offered them in Question 3 of their feedback form and created a third option which 13% chose⁸, meaning that the site of the performance was explicitly important for more than 30% of the audience. This reflects the inherency of the site of the experience to the meaning.

3. Thirdly, the 'someone else watching' in Peter Brook's phrase was the hosts' neighbour(s), friend(s) and family(ies). Thus, in 'recruiting' the hosts, the organisers of HOME were also recruiting the audience. These are all critical components for any *qualitative* analysis of HOME.

The site was inherently perfect. Who could argue against the site? The audience was the only possible audience. To dispute the composition of the audience would be close to complaining about oneself! The play inspired by the host and created by the writer/maker arguably bore the most pressure in terms of the quality of the experience.

Something quite different occurred when the performances played in Draíocht. 'Different' is not to suggest 'better' or 'worse'. Just different. The hosts were scarcely present, referenced almost without exception only by a projected image; there was no

⁶ The thinking of John Dewey the American philosopher and psychologist (1859-1952) is being referenced here.

⁷ A man walks across this empty space while someone else is watching him, and this is all that is needed for an act of theatre to be engaged. – Peter Brook *The Empty Space* (1968)

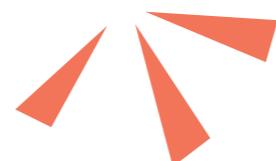
⁸

Which was more important for you?	
The story and its connection with the person you know OR	390 (67.5%)
The fact that it was performed in the home of the person you know	100 (17.3%)
Both (this option was not offered but many ticked both options above or wrote 'both')	75 (13%)

⁹ In the case of two pieces the artists were not available to perform in Draíocht. This was known and accepted from a very early date.

unique site redolent with the personality of the host but instead a stage; the pieces were now performed in a sparse design that scarcely merited the term '*mise-en-scene*' and in front of a paying audience in the context of a theatre festival. Reference has already been made to the absence of certain works; of a clear preference in the selection to 'known quantities' to the exclusion of work-in-progress and process-based work. All of which requires re-stating in the context of this focus on quality. But it is also the case that the four nights in Draíocht were nights of high-quality theatre: different to that which occurred on October 6th in the host homes all over Dublin 15, but of value and with a different purpose to the 'first night'. The intention was not to replicate the experience of October 6th, but rather to share aspects of it with those who would otherwise be excluded from it. In that sense it was consistent with the value of inclusiveness which was a hallmark of HOME.

It is arguable that a number of the works shown in Draíocht were not of sufficient quality to be presented in that context. By one definition of 'quality control' a higher bar might have been set. By another definition – where there is a concern for the quality of *the whole project* – it is arguable no works should have been excluded⁹.



6. SCALE AND AMBITION

The first line of the HOME application to the Arts Council refers to engaging *40 leading playwrights & theatre makers with 30 community hosts*¹⁰. The final line ends aptly with the word 'ambitions'. Even without that explicit use of the term, the numbers involved and in particular the diversity and inclusiveness made possible by there being 30 hosts, as well as the use of the word '*leading*' when referring to the artists, all combine to attest to scale and ambition as key features of HOME.

This may be connected to the desire to shout¹¹ more about the work of the centre and especially to move beyond the necessarily quiet, steady, community-focussed work represented by aspects of its ongoing programme and by projects like Draíocht's Community Clown Choir (2013-2015) of which Veronica Coburn was also artistic director. For her a key question (in the realm of cultural politics) is how the kind of work HOME represents can be shown and valued more

widely. Perhaps it is in this context that her proposal that HOME play on Draíocht's main stage is best understood.

Scale is not a synonym for large size, however often referenced in that way. What's notable is how HOME operated in both large and small scale. The scale of each individual piece was small, based on a 1:1 Host:Artist relationship. The aggregation of all the pieces lent the sense of full-scale. The intimate performance of the pieces in the homes on October 6th, later complemented by their presentation in clusters of six on the stage of Draíocht, is a good correlative for this double scale of HOME. The analogy of the mosaic – large in scale but composed of individual pieces – used before in this report is apt. It also suggests variety. In this context an important element of HOME's ambition was the range and quality of the writers and theatre-makers involved.

