Annual Report
2016
The Abbey Theatre, your national theatre

Inspired by the revolutionary ideals of our founders and our rich canon of Irish dramatic writing, the Abbey Theatre’s Mission is:

*To imaginatively engage with all of Irish society through the production of ambitious, courageous and new theatre in all its forms.*

*The Abbey Theatre commits to lead in the telling of the whole Irish story, in English and in Irish, and affirms that it is a theatre for the entire island of Ireland and for all its people.*

*In every endeavour, the Abbey Theatre promotes inclusiveness, diversity and equality.*
Bliain stairiúil ba ea 2016 d'Éirinn agus d'Amharclann na Mainistreach.

Tá mé thar a bheith bróduil as scála agus uaillmhian gníomhaíocht Amharclann na Mainistreach le linn bhliain shuntasach sin an chuimhneacháin, agus as na healaltóirí agus as an bhfoireann a thug chun críche í. Bliain shuntasach ba ea í dom féin go pearsanta freisin agus an bhliain dheireanach dom i mo chathaoirleach ar an Mainistir tar éis tréimhse aon bhliain déag.

Tá sé cuibhíúil mar sin go dtabharfainn aitheantas do na daoine a bhí ag obair go dian in éineacht liom. Do chomhchaithe uile an bhfoinse, san am atá caite agus san am i láthair, a d'oibrigh go tréan ar mhaithte le leas Amharclann na Mainistreach, gabhaim mórthuilleachais ó chóir as an gcomhghairdeas, agus as an tacaíocht a thugadh dom le deich mbliana anuas. Gabhaim mile buíochas leis an bhfoireann dhiograisceach nár chlúigh ar a dtiúiltaí agus a gcúirtéis pearsanta.

Gabhaim buíochas freisin le Fiach Mac Conghail agus cuirim mo dhea-mhéin in iúl dó. Chuaigh an 12 bhliain rathúlach a chaitheamh sé mar stiúrthóir ar Amharclann na Mainistreach go mór chun tairbhe d'Amharclann Náisiúnta na hÉireann i dtaca le rath ó thaobh na n-ealaíní agus a n-ghobhsaíocht i gcursaí airgeadais.

Ní mór aird a thabhairt ar dhá fhobarshainnt shuntasachta. I gcítheachamh na bliana, mar chuid ról dán tiomantaí in leith gaireacht inscne in Amharclann na Mainistreach, rinneamar ocht bprionsabal treorach maidir le gaireacht inscne a ghacadh agus a foilsíó. Tá súil agáin go ndéanfar, leis an bhfoirneachtaíocht, a chur chun cinn, ní hamháin in Amharclann na Mainistreach, ach in amharclannnaíocht na hÉireann agus in earnáil na n-ealaíon i gcóitinne. Tá an bord buíoch den choiste paireachta inscne insce chun an tsárobhair a rinneadh fós a díreachadh, ní amach atá dearcadh leis an t-ainmneachaíocht a dhéanamh.

Bliain na bhfoirneachtaíocht, agus go deas, atá ann i lár 2016, tá an rathú daltaí i dtaca leis na easpaiteachtaí an chathaoirleach. Gabhaim mo rathúlachtaí a thugadh amach le himis a chuid bealthnú agus a gcuid ghníomhaíochtaí a thabhairt aige, a rdúnaíodh, aithníodh, agus a thugadh amach leis an sháile a tháinig as an tséad. Gabhaim mo rathúlachtaí a bhí ann i lár 2016, a tháinig tar éis dothain a bhaíonn thar an tséad, a chuid adh Mháireachtí, agus a chuid dothain a chur i bhfeidhm ar fad.

An Dr. Bryan McMahon

Cathaoirleach
Welcome

2016 was a historic year for Ireland and the Abbey Theatre.

I am exceedingly proud of the scale and ambition of the Abbey's activity during that significant year of remembrance, and of the artists and staff who made it all happen. Personally, it has also been a significant year and my last as chair of the Abbey after eleven years.

It is appropriate therefore, that I should acknowledge the people who soldiered with me. To all board members, past and present, who worked tirelessly for the good of the Abbey, I would like to extend a sincere thanks for their wise counsel and support over the past decade. To the committed staff whose dedication and personal courtesy was never in question, mile buiochas.

I would also like to extend my thanks and best wishes to Fiach Mac Conghail whose 12 successful years as director of the Abbey Theatre brought artistic success and financial stability to Ireland's national theatre.

Two significant developments must be noted. During the year, as part of our commitment to gender parity at the Abbey Theatre, we adopted and published eight guiding principles on gender equality. These principles, we hope, will advance gender equality not only in the Abbey, but in the Irish theatre and arts sector generally. The Board is grateful to the gender equality committee for their exceptional work on this matter.

Secondly, Graham McLaren and Neil Murray took over the mantle as Directors in September 2016. The combined strengths of this dynamic and visionary duo will see the Abbey Theatre embark on exciting new journeys with theatre makers and audiences in the years to come.

A personal highlight for me during 2016 was the site-specific production of Frank McGuinness's Observe the Sons of Ulster Marching Towards the Somme on the centenary of the battle.

The power and the emotion of that performance was a searing experience. In the last scene, as the actors embraced and said goodbye to each other, as they fixed bayonets and prepared to go over the top, a light breeze, no more than a zephyr, blew up from the valley rustling softly the young leaves in the copse where they had gathered. On cue, a few birds sang an evensong. Timely too, the ghostly mist that then engulfed us all. The movement of the players was slowing to an exaggerated pace, conveying a surreal atmosphere of timelessness. The soldiers on stage, totally frozen then, legs half-raised, mouths half-open, were overtaken by time as they advanced inexorably to their fate.

The lights were cut. Beyond the trees, the dim valley reclaimed the landscape. The audience, both living and dead, remained quiet in remembrance.

Only the long rows of white crosses in the plain below remained unmoved.

Dr. Bryan McMahon

Chair
CEOs’ report

What Happens Next Is This...

Graham McLaren and Neil Murray became Directors at the Abbey Theatre in October 2016. Here is a preview of 2017 and beyond...

We are privileged and excited to lead the Abbey Theatre, one of the world’s great theatre companies, into its next act.

We joined the Abbey Theatre as Directors Designate in July 2016 and were honoured to work in tandem with Fiach Mac Conghail for the final few months of his distinguished tenure, which came to an end in October 2016. We would like to pay tribute to his term as Director and to his final, very successful 2016 programme, outlined in this report.

Our vision is to build an organisation that challenges assumptions around the words “national”, “theatre” and “Ireland”. We will place accessibility, inclusiveness and diversity at the heart of the Abbey Theatre.

We believe in the concept of a national theatre that reaches all of the country. This applies to touring but also addresses the issue of where shows and projects are rooted and made, regardless of geographical remoteness or perceived social barriers. We want people around Ireland to experience our plays in their locality, their local pubs even.

We also believe in an international perspective that will take the Abbey Theatre’s best work out of the country on a regular basis and bring exciting international artists to Ireland.

Ireland has an enviable pool of talent across all spheres of theatre making and the wider arts, who deserve a place on the Abbey Theatre’s stages. We look forward to collaborating with the immense talent that exists in the Irish theatre community so that the Abbey can be a resource for all Irish theatre-makers.

The Abbey stage has always been a platform for ideas. As the national theatre we must continue to reflect on the world around us. We are interested in collaborating with artists and theatre-makers to express the full Irish experience. We want to tell the stories of the people whose voices have been silenced.

We both look forward to building on the great work that Fiach Mac Conghail and the wonderful Abbey Theatre team have been doing.

We believe that we can tap into the amazing talent and resources that exist in Ireland, to create a truly exciting, successful and sustainable Abbey Theatre for Irish people everywhere.
2016 At a Glance

9 plays on the Abbey stage

15 plays on the Peacock stage

6 world premieres

297 actors, dancers and performers

55 actors made their debut

120,000 people visited the Abbey

73,500 people saw us on tour in Ireland and across the world

6 touring productions visited Ireland, USA, Canada, Scotland, England, Northern Ireland and France

286 performances of Me, Mollser at 65 venues in Ireland, Boston and Philadelphia as part of our Community & Education programme
### 2016 At a Glance

<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>16,700</td>
<td>16,700 people saw four new plays on the Peacock stage</td>
</tr>
<tr>
<td>29</td>
<td>29 writers under commission</td>
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<tr>
<td>290</td>
<td>290 unsolicited scripts received, read &amp; reported on</td>
</tr>
<tr>
<td>17</td>
<td>17 workshops with emerging writers</td>
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<tr>
<td>9</td>
<td>9 audio described performances</td>
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<tr>
<td>13</td>
<td>13 sign language interpreted performances</td>
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<tr>
<td>12,000</td>
<td>12,000 people listened to the Abbey Talks Podcasts</td>
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<tr>
<td>878,185</td>
<td>878,185 visits to abbeytheatre.ie</td>
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Abbey on Tour

From Carrigaline to Canada, Wexford to Washington, the Abbey Theatre travelled to 30 counties in Ireland and five countries in 2016.

Over 1,000 performances of 6 plays across 2 continents, 5 countries and over 90 venues, in a 7 month period.

18,000 people saw *The Plough and the Stars* in Washington, Toronto, Boston, Philadelphia, New Jersey and Ohio.

14,000 people saw *The Plough and the Stars* in Cork, Wexford, Limerick, Galway.

*Me, Mollser* was seen by over 18,000 people in 25 counties in Ireland and in 9 libraries by 400 pupils in Boston and Philadelphia.

Over 14,000 people saw *Observe the Sons of Ulster Marching Towards the Somme* in 10 venues in Scotland, England, Northern Ireland and France on an epic 6 month tour.

Over 9,500 people saw *Quietly* at The Irish Repertory Theatre in New York over a 3 month period.

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### Irish Counties Visited by The Abbey

<table>
<thead>
<tr>
<th>County</th>
<th>Number</th>
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<tbody>
<tr>
<td>Antrim</td>
<td>1</td>
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<tr>
<td>Armagh</td>
<td>2</td>
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<tr>
<td>Carlow</td>
<td>3</td>
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<td>Cavan</td>
<td>4</td>
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<td>Clare</td>
<td>5</td>
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<tr>
<td>Cork</td>
<td>6</td>
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<tr>
<td>Derry</td>
<td>7</td>
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<tr>
<td>Donegal</td>
<td>8</td>
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<tr>
<td>Down</td>
<td>9</td>
</tr>
<tr>
<td>Dublin</td>
<td>10</td>
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<tr>
<td>Galway</td>
<td>11</td>
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<tr>
<td>Kerry</td>
<td>12</td>
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<tr>
<td>Kildare</td>
<td>13</td>
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<tr>
<td>Kilkenny</td>
<td>14</td>
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<tr>
<td>Laois</td>
<td>15</td>
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<tr>
<td>Leitrim</td>
<td>16</td>
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<tr>
<td>Limerick</td>
<td>17</td>
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<tr>
<td>Longford</td>
<td>18</td>
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<tr>
<td>Louth</td>
<td>19</td>
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<tr>
<td>Mayo</td>
<td>20</td>
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<tr>
<td>Meath</td>
<td>21</td>
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<tr>
<td>Monaghan</td>
<td>22</td>
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<tr>
<td>Offaly</td>
<td>23</td>
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<tr>
<td>Roscommon</td>
<td>24</td>
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<tr>
<td>Sligo</td>
<td>25</td>
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<tr>
<td>Tipperary</td>
<td>26</td>
</tr>
<tr>
<td>Tyrone</td>
<td>27</td>
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<tr>
<td>Waterford</td>
<td>28</td>
</tr>
<tr>
<td>Wexford</td>
<td>29</td>
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<tr>
<td>Wicklow</td>
<td>30</td>
</tr>
</tbody>
</table>
Abbey on Tour

Touring Internationally

1. Boston
2. New Jersey
3. New York
4. Ohio
5. Philadelphia
6. Toronto
7. Washington
8. Amiens
9. Cambridge
10. Glasgow
11. Liverpool
12. London
13. Manchester
14. Oxford
15. Thiepval
2016 Programme Highlights
Daring new versions of classic plays from the canon

The Plough and the Stars
By Sean O’Casey
90 years on from its controversial premiere, we invited audiences to take a fresh look at The Plough and the Stars by Sean O’Casey. Internationally acclaimed British director Sean Holmes created an irreverent, contemporary production of this classic.


Director: Sean Holmes
Production Associate Director: Ronan Phelan
Set Designer: Jon Bausor
Assistant Set Designer: Rebecca Brower
Costume Designer: Catherine Fay
Lighting Designer: Paul Keogan
Music & Sound Designer: Philip Stewart

Observe the Sons of Ulster Marching Towards the Somme
By Frank McGuinness
To commemorate the Battle of the Somme, we presented Frank McGuinness’s enduring war play. Directed by Headlong’s Artistic Director, Jeremy Herrin, this was a co-production between the Abbey Theatre, Headlong, Citizens Theatre and Liverpool Everyman & Playhouse.


Director: Jeremy Herrin
Assistant Director: Bryony Shanahan
Set Designer: Ciaran Bagnall
Costume Designer: Niamh Lunny
Lighting Designer: Paul Keogan
Sound Designer: Emma Laxton
World premieres of plays that hold up a mirror to contemporary Ireland

Cyprus Avenue
By David Ireland

_Cyprus Avenue_ by David Ireland was a co-production with London’s Royal Court Theatre and saw us work with Vicky Featherstone as director for the first time. This black comedy took Eric Miller’s identity crisis to the limits as he uncovered the modern day complexity of Ulster Loyalism.