¹⁰ This reference to forty 40 playwrights and theatre-makers clearly means to encompass the 10 writers (not all were 'playwrights') and the 10 performers who would (en)act those works as well as the 20 theatre-makers who would present or perform their own work. The final figure was 41: 11 writers; 11 performers; and 19 theatre-makers. It merits mention that in order to secure the 30 writers/makers the Artistic Director advises that she had initial conversations with twice that number. The invisible work required to secure scale should never be forgotten.

¹¹ Now hear us roar is the final sentence of the Artistic Director's programme note for HOME at Draíocht.

The 2:1 ratio of 'theatre makers' to 'writers' might also be seen as a signal of ambition, given the predominance of the written word in Irish theatre. This emphasis also pushed against the risk of there being too much verbatim theatre or 'stand-and-deliver' monologues. That said, it could be said HOME might have gained from there being more dance/movement/physical theatre artists invited.

It might be considered 'unambitious' to have borrowed an extant model of community-focussed theatre. But producer and artistic director were attracted to the scaffolding HOME THEATRE (UK) provided, the confidence its precedence instilled, and by its provenance in a theatre (TRSE)¹² with a community on its doorstep analogous to Draíocht and Dublin 15. These factors allowed them construct their own version. Their construction was ambitious, especially in the context of Draíocht's being a multi-disciplinary arts (and entertainment) centre. There are at least several theatres, festivals or arts organisations of which it might be said this kind of work should form part of their mandate. Such an ambitious project would not be expected of Draíocht, but Draíocht expected it of itself. Its determination to be a producer, its attention to deeply-textured audience development (inclusive of the *non-publique* as sometimes termed in France), and its commitment to community – widely-defined – are deeply embedded in HOME and therefore pervasive in this analysis.

Draíocht's commitment in principle to HOME coincided with the Arts Council's Open Call awards programme inviting proposals aimed at *the creation of original and ambitious work of excellence*. The Draíocht proposal (the core text of which is the source for this analysis) was successful in its application to the Arts Council and in its execution more than a year later in Dublin 15.

Such an ambitious project would not be expected of Draíocht, but Draíocht expected it of itself.



7. DRAÍOCHT: ROLE AND RELATIONSHIPS

Draíocht's sense of its own role is captured in a series of action verbs (italicised below) contained in the application to the Arts Council. These actions begin with *pairing* artists and hosts, *asking* them to engage within flexible parameters set by Draíocht. Through HOME Draíocht *democratises* theatre, consistent with its history of *placing* audiences at the centre of its vision and *providing* a programme consisting of *one part invitation to one part challenge*. Clearly HOME is an expression of Draíocht's desire to *expand* its public reach. Finally, positioning itself beyond the merely local or even national, Draíocht references its commitment to *forging* international connections.¹³ Many of these implied actions have been analysed earlier. The section on HOME's 'project community' analyses Draíocht's role in building that community and the previous section on 'Ambition and Scale' references the overlay between the inherent ambition of HOME as a project and the ambition of Draíocht itself.

It was HOME's producer (and – of greater relevance here – Draíocht's director) who requested that the (draft) feedback forms for the various artists involved would have additional questions, the focus of which was their perception of Draíocht. HOME was a fulcrum allowing Draíocht balance itself between its immediate community and a particular cohort of more than 50 artists¹⁴, themselves representative of the wider community of artists in Dublin/Ireland. Draíocht had an existing relationship with some of these and with others it hoped to forge a working relationship through HOME. The artists' responses in the feedback forms showed prior awareness of Draíocht was high; many artists had played there / toured work there; all would consider actively approaching Draíocht in terms of future projects; and the experience of HOME increased their regard for Draíocht, with its commitment to community being commented on positively by many. One quotation represents the spirit of many: *I hadn't realised the dynamism and ambition of Draíocht's engagement with its community.*

¹² Theatre Royal Stratford East, in the London borough of Newham.