The world premiere of _Cyprus Avenue_ continued our relationship with David Ireland who first collaborated with us in 2011 with _Half a Glass of Water_, as part of the _Something Borrowed_ Short Play Commission Series. _Cyprus Avenue_ won Best New Play and Best Actor for Stephen Rea at The Irish Times Theatre Awards 2016.

**Cast:** Chris Corrigan, Julia Dearden, Amy Molloy, Wunmi Mosaku, Stephen Rea  
**Director:** Vicky Featherstone  
**Set and Costume Designer:** Lizzie Clachan  
**Lighting Designer:** Paul Keogan  
**Sound Designer:** David McSeveney  
**Fight Director:** Bret Yount  
**Assistant Director:** Ng Choon Ping

Tina’s Idea of Fun

_Tina’s Idea of Fun_ was an Abbey Theatre commission from writer Sean P. Summers.

A love letter to contemporary Dublin, Sean’s brave and urgent writing created _Tina_; she’s stuck on the drink and can’t get through to her son. Hilda Fay returned to the Abbey in the role of Tina and Josh Carey, Scott Graham and Sarah Morris made their Abbey debuts.

**Cast:** Josh Carey, Andrew Connolly, Hilda Fay, Scott Graham, Keith Hanna, Ruth Hegarty, Sarah Morris.  
**Director:** Conall Morrison  
**Set and Costume Designer:** Sarah Bacon  
**Sound Designer:** Ben Delaney  
**Lighting Designer:** Kevin McFadden
Town is Dead
Written by Phillip McMahon
Music by Raymond Scannell

The Abbey’s second collaboration with the makers of Alice in Funderland, Town is Dead was a play within music, by Phillip McMahon and Raymond Scannell.

Town is Dead took on the isolation of old age, emigration, addiction, broken families and crumbling dreams.

Barbara Brennan was joined on stage by three actors making their Abbey debuts - Kate Gilmore, Fia Houston-Hamilton and Conall Keating. Barbara won Best Actress for her portrayal of Ellen at The Irish Times Theatre Awards 2016.

**Cast:** Barbara Brennan, Kate Gilmore, Fia Houston-Hamilton, Conall Keating

**Musicians:** Danny Forde (Band Leader/Keyboards), Christiane O’Mahony (Harp) and Conor Sheil (Clarinet/Bass Clarinet)

**Writer & Director:** Phillip McMahon

**Music By:** Raymond Scannell

**Musical Director:** Cathal Synnott

**Set Designer:** Paul O’Mahony

**Lighting Designer:** Sarah Jane Shiels

**Costume Designer:** Saileóg O’Halloran

**Sound Designer:** Ben Delaney

**Movement Director:** Megan Kennedy
Donegal
By Frank McGuinness
Music by Kevin Doherty

A new musical play by Frank McGuinness about family, place and country music, *Donegal* was directed by Conall Morrison with music by Kevin Doherty. West End stars Siobhan McCarthy and Killian Donnelly made their Abbey debuts playing country music singing mother and son *Irene* and *Jackie*.

This new musical was presented back to back with *Observe the Sons of Ulster Marching Towards the Somme* and marked a continuation of a long collaborative relationship between the Abbey and Frank McGuinness in Fiach Mac Conghail's tenure.

**Cast:** Deirdre Donnelly, Killian Donnelly, John Kavanagh, Frank Laverty, Siobhan McCarty, Keith McErlean, Ruth McGill, Eleanor Methven, Megan Riordan.

**Musicians:** Paul Brennan (Pedal steel/Banjo/Guitar), James Delaney (Band Leader/Keyboards/Accordion), Jason Duffy (Drums/Percussion), Kenneth Edge (Alto Saxophone/Clarinet), Jack Maher (Bass/Guitar), Conor O'Farrell-Brady (Guitar).

**Composer:** Kevin Doherty  
**Director:** Conall Morrison  
**Musical Director and Arranger:** Conor Linehan  
**Set Designer:** Liam Doona  
**Costume Designer:** Joan O'Clery  
**Lighting Designer:** Ben Ormerod  
**Sound Designer:** Alexis Nealon  
**Audio Visual Designer:** Arnim Friess  
**Movement Director:** Muirne Bloomer  
**Assistant Director:** Conor Bagley
The Remains of Maisie Duggan
By Carmel Winters

Directed by Ellen McDougall, Artistic Director of London’s Gate Theatre, The Remains of Maisie Duggan opened in September during Dublin Theatre Festival alongside the world premiere of Donegal by Frank McGuinness.

Brid Ní Neachtain returned to the Abbey Theatre to perform the title role of Maisie Duggan. Maisie believes she has died and attempts to plan her own funeral.

This continued our relationship with award-winning writer, Carmel Winters, who made her debut at the Abbey in 2010, with B for Baby which won Best New Play at the Irish Times Theatre Awards 2010.

**Cast:** Brid Ní Neachtain, Rachel O’Byrne, Cillian Ó Gairbhí, John Olohan

**Director:** Ellen McDougall

**Set Designer:** Fly Davis

**Costume Designer:** Sinéad Cuthbert

**Lighting Designer:** Sarah Jane Shiels

**Composer and Sound Designer:** Alexandra Faye Braithwaite

**Fight Directors:** Eimear O’Grady & Ciarán O’Grady
**Future Tense**  
Short plays by Lisa Carroll, Ross Dungan, Sonya Kelly and Tara McKevitt as part of the Abbey Theatre Short Play Commission Series

With Future Tense, the seventh in the series of Abbey Theatre short play commissions, a new generation of playwrights looked to the future.

Lisa Carroll, Ross Dungan, Sonya Kelly and Tara McKevitt were invited to respond to the broad range of global and cultural issues discussed at The Theatre of Change Symposium in January 2016. We were delighted with the breadth of responses we received: Lisa Carroll's sharply insightful exploration of the moment after trauma, Ross Dungan's poignant illumination of end-of-life ethics, Sonya Kelly's raucously funny but hard-hitting look at unconscious bias and Tara McKevitt's surreal take on the psychic landscape of contemporary Northern Ireland.

The Abbey short play commissions have been instrumental in introducing the work of playwrights including Gary Duggan, Stacey Gregg, Nancy Harris, David Ireland, Jimmy McAleavey, Phillip McMahon and Elaine Murphy to Abbey Theatre audiences.

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**Snapdragon**  
**By Lisa Carroll**  
Directed by Ronan Phelan  
**Cast:** Jane Brennan and Sarah Madigan

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**The Pet Sitter**  
**By Sonya Kelly**  
Directed by Ronan Phelan  
**Cast:** Kathy Rose O’Brien and Rebecca O’Mara

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**The Weight of a Tonne**  
**By Tara McKevitt**  
Directed by Maisie Lee  
**Cast:** Sophie Harkness and James Murphy

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**Perihelion**  
**By Ross Dungan**  
Directed by Maisie Lee  
**Cast:** Peter Daly and Marie Ruane  
Design by Cáit Corkery
Classic works re-examined for 2016

Othello
By William Shakespeare
To mark the 400th anniversary of William Shakespeare's death, we presented *Othello* for the first time featuring Peter Macon as *Othello* and Marty Rea as Iago.

Internationally acclaimed Joe Dowling returned to the Abbey Theatre to direct this story of love, jealousy, betrayal and revenge in a breathtaking production.

**Cast:** Karen Ardiff, Barry Barnes, Des Cave, Malcolm Douglas, Laurence Falconer, Liz Fitzgibbon, Michael James Ford, Gavin Fullam, Peter Gowen, Peter Macon, Cormac McDonagh, John Merriman, Barry John O'Connor, Rebecca O'Mara, Michael Patrick, Marty Rea

**Director:** Joe Dowling

**Set Designer:** Riccardo Hernandez

**Lighting Designer:** Sinéad McKenna

**Costume Designer:** Joan O'Clery

**Composer and Sound Designer:** Conor Linehan

**Movement Director:** David Bolger

**Fight Director:** James Cosgrave

The Wake
By Tom Murphy

We were delighted to continue our long association with Tom Murphy by presenting *The Wake* in 2016, directed by award winning Annabelle Comyn who previously collaborated with Tom Murphy on *The House* (Best Director, Irish Times Theatre Awards 2012).

*The Wake* first premiered on the Abbey stage in 1998, and is still relevant for 2016 because it is a prophetic play which warns of the greed and materialism of Irish life.

**Cast:** Jasper Cahill, Kelly Campbell, Lorcan Cranitch, Brian Doherty, Tina Kellegher, Nichola MacEvilly, Ruth McCabe, Frank McCusker, Pat Nolan, James O'Donoghue, Aisling O'Sullivan

**Director:** Annabelle Comyn

**Set Designer:** Paul O'Mahony

**Lighting Designer:** Sinéad McKenna

**Costume Designer:** Sarah Bacon

**Composer and Sound Designer:** Philip Stewart

**Movement Director:** Bryan Burroughs

**Fight Director:** Ciarán O'Grady
Lisa Dwan (Anna Karenina) and Rory Fleck Byrne (Vronsky) in Anna Karenina by Leo Tolstoy in a new version by Marina Carr. Directed by Wayne Jordan. Photography by Ros Kavanagh.

Anna Karenina
Leo Tolstoy in a new version by Marina Carr

In a modern reworking of a much-loved classic, we presented Marina Carr's new version of Tolstoy's Anna Karenina.

Director Wayne Jordan (Oedipus, Twelfth Night, 16 Possible Glimpses, Alice in Funderland) brought this explosive story to life in an explosive, funny and romantic production.

Cast: Hannah Beatty, Barbara Brennan, Anthony Brophy, Killian Burke, Brooke Butler, Alexandra Conlon, Declan Conlon, Derbhle Crotty, Nick Dunning, Lisa Dwan, Rory Fleck Byrne, Rachel Lynch, Julie Maguire, Paul Mallon, Margaret McAuliffe, James McCann, Ruth McGill, Barry McKiernan, Cormac Melia, Amelie Metcalfe, Ronan Millar, Jake O'Loughlin, Andrew Synnott, Cathal Synnott, Cathy White

Director: Wayne Jordan
Set and Costume Designer: Sarah Bacon
Lighting Designer: Sinéad Wallace
Composer: David Coonan
Sound Designer: Philip Stewart
Movement Director: Liz Roche
Assistant Director: Zoe Ní Riordáin
Showcasing independent theatre companies

All That Fall
By Samuel Beckett

On the occasion of the 110th anniversary of the birth of Samuel Beckett, Pan Pan Theatre made their debut on the Abbey stage with their internationally acclaimed version of All That Fall.

Presenting Samuel Beckett's first radio play as a communal auditory event, this was a unique chance for audiences to take their seat on the Abbey stage for an intimate and unforgettable theatrical experience.

**Cast:** Andrew Bennett, Phelim Drew, John Kavanagh, Nell Klemenčič, Áine Ní Mhuirí, Robbie O'Connor, Joey O'Sullivan, David Pearse, Daniel Reardon and Judith Roddy

**Director:** Gavin Quinn  
**Designer:** Aedín Cosgrove  
**Sound Designer:** Jimmy Eadie

Longing Lasts Longer
By Penny Arcade

Co-presented by the Abbey and Tiger Dublin Fringe, Penny Arcade, queen of the New York underground returned to the Abbey with a passionate and exuberant performance of her show Longing Lasts Longer. Penny gave us a taste of this show earlier in 2016 at The Theatre of Change Symposium.

**Conceived:** Written and Performed by Penny Arcade  
**Co-director and designer:** Steve Zehentner  
**Creative producer:** Jeremy Goldstein  
**Lighting Designer:** Marty Langthorne
Age of Transition
By Aoife McAtamney

Tiger Dublin Fringe presented Aoife McAtamney's feast of contemporary dance, music and arts on the Peacock stage. This celebration of community featured original songs in collaboration with composer Michael Gallen, choreography by Berlin dance troupe Sweetie Sit Down and design by visual artist Kelly Tivnan.

Produced by Amy Fox, this piece was funded by the Arts Council of Ireland / An Chomhairle Ealaíon, Goethe-Institut Irland, Firkin Crane and Dance Ireland. Developed at FRINGE LAB with the support of Tiger Dublin Fringe.

Fornocht Do Chonac – Naked I Saw You
By Eoghan Ó Tuairisc
Le Eoghan Ó Tuairisc

Grinncheistíú ar oidhreacht Phádraig Mhic Phiarais, réabhlóidí 1916. An Taibhdhearc a láithrigh léiriú ilmhéanach Eoghain Uí Thuaireasc. Is i 1979 a taibhíodh an dráma seo den chéad uair agus is léargas feanntach é ar shochaí na hÉireann.

An interrogation of the legacy of 1916 revolutionary Patrick Pearse, Eoghan Ó Tuairisc's multimedia production was presented by An Taibhdhearc. This play was first performed in 1979 and is a scathing look at Irish society.