¹⁴ In addition to the 47 writers, makers, performers and directors there was HOME's AD and also artists responsible for lighting design; sound design and composition; film/photography and several creative and production staff in areas like stage management.

A number of artists referenced the supportive environment in which HOME occurred and this is evident too from the earlier analysis in the first section above on the 'project community'.

In a confidential survey, Draíocht staff welcomed how HOME engaged them in a direct and focussed way with their community. Offered three ways of characterising this kind of work in terms of Draíocht's relationship with the people of Dublin 15, seven of eight respondents chose 'essential' and the eighth chose 'desirable' (the option not chosen was 'not really core Draíocht work'). There was a clear sense of pride in HOME, with the following capturing the common twin ideas of ambition and relationship with community: *It showed that arts centres do have a place in being more than "just" a local venue. They can achieve large scale projects & should. Draíocht is no longer a static place in the community, it has pushed the boat out further to show it can achieve what seems like the unachievable.*¹⁵ One respondent who, like others, expressed concern about the impact such projects have on the already stretched human and other resources of the centre, nevertheless stated that not to undertake such projects would result in Draíocht *working in an echo chamber/bubble*. The artistic director was effusive about what she called the *huge 'whole organisation' buy-in* and considered that, in future, such projects might look to the staff earlier for hard and soft community intelligence and contacts.

HOME's artistic director sees Draíocht as an entirely appropriate centre to explore what, for her, is a core question: *where does this sort of work belong?* By 'this sort of work' is meant that which, however diverse, can be gathered meaningfully under the banner of 'community-engaged theatre practice'. By 'belong' is meant its position within the ecosystem of contemporary arts practice in Ireland. Draíocht being a site for the exploration of this question arises in part from the long-standing professional association and personal friendship between producer and artistic director. That mutuality might be seen

as deriving from one needing a lead artist to give programmatic expression to her cultural politics; and the other needing a context in which to explore (in action research mode) questions of profound interest to her in the realm of personal cultural agency and community cultural expression. Clown Choir; HOME THEATRE (Ireland); and the forthcoming 'Our Place Our Stories' possess their own integrity as projects but they are also landmarks in an ongoing programme of work¹⁶ that actively interrogates the relationship of the arts to community, and especially those communities that are marginal to much publicly-funded cultural provision.

Draíocht is no longer a static place in the community, it has pushed the boat out further to show it can achieve what seems like the unachievable.



¹⁵ It is important to note that most staff feedback stressed that projects like HOME could only be occasional. The impact on 'other work' was significant and, in one feedback form, the view was offered that on the basis of the model of experience of HOME, such a project could only be delivered once every 3-5 years.

¹⁶ Particular projects attract attention and hence the term 'landmark', but Draíocht works for and with its community via a range of programmes and actions (many, but not all, focussed on young people) that are ongoing rather than 'one-off'.



The presentation of (most of) the works in Draíocht's theatre¹⁷ was not mentioned in the original application for funding. This was not a feature of previous manifestations of HOME,¹⁸ but was suggested by Veronica Coburn in the early stages of the development of HOME THEATRE (Ireland). She made clear that drawing attention to this kind of work (the specific context of Dublin Theatre Festival lending lustre) formed part of addressing the key question of *'where does this kind of work belong?'* HOME's producer too believed there needed to be a public manifestation of the project. The works made should be shown or shared privately in the hosts' homes but also presented in the public realm of Draíocht's theatre. In separate interviews Producer and Artistic Director made clear this was in part to shine a light on the works made and the aggregate community

narrative they represented, but also to illuminate the project as an action by an arts centre seeking to assert its cultural agency. The presentation of HOME in the context of the international Dublin Theatre Festival is tied in with Draíocht's commitment to *forging international connections*¹⁹ referenced at the end of the application text which is the informing document for this analysis.

Martin Drury

The presentation of HOME in the context of the international Dublin Theatre Festival is tied in with Draíocht's commitment to forging international connections...

¹⁷ It is referred to in the section of the application form where 'Key Activities' are set out.

¹⁸ In HOME THEATRE in Birmingham the pieces written by young people were 'curtain-raisers' on the main stage.

¹⁹ The project originated as a result of international connections and precedent (as per the very first footnote of this report). HOME THEATRE (Ireland) producer indicated that on foot of HOME and arguably its profile during the Dublin International Theatre Festival there has been interest from Scotland and from Australia.

PLAY/PERFORMANCE TEAMS



HOME THEATRE (IRELAND) PLAY / PERFORMANCE TEAMS						
PLAY / PERFORMANCE	HOST	AMBASSADOR	THEATRE MAKER	WRITER	PERFORMER	DIRECTOR
The Ballad of Betty Bolger	Betty Bolger	Betty Duffy	n/a	Marc MacLochlainn	Ruth Lehane	Louise Lowe
Make America Great Again	Donagh Corby	Sharon Ramsey (Draíocht P-T staff)	n/a	Colin Murphy	Gavin Fullam	Cathal Cleary
The World According to Richard	Richard Dixon	Philippa Cahill (Draíocht staff)	n/a	Sonya Kelly	Philip Judge	Conall Morrison
Weave	Mary Doherty	Lisa McCormac	Robbie Blake	n/a	n/a	Louise Lowe
To Us, From Us	Natasha Estie	Ciara Corrigan (Draíocht Staff)	n/a	Jeda de Brí	Ali White	Claire O'Reilly
One Fish, Two Fish, Bella Fish, Kilian	Bella Estie	Ciara Corrigan (Draíocht Staff)	n/a	Finbarr Doyle	Megan McDonnell	Claire O'Reilly
Caroline's Wedding	Rose Emmet	Gabrielle Breathnach	Elaine Murphy	n/a	n/a	Cathal Cleary
The Good Woman	Adaku Ezeudo	Alan Connolly	n/a	Nancy Harris	Amanda Azams	Conall Morrison
PAT	Pat Farrell	Nicola Murphy (Draíocht Staff)	Shaun Dunne	n/a	n/a	Claire O'Reilly
Chance	Zaida Fernandez	Rob Moore (Draíocht P-T Staff)	Clare Barrett	n/a	n/a	Louise Lowe
We're A Long Way From Home	Jean Grey	Vanessa Lynch (Draíocht P-T staff)	Louise Lewis	n/a	n/a	Annabelle Comyn
Linnets & Phibbles	Oscar Geran	Jennifer Aust	Little John Nee	n/a	n/a	Claire O'Reilly
2 Squirrels	Rachel Galvin	Sarah Beirne (Draíocht Staff) Erika Prendergast	Sorcha Fox	n/a	n/a	Cathal Cleary
My Daughters, Our Mother	Haleemah Inaojai	Rebecca Gaynor (Draíocht P-T staff)	Dylan Coburn Gray	n/a	n/a	Annabelle Comyn
It'll Never Happen To Me	Sarah Kehoe	Simona Roveda	Sharon Mannion	n/a	n/a	Liam Halligan