Cast / Aisteoirí: Gráinne Bleasdale, Doireann Ní Fhoighil and Micheál Ó Dubhghaill
Director / Stiúrthóir: Eoin Mac Diarmada
Set Designer / Dearthóir Seite: Dara McGee
Lighting Designer / Dearthóir Soilse: Matt Burke
Costume Designer / Feisteas: Bláth Ní Núanáin
Video Designer / Dearthóir Físeán: Sean Cathal Ó Coileáin
The 24 Hour Plays: Dublin 2016

*The 24 Hour Plays: Dublin* was presented for a fifth year running in 2016 in aid of Dublin Youth Theatre. Six short plays were written, rehearsed and presented all within 24 hours. A team of over 30 theatre technicians, including producers from The 24 Hour Company in New York, facilitated the work. *The 24 Hour Plays: Dublin* was presented under a license and with the participation of The 24 Hour Play Company, New York, NY and was produced by Eva Scanlan and Phillip McMahon as a fundraising event for Dublin Youth Theatre.

**Cast:** Marc Elliott, Joanne McNally, Eleanor Tiernan, Eric Lalor, Dagmar Döring, Kate Brennan, Geoff Minogue, Daryl McCormack, Claire O'Reilly, Norma Sheehan, Dawn Bradfield, Donna Dent, Denis Conway, Raymond Keane, Ian Toner, Lloyd Cooney, Pom Boyd, Peter Campion, David Crowley, Sean Doyle, Nuala Hayes, Breffni Holahan, Will Irvine, Aobheann McCann, Paddy O'Dwyer, Christiane O'Mahony, Lorna Quinn, and Gene Rooney

**Writers:** Emmet Kirwan, Lee Coffey, Rosaleen McDonagh, Tara Flynn, Derek O'Connor, and Jacinta Sheerin and Tracy Martin

**Directors:** Madeline Boughton, Selina Cartmell, Conor Hanratty, David Horan, Donnacadh O'Briain and Aoife Spillane Hinks

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Rising: Dublin Youth Theatre

Inspired by the role young people played in the lead-up to 1916, *Rising* was a wide-ranging contemporary look at what revolution means to young people in Ireland now. Developed with a cast of 20 Dublin Youth Theatre members in collaboration with documentary playwright Helena Enright and director Tom Creed, *Rising* was an exploration of art as activism, music as mobilizer and theatre as propaganda machine.

**Cast:** Ella Barton, Ana Canals Ni Eigeartaigh, Issac Casey, Ciara Cochrane, Aoife Connolly O'Sullivan, Niamh Cotter, Ailbhe Cowley, Gary Finnegan, Eoin Fullston, Kit Geraghty, Meabh Hennelly, Maria Lee, Scott Leeson, Aoife Mooney, Ava Leigh O'Shea, Michael Ryan, Amy Shields, Dylan Spurling, Lee Stafford and Sean Talbot

**Creators:** Helena Enright and Tom Creed

**Director:** Tom Creed

**Assistant Director:** Mark Ball

**Music and Sound Designer:** Jack Cawley

**Costume Designer:** Deirdre Dwyer

**Set and Lighting Designer:** Sarah Jane Shiels

**Dramaturg:** David Olivarez
The Ireland Trilogy

Dublin based theatre collective THEATREclub made their Abbey Theatre debut with The Ireland Trilogy comprising three performance pieces made by THEATREclub over the previous six years. This was the first time they were presented as a trilogy.

The Family, HEROIN and HISTORY traced an unwritten narrative of Ireland, one that looked at the recent past through the lens of equality asking: have we treated all the children of the nation equally?

**Cast:** Shane Byrne, Gemma Collins, Gerard Kelly, Lauren Larkin, Louise Lewis, Barry O’Connor, Nyree Yergainharsian

**Written and devised by:** Grace Dyas and the cast
**Director:** Grace Dyas
**Historian (History):** Cormac Ó Comhraí
**Video Artist (History):** Joe Lee
**Composers (History):** Ger Kelly, Seán Millar and Barry John O’Connor
**Lighting Designer:** Eoin Winning
**Costume Designer:** Emma Fraser
**Set Designer:** Doireann Coady
**Sound Designer:** Rob Moloney
**Sound Designer (Heroin):** Frank Sweeney

Celebrating Amateur Drama

**Glengarry Glen Ross**

As winners of the Abbey Theatre Award at the RTÉ All Ireland Drama Festival 2016, Dundalk Theatre Workshop performed their production of Glengarry Glen Ross by David Mamet on the Peacock stage.

**Cast:** Tim Ahern, Paudie Breen, Paul McGee, Jimmy Mceneaney, Fergus Mullen, Gerry O’Hara, Sean Whelan

**Director:** Matt Murphy
**Assistant Director:** Trevor Lee
**Set Designer:** Tony Rice
**Lighting Designer:** Seamus Farrell
**Costumes:** Aine Corcoran
Touring throughout Ireland and internationally
We had a record year of touring with 1,000 performances of six plays. Our footprint reached across two continents, five countries and over 90 venues.

Ireland
The Plough and the Stars was seen by 14,000 people on a four venue Irish tour to the Cork Opera House; the National Opera House, Wexford; the Lime Tree Theatre, Limerick; the Town Hall Theatre, Galway.

Closer to home, students at Tallaght Community School and The Coombe Women and Infants University Hospital experienced a special Unplugged performance of O’Casey’s The Plough and the Stars. The pupils in Tallaght helped us to design a teacher’s pack and we made a video of the Unplugged experience.

Me, Mollser was seen by over 18,000 children in 56 venues across Ireland.
North America

The Plough and the Stars also toured to Washington DC; Toronto; Cambridge, Massachusetts; Philadelphia, Pennsylvania; Montclair, New Jersey and Ohio. O’Casey’s classic was seen by over 18,000 people in six cities across the USA and Canada.

In Washington DC, we were honoured to feature as part of iRELAND 100: Celebrating a Century of Irish Arts and Culture at the Kennedy Center.

The North American tour was presented in association with Cusack Projects Limited.

Boston & Philadelphia

Me, Molsaer toured in Boston and Philadelphia to nine libraries in partnership with Boston Public Library and the Free Library of Philadelphia. It was seen by 400 students from 11 schools.

New York

Owen McCafferty’s Quietly played for three months at The Irish Repertory Theatre in New York in the Summer and was seen by over 9,500 people.

United Kingdom & Europe

Observe the Sons of Ulster Marching Towards the Somme went on an epic six month tour of ten venues across Scotland, England, Northern Ireland and France. It was seen by over 14,000 people in Glasgow, Liverpool, Belfast, Derry, Armagh, Coleraine, Letterkenny, Oxford and Cambridge.

As part of the official Battle of the Somme Commemorative Programme 2016, we presented Observe the Sons of Ulster Marching Towards the Somme in two special performances in France.

We mounted a poignant open air performance on the Somme battlefield at the Ulster Memorial Tower in Thiepval and a full performance at the Maison de la Culture in Amiens.