HOME THEATRE (IRELAND) PLAY / PERFORMANCE TEAMS						
PLAY / PERFORMANCE	HOST	AMBASSADOR	THEATRE MAKER	WRITER	PERFORMER	DIRECTOR
This Mortal Coil	Bernie Kennefick	Elaine Quinn	n/a	Róisín Ingle	Lauren Larkin	Annabelle Comyn
Strangertown	Christy Fleming	Frances McDonnell Muire McCarthy	n/a	Paul Mercier	Eamonn Hunt	Conall Morrison
FOMO	Alec McGinnell	Rafe Costigan	Bryan Burroughs	n/a	n/a	Liam Halligan
We Are Humans First	Jagan Muttumula	Colman Duggan	n/a	Gavin Kostick	Shadaan Falfeli	Conall Morrison
Wild Horses	Michael Masar	Oscar Fitzpatrick (Draíocht P-T Staff)	Neil Watkins	n/a	n/a	Liam Halligan
Samir	Samir Oucherfi	Paula Quinn (Draíocht P-T Staff)	Peter Wilson	n/a	n/a	Annabelle Comyn
Meeting Meena	Meena Purushothaman	Alex Cahill (Draíocht P-T Staff)	Fiona McGeown	n/a	n/a	Annabelle Comyn
Yellow	Mark O'Reilly	Maria Tormey	Jody O'Neill	n/a	n/a	Louise Lowe
Grizzly	Michelle O'Connor	Martina Donnelly	John Morton	n/a	n/a	Conall Morrison
An Audition	James O'Higgins Norman	Paula Murphy	Fionn Foley	n/a	n/a	Liam Halligan
YES	Maureen Penrose	Fionntán Larney	n/a	Dee Kinahan	Mary O'Driscoll	Claire O'Reilly
Number 14	Farouq Raheem	Lesley O'Hanlon	Natalya O'Flaherty	n/a	n/a	Louise Lowe
Sisters of Fortlawn Drive	Sisters Mary and Anne	Jeff Murphy	Felicia Olusanya	n/a	n/a	Liam Halligan
Hungry For The Win	Milica Stankovic	Helena Foley	Eva O'Connor	n/a	n/a	Cathal Cleary
Machine Learning	Rucha Sohoni	Emma Brennan	n/a	Tom Swift	Emma Willis	Cathal Cleary

PROJECT AND PRODUCTION TEAM

Project Team:

Artistic Director: Veronica Coburn
Project Managers: Marcella Bannon (March-Oct 2018) & Maria Fleming (Sept 2017 - Jan 2018)
Documentary Maker and Recordings of 30 Plays: Kilian Waters, Daniel Keane/ Arcade Film Ltd
Project Evaluation: Martin Drury

Production Team:

Sound Design & Composer: Sinead Diskin
Lighting Design: Mark Galione
Stage Manager: Martina Kavanagh
Photography & Design: Ste Murray
Photography: Táine King & Andres Poveda
Video Projections, Photography: Kilian Waters/ Arcade Film Ltd

DRAÍOCHT STAFF AND BOARD FOR HOME THEATRE (IRELAND) PROJECT

Draíocht Staff:

Director: Emer McGowan
Production Manager: Eamon Fox
Technical Stage Manager: Dylan Connolly
Technician: David O'Neill
Marketing Dept: Nicola Murphy & Ciara Corrigan
Front of House: Cliona McNamara & Philippa Cahill
Children & Youth Arts: Sarah Beirne
General Manager & Finance: Teresa McCabe
Ushers: Alex Cahill, Andrew Carson, Ellen Corby, Oscar Noel Fitzpatrick, Rebecca Gaynor, Vanessa Lynch, Rob Moore, Jessica Armstrong Patten, Paula Quinn, Sharon Ramsey, Sarah Ward

Draíocht Board:

Paul Reid (Chair), Declan Gorman, Lilian Harris, Cllr. Mary McCamley, Rory O'Byrne, Cllr. Natalie Tracey

HOME THEATRE (Ireland) was supported by an Arts Council Open Call Award. Additional funding was provided by Creative Fingal, Fingal County Council's Creative Ireland programme.

Based on an original idea by Marcus Vinicius Faustini (Brazil) & Kerry Kyriacos Michael (UK).



TIMELINE

DATE	EVENT
2015	
Summer	<p>Kerry Michael, Director of Theatre Royal, Stratford East, London presents on HOME THEATRE (London) at the 2015 Theatre Forum Conference</p> <p>Initial contact and expression of interest is made to Michael by Emer McGowan, Draíocht's Director.</p> <p>Emer McGowan discusses Project possibilities with Veronica Coburn</p>
2016	Contact is maintained with Kerry Michael
2017	
February	Emer McGowan and Veronica Coburn travel to London to discuss HOME THEATRE with Kerry Michael
April	Application made under the Arts Council's Open Call Award Scheme (process included initial reach out to artists)
July	HOME THEATRE (Ireland) successful in its application and is awarded €115,300
September to December	<p>Internal Planning.</p> <p>Project team put in place in two phases.</p> <ol style="list-style-type: none"> 1) Establishment of core team of Artistic Director, Producer, Project Manager. 2) Appointment of Evaluator and Documentary team.
September to December	Artists named on Application contacted and availability checked. Contracting commences.
December	Information Meeting for people who responded to the initial call out for Home Hosts takes place
2018	
January	Presentation on HOME THEATRE (Ireland) to Dublin 15 Area Committee of Fingal County Council
February	<p>Presentations on HOME THEATRE (Ireland) made to:</p> <ol style="list-style-type: none"> 1) Arts And Community Departments of Fingal County Council 2) Dublin 15 Community Organisations
February to September	Extensive process of research, meetings with individuals and organisations leading to identifying / engagement of hosts/ambassadors

TIMELINE (CONTINUED)

DATE	EVENT
2018 (continued)	
February to September	Equivalent process of approaching and contracting writers/theatre makers/performers/directors
April	Emer McGowan and Veronica Coburn travel to London to meet with Kerry Michael to give detail of HOME THEATRE (Ireland)
April to September	Monthly drama based workshops in Draíocht led by Veronica Coburn for hosts and ambassadors
July	Lx Designer, Sound Designer and Stage Manager engaged
September 24th	Gathering of all Hosts, Ambassadors, Artists, Project Team, Draíocht Staff and Stakeholders for Induction/Meetings and Workshop.
	Hosts/Ambassadors/Artists make arrangements to meet.
September 25th and 26th	Hosts, Ambassadors, Artists meet over two days.
September 27th and 28th	Theatre Makers and Writers write. Deadline for delivery is 10pm on Friday 28th September.
September 29th and 30th	All 30 draft plays/presentations are read by respective theatre makers and performers (15 pieces each day). Project team and rolling audience of hosts, ambassadors and artists attend.
October 1st to 3rd	Shows are rehearsed in Draíocht. 6 Directors assigned 5 pieces each.
October 4th and 5th	Dress Rehearsals in Hosts' homes
October 6th	30 pieces performed 3 times at 5.00pm, 7.00pm and 9.00pm. All pieces are filmed once in situ.
October 8th and 9th	Tech Rehearsals for Dublin Theatre Festival performances
October 10th to 13th	Dress Rehearsals and Public Performances of HOME THEATRE (Ireland) plays as part of Dublin Theatre Festival. 6 per evening/24 in total
December	Evaluation of HOME THEATRE (Ireland) delivered
2019	
March	HOME THEATRE (Ireland) Project documentary and Evaluation findings shared with participants/stakeholders

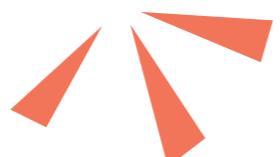
PROJECT BUDGET

2017 to 2020

INCOME	€
Arts Council – Open Call Award	115,300.00
Arts Council (allocated from Draiocht's 2017 Programme Grant)	4,000.00
Creative Fingal Grant	15,000.00
Box Office Income	5,759.00
Misc Income	200.00
Allocation from Draiocht's Programme Budget	32,793.37
TOTAL INCOME	173,052.37

EXPENDITURE	€
Fees – Project Team	55,980.86
Fees – Theatre Makers, Writer's, Performer's and Directors	72,887.50
Fees – Production Team	6,200.00
Fee – Home Theatre (UK)	3,493.21
Artist's Travel/ Accommodation/ Per Diems	16,525.41
Production Costs	1,743.66
Marketing	5,419.13
Project Report (Design, Print and Distribution)	6,000.00
Admin, Planning and Hospitality	4,802.60
TOTAL	173,052.37

Note: Draiocht provided an additional figure of €64,950 in benefit in kind
(Staff time and Theatre/Space provision)