London & Manchester

Cyprus Avenue by David Ireland travelled to the Royal Court Theatre in London after its world premiere at the Abbey Theatre.

Of This Brave Time by Jimmy Murphy brought compelling accounts of the Easter Rising to life at the London Irish Centre and the Manchester Irish World Heritage Centre.
An international perspective on the events of 1916

The Theatre of Change Symposium

At the Theatre of Change Symposium artists, historians and theatre makers discussed the changes facing Ireland in areas such as feminism, the right to privacy, data protection, memory, war and global politics. It was our third and final international symposium inviting artists to publicly discuss their roles and perspectives in commemorating Ireland’s decade of centenaries.

Speakers: Penny Arcade, Lian Bell, Sarah Browne, Susan Cahill, Dominic Campbell, Prof. Joseph Cleary, Emer Coleman, Annabelle Comyn, Loughlin Deegan, Ray Dolphin, Oskar Eustis, Prof. Sheila Gallagher, Gabriel Gbadamosi, Sinéad Gleeson, Stacey Gregg, Nancy Harris, Nuala Hayes, Jaki Irvine, Jesse Jones, Prof. Richard Kearney, Zoe Lafferty, Gideon Levy, Fiach Mac Conghail, Lara Marlowe, Dr. Mary McAuliffe, Dearbhail McDonald, Ruth McGowan, Phillip McMahon, Taiseer Merei, Eleanor Methven, Peter Murtagh, Fearghus Ó Conchúir, Andrew O’Hagan, Mark O’Halloran, Mark O’Rowe, Dr. Emer O’Toole, Kelly Phelan, Sarah Jane Scaife, Jessica Traynor

As part of The Theatre of Change Symposium, we presented:

Staged Reading

Of This Brave Time
By Jimmy Murphy
Directed by Conall Morrison

Wednesday 20 – Saturday 23 January

What questions would you ask if you could speak to someone who experienced Easter 1916 first hand?

Of This Brave Time is based on eye witness testimonies taken from Fearghal McGarry’s book Rebels: Voices from the Easter Rising.

Cast: Catherine Byrne, Liam Carney, Des Cave, Ruth Hegarty, Vincent McCabe, Derry Power

Rehearsed Reading

Journey to X
by Nancy Harris
Directed by Ronan Phelan, Resident Assistant Director

Saturday 23 January

Fourteen-year old Penny’s in trouble and needs to get to the UK. What better excuse than the X Factor auditions?

Journey to X was first commissioned by the National Theatre Connections in 2012.

Cast: Josh Carey, Sebastian Daly, Robert Donnelly, Sean Doupe, Isabelle Fynn, Scott Graham, Lewis Harris, Shauna Harris, Sophie Meade, Katie White
New Middle East

Dublin was a centre point of conflict in international politics in 1916. For Easter Week, we invited Oyoun Theatre and Khashabi Theatre from the Druze Community in Occupied Golan to present *New Middle East* by Mutaz Abu Saleh and directed by Bashar Murkus.

**Cast:** Amal Kais–Abu Saleh and Henry Andrawes

**Writer:** Mutaz Abu Saleh

**Director & Dramaturgy:** Bashar Murkus

**Scenography:** Majdala Khoury

**Music:** Terez Sliman and Yazan Ibraheem

**Lighting Design:** Naame Zaknoon
The Abbey Theatre was born out of the Irish Cultural Revival. Our founders W.B. Yeats and Lady Gregory placed the Abbey Theatre at the centre of a national conversation about our identity as an emerging nation. Members of the Abbey Company and staff fought in the Easter Rising. This rich history inspired us as we hosted events and exhibitions to recall our links to the events of 1916.
Abbey Rebels

We unveiled a new memorial plaque to remember former staff members, actors and writers who were associated with the Abbey Theatre and who took part in the 1916 Rising. It made for an emotional day for the family and friends of the Abbey Rebels, some of whom had not been properly commemorated until then: Seán Connolly, a leading actor of the day and member of the Irish Citizen Army (he was the first rebel fatality); Máire Nic Shiubhlaigh, a member of Cumann na mBán; Helena Molony, a trade union leader and a Citizen Army leader; Ellen Bushell, an usher; Barney Murphy, a stage hand and Irish Volunteer; Arthur Shields, an Irish Volunteer who went on to find fame as an actor in Hollywood; and Peadar Kearney, prop-man and author of the Irish national anthem.

We also unveiled exhibitions about the Abbey Rebels at the Abbey and at Eden Quay to the great interest of passers-by.

The Abbey Theatre & the Easter Rising, 1916

We collaborated with Google Cultural Institute as part of the Ireland 2016 Centenary Programme to create an online exhibition of material from the Abbey Archive. The exhibition looked at the influence of the Irish Literary Revival in the lead up to the events of Easter Week 1916 and recalls the 50th anniversary commemorations at the Abbey Theatre.
Listening to Irish society
with our Community & Education programmes

Community & Education at the Abbey is about opening up Ireland's national theatre so everyone can participate. We want to foster a dialogue with contemporary Irish society, especially with those who are heard less often. We particularly want to hear from children and young people and show respect for their passions and perspectives. We learn about people's lives and bring new voices into the Abbey. We aspire to take theatre outside of the building into communities all over the country. We want to provide a continuing insight into the changing nature of Ireland.

Me, Mollser
By Ali White

Me, Mollser is part of the Abbey's Priming the Canon Series which introduces classic Irish plays to a younger audience and is accompanied by curriculum linked resources and workshops.

This performance retells The Plough and the Stars by Sean O'Casey through the eyes of its youngest character, Mollser. She guides us through her overcrowded Dublin tenement during the 1916 Easter Rising.

Me, Mollser toured Ireland and the US during 2016.

Cast: Susan Davey, Alicia Gerrard, Clara Harte, Áine Ní Laoghaire (Mise, Mollser), Mary-Lou McCarthy

Director: Sarah Fitzgibbon
Set and Sound Designer: Sarah Fitzgibbon and Phil Kingston
Costume Designer: Vicky Miller
Composer: Philip Cullen

Mise, Mollser

In addition to Me, Mollser's Irish and US tour we joint commissioned and coproduced a translation of Me, Mollser with Údáras Na Gaeltachta. Mise, Mollser performers Aine Ni Laoghaire and Morgan Cooke did a two week tour of Gaeltacht areas.

Director: Sarah Fitzgibbon
Translator: Perase O'Caoimh
Irish Language consultancy: Caithriona Ni Mhurchu

Me, Sara

We commissioned Dylan Coburn Gray to write a monologue based on the character Sarah Tansey from The Playboy of the Western World by J.M. Synge. We organised a reading at Baboró International Arts Festival for Children followed by a discussion of national identity and the national theatre's responsibilities towards the theatre for young audiences sector.
Junior Certificate Theatre Making & Citizenship

In our fourth year of this programme, we continued to work with Larkin Community College, Marino College, Assumption Secondary School, Walkinstown and Creagh College Secondary School, Gorey, Wexford. Theatre-Making and Citizenship is a drama programme for Junior Certificate level students, which we piloted with Larkin Community College in 2014.

Abbey Theatre / RTÉ All Island Schools Drama Competition

In partnership with RTÉ, we launched a special competition for 2016, inviting schools to write a play about the events of 1916. Scoil Íosagáin, Buncrana, Co. Donegal, St Mary’s Boy’s School, Abbeyfeale, Co. Limerick and Gaelscol ngCrann, Co. Omagh, Tyrone competed on the Abbey Stage. Actors, Ian Lloyd Anderson, Clare Monnelly, Suzanne Kelly (producer, RTE) and Phil Kingston, Community & Education Manager, Abbey Theatre awarded St Mary’s Boy’s School the winners.

MAMs (Mothers Artists Makers) and Men’s Projects

Inspired by our production of Observe the Sons of Ulster Marching Towards the Somme, the MAMs group performed Observe the Mothers of the Theatre Marching Towards the Stage.

In partnership with axis, Ballymun’s Creative Space Project, Oonagh Murphy, former resident director at the Abbey, worked with young men to explore contemporary ideas of masculinity culminating in performances at axis: Ballymun and at the Abbey.

SAOL

As part of our long term partnership with this organisation for women in recovery, we explored the issue of domestic violence. Despite the superficially upbeat nature of our production of Bernard Shaw’s You Never Can Tell the participants discerned an implication of abuse behind the story and, in association with facilitator Sylvia Beatley, devised a short and powerful drama based on their personal experiences.

The piece was later repeated at a conference on trauma where it provoked an intense and cathartic conversation on the coincidence of violence among couples and their subsequent drug use. This project also involved the mentoring of six drama students from Coláiste Dhúlaigh who were studying theatre outreach work.

Fighting Words

For the fourth year running we collaborated with Fighting Words, Roddy Doyle’s creative writing charity. We hosted our annual rehearsed reading of short plays written by young people. We invited directors Sarah Baxter and Paul Meade to work with the young people on the final readings and presented eight plays on the Abbey stage to 250 people.

BeLonG To

In collaboration with Trinity College, Dublin, we continued to collaborate with BeLonG To on a project called We are Family for LGBT teenagers. The group collaborated with Trinity students and the second phase of the collaboration reached fruition with the performance of We Know What’s Best, a show about family life, at the Samuel Beckett Theatre. With the BeLonG To group we partnered with Dublin Theatre Festival providing the group with the opportunity to see shows and do workshops with the theatre-makers after the show.
Abbey Talks

The Abbey Theatre offers a programme of talks to complement, interrogate and explore its plays. These talks are recorded as podcasts and are made available online. In 2016, 12,000 people listened to the podcasts and attended post show talks. All of the below recordings are available through abbeytheatre.ie and AbbeyTheatre on soundcloud.com/abbeytheatre.

**Meet the Makers Talks**

5 January 2016: Niall Buggy  
4 February 2016: Vicky Featherstone  
17 February 2016: David Ireland  
14 March 2016: Sean Holmes  
6 April 2016: Eileen Walsh  
27 April 2016: Hilda Fay  
23 May 2016: Marty Rea  
24 May 2016: Raymond Scannell  
30 June 2016: Aisling O'Sullivan  
19 August 2016: Andy Kellegher  
23 August 2016: Paul Kennedy  
23 August 2016: Marcus Lamb  
26 August 2016: Iarla McGowan  
1 September 2016: Donal Gallery  
2 September 2016: Jonny Holden  
28 September 2016: Carmel Winters  
12 October 2016: Fiach Mac Conghail  
4 November 2016: Killian Donnelly

**From the Talks Archive**

Seachtain na Gaeilge 2016: Irish Language Talks: Manchán Magan, Mary Louise McCarthy, Séamas Barra Ó Suilleabáin, Enda Reilly and Ronan Ó Snodaigh  
30 June 2016: Tom Murphy’s Melodies  
13 May 2016: Songs in the Key of Equality: Romeo and Juliet with Ruth McGill, Úna Kavanagh, Natalie Radmell-Quirke.  
16 May 2016: Alice in Funderland cast Paul Reid and Sarah Greene  
17 May 2016: Pride Broadcast: Maria Doyle Kennedy & Kieran Kennedy  
18 May 2016: Silver Stars: Seán Millar with Brokentalkers  
20 May 2016: The Internationale from The Risen People

**Live Talks**

28 April 2016: The Abbey Rebels and Easter 1916 with Fearghal McGarry  
28 April 2016: Helena Molony: Abbey Rebel with Nell Regan

**Post-show Talks**

THEATREclub  
23 November 2016: HEROIN: Post-show  
25 November 2016: HISTORY Post-show  
26 November 2016: TRILOGY Post-show
The pertinent and timely ‘Gender Counts’ Report was published in June 2017. It was commissioned by #WakingTheFeminists and funded by the Arts Council, in light of the public recognition of the overall under-representation of women in Irish theatre. The Report shows clearly the distance to be travelled, by Irish theatre, and by the Abbey Theatre, to achieve greater gender equality. It points to the value of regular analysis of statistics to monitor progress.

The Abbey, in response to the issues outlined during #WakingTheFeminists campaign, has put in place a series of measures, including ‘Eight Guiding Principles on Gender Equality’ to demonstrate its commitment to achieving greater gender equality. The associated set of metrics are designed to allow the Abbey to evaluate progress and to evolve its practices, where required.

The Abbey Theatre is implementing its policies by publishing in this Annual Report the gender representation across the organisation’s programme for 2016. Clearly the 2016 programme pre-dates the Abbey’s strategic focus on gender equality and diversity, and was the year in which the Theatre acknowledged openly the shortcomings of that programme. This is particularly notable in relation to Directors and Authors. The Board is pleased to note that the 2017 programme is already achieving more balanced representation, across a series of artistic roles; for example, 50% of plays are directed by women. In future Annual Reports, the annual count will be presented alongside data for previous years.

We look forward to working with our colleagues in the Irish theatre community to achieve greater gender equality, as part of our collective efforts to transform Irish theatre.