LINK TO HOME DOCUMENTARY

<https://youtu.be/c96ZXbhuadQ>

LINKS TO EACH PIECE FILMED IN THE HOST'S HOMES ON OCTOBER 6TH 2018

Caroline's Wedding by Elaine Murphy	https://youtu.be/zQqrt1j6OE0
Grizzly by John Morton	https://youtu.be/1fYoqbrphGg
An Audition by Fionn Foley	https://youtu.be/vWzdFjMZQiQ
FOMO by Bryan Burroughs	https://youtu.be/VQaz8M9ATjU
It'll Never Happen To Me by Sharon Mannion	https://youtu.be/PHEPwHHer30
Linnets & Phibbles by Little John Nee	https://youtu.be/HMhQ_la3f4E
Machine Learning by Tom Swift	https://youtu.be/3SzBVIYKhBE
Meeting Meena by Fiona McGeown	https://youtu.be/MR00UgeHmLw
Make America Great Again by Colin Murphy	https://youtu.be/zw9B87FrkbM
My Daughters, Our Mother by Dylan Coburn Gray	https://youtu.be/9y2_5YjTjEM
Samir by Duke Special	https://youtu.be/EfDIBCuzX1s
PAT by Shaun Dunne	https://youtu.be/bpxUyKCjBg8
One Fish, Two Fish, Bella Fish, Killian by Finbarr Doyle	https://youtu.be/cfmRDnPWmEM
Number 14 by Natalya O'Flaherty	https://youtu.be/_sBNFFJ9xiQ
The World According To Richard by Sonya Kelly	https://youtu.be/HWmj4CJdns0
This Mortal Coil by Roisín Ingle	https://youtu.be/RvZaroL978s
Strangertown by Paul Mercier	https://youtu.be/l65dvvuNF5ec
Sisters of Fortlawn Drive by FeliSpeaks	https://youtu.be/DGgYqbm4gLo
The Good Woman by Nancy Harris	https://youtu.be/RqVZBKTh11U
To Us, From Us by Jeda de Brí	https://youtu.be/XMFgIWQBUHI
We Are Humans First by Gavin Kostick	https://youtu.be/0UIAk_Y8Cf0
We're a Long Way from Home by Louise Lewis	https://youtu.be/zqpqPzE8ZoE
2 Squirrels by Sorcha Fox	https://youtu.be/MoKvc78gbMA
Weave by Robbie Blake	https://youtu.be/qHdkuitBbY
Wild Horses by Neil Watkins	https://youtu.be/A3c-frPQHck
Yellow by Jody O'Neill	https://youtu.be/y_pBr2C_gAg
YES by Deirdre Kinahan	https://youtu.be/nY1IBlkcYOk
Chance by Clare Barrett	https://youtu.be/ZIRk5ul8wjs
Hungry for the Win by Eva O'Connor	https://youtu.be/G7SWF-raoZ8



THANKS

I want to thank our 30 hosts, who live right across Dublin 15, from our youngest, aged 10 to those more advanced in years and everyone in between. Thank you for coming on this adventure with us, for opening up your homes and more importantly for sharing your lives, your hopes and dreams with us. I want to thank our 30 ambassadors who gave us their time, energy and support. I want to thank our 19 theatre makers, 11 playwrights, 11 performers and 6 directors who engaged with us and our hosts with respect and integrity while producing 30 exceptional new theatre pieces.

I would also like to pay tribute to our funders, the Arts Council and Fingal County Council. Kerry Michael (UK) and Marcus Faustini (Brazil), the originators of HOME THEATRE projects. I would like to thank Draíocht's Board of Directors, HOME THEATRE (Ireland) Project and Production teams, Draíocht's dedicated staff, both part time and full time, who work quietly in the background to make all our programmes happen.

And I would like to pay special tribute to my close collaborator, Veronica Coburn.

Emer McGowan, Director Draíocht



**HOME
THEATRE
(IRELAND)**
OUR PLACE. OUR STORIES.

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HOME THEATRE (IRELAND)

OUR PLACE. OUR STORIES.

Draíocht is generously funded by Fingal County Council with additional funding provided by The Arts Council. It is a company limited by a guarantee and not having a share capital and is a registered charity.

Draíocht is governed by a voluntary Board.

Draíocht,
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Comhairle Contae
Fhine Gall
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