### Female Representation at the Abbey in 2016

<table>
<thead>
<tr>
<th>Director</th>
<th>Writer</th>
<th>Cast</th>
<th>Stage Manager</th>
<th>Set Designer</th>
<th>Lighting</th>
<th>Sound</th>
<th>Costume</th>
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<td>40%</td>
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Following consultation with key stakeholders within the Arts and theatre industry, the Abbey Theatre's Gender Equality Committee has developed a set of guiding principles to ensure that Gender Equality is both embraced and enshrined at the national theatre.

i Update the mission statement and other key documents within the Abbey Theatre to specifically reflect a goal of gender equality. The key documents include:
   - The Mission Statement of the Abbey Theatre
   - The Memorandum and Articles of Association

ii To put gender equality as a key board priority and responsibility, meaning that gender equality will become a permanent board agenda item with immediate effect.

iii The Abbey Theatre commits to continued gender equality at board level.

iv To achieve gender equality in all areas of the artistic programme over the next five years by presenting more work led by female theatre practitioners. Gender equality will be measured in five year periods starting from 2017. There will be ongoing flexibility within programming for a given year but over the course of each five year period the artistic programme will achieve gender balance.

v The Abbey Theatre commits to gender equality in the play commissioning process.

vi The Abbey Theatre undertakes to deliver a workshop programme for all employees, examining issues of gender equality in the workplace.

vii With a view to raising awareness of the career opportunities for women in theatre, the Abbey Theatre will create an annual programme for second level students within the National Theatre.

viii Progress made by our gender equality initiatives will be specifically reported in the Abbey Theatre's Annual Report. This recommendation will ensure that both the focus and progress on achieving gender equality at the national theatre will be documented and detailed within the Annual Report thus ensuring that there is clear visibility on this journey. The 2016 Annual Report will contain the first update on gender equality.
Dr. Bryan McMahon, Chairman

Dr. Bryan McMahon, Chairman of the Abbey Theatre, was born in Listowel, Co. Kerry, and is the son of the late Bryan McMahon, Abbey Theatre playwright, novelist, short story writer and teacher. After graduating from University College Dublin Law School, Dr. McMahon was admitted as a solicitor in 1964. He was awarded a fellowship to Harvard Law School, and graduated with the LLM in 1965. Dr. McMahon was awarded his PhD in 1972 from NUI. He has held a number of academic positions and lectured extensively on legal topics in Europe and the USA. Previously, he was a senior partner in the Ennis firm, Houlihan and McMahon, Professor of Law at University College Cork and National University of Ireland, Galway, and adjunct professor of Law at Trinity College Dublin. He is co-author of *Irish Law of Torts* and *European Law in Ireland*. He was also Chair of the Irish Universities Quality Board and Chair of the National Archives Advisory Council. In 1999, Dr. McMahon was appointed a judge of the Circuit Court. In 2007, he was elevated to the High Court. He retired from the bench on 8 April, 2011. In 2005, Dr. McMahon was appointed Chairman of the Abbey Theatre, and was re-appointed for a second term until 25 January, 2017. In 2013, Dr. McMahon was appointed Chairman of the Governing Body of University College Cork. In September 2011, Dr. McMahon was appointed Chair of two national referendum commissions. Dr. McMahon was appointed as Presiding Officer for pilot Irish Citizenship Ceremonies in 2012, and was awarded an honorary doctorate (LLD) by UCD in the same year. Dr. McMahon was appointed Chair of the Working Group established by the Government in November 2014, to recommend improvements to Protection Process, including Direct Provision and Supports to asylum seekers. The Final Report of the Working Group was submitted to the Government in June 2015.

Jane Brennan

Dónall Curtin

Dónall Curtin is a member of the Institute of Certified Public Accountants in Ireland. He currently serves as Chairman of the Institute's Registration Committee. Dónall was a Partner in the accountancy practice Byrne Curtin Kelly and has in excess of 32 years' experience. A considerable portion of Dónall's client portfolio was in the professional service sector, where he acted as management consultant, as well as the normal practice related services and advisory services. He is a Member of the Institute of Directors and was awarded the Certificate and Diploma in Corporate Governance, and achieved Chartered Director Qualification within the Institute of Directors. He is a Member of the Chartered Institute of Arbitrators, with considerable experience in arbitration, mediation and dispute resolution. Up until recently, he served as President of Chambers Ireland, the country's largest business organisation, with 60 member chambers representing over 12,000 businesses throughout the island of Ireland. Dónall is a collector and a consumer of the arts. He worked with several organisations in promoting the role of the Visual Arts within Ireland. He currently serves as a director of Visual Artists Ireland and European Movement Ireland.

Loretta Dignam

Loretta Dignam is a marketing professional with more than 25 years' experience with several multinational and Irish companies, including Mars Inc, Diageo, Kerry Foods and Jacob Fruitfield. She was named Marketer of the Year in 2011, served as interim CEO of Fundraising Ireland and works with Plan Ireland in a marketing and fundraising capacity.

Loretta now works as an independent marketing consultant across a variety of industries and sectors and lectures on the Executive MBA Programme at the Michael Smurfit Business School. Loretta is also a member of the Enterprise Ireland Mentor Programme. Loretta is a graduate of UCD, with a first class honours Bachelor of Commerce and a first class honours MSc in Marketing. Loretta is also a recent graduate of DCU where she completed a post grad in Digital Marketing. Loretta joined the Board of the Abbey Theatre in July 2015.
Sarah Durcan
Sarah Durcan is the Global Operations Manager of Science Gallery International, the non-profit organisation catalysing the growth of the world’s first university-linked network dedicated to public engagement with science and art. She has a background in theatre producing and financial management and worked for nine years as the Executive Producer for award-winning Irish theatre company, The Corn Exchange. Sarah was the Acting General Manager of Dublin Theatre Festival and then joined the Dublin Fringe Festival as General Manager. As a consultant producer and strategic advisor she has worked with ARCANE Collective Dance Company and Theatre Lovett on their international tours. Sarah holds a BA in Communications from DCU and an MA in Cultural Policy and Arts Management from UCD. She has served on the boards of Theatre Forum and GAZE Film Festival. Since November 2015 she has been involved in organising the #WakingTheFeminists campaign to achieve gender equality in Irish theatre by 2021. In July 2016, Sarah was appointed to the Board of the Abbey Theatre.

Deirdre Kinahan
Deirdre Kinahan is actively involved in the Irish theatre sector both as playwright and producer. She is an elected member of Aosdána, Ireland’s association of outstanding artists. Deirdre is also an advisor to the Stewart Parkert Trust whose mission is to encourage new writing for the stage. Her work is translated into many languages and produced regularly both in Ireland and abroad. She is published by Nick Hern Books. Her plays include Rise (The Old Vic), Wild Sky, Spinning, Halcyon Days, Bogboy, Moment, Hue & Cry, Melody and Maisy Daly’s Rainbow. Her work for radio includes Bogboy (RTÉ) and A Bag on Ballyfinch Place (BBC).

In 2017 Deirdre is under commission to Manhattan Theatre Club (New York), Fishamble: The New Play Company (Ireland), The Old Vic (London), Meath County Council (Ireland) and has numerous other theatre, film and writing projects in development. Her work has garnered her many awards, most notably a Fringe First for Halcyon Days in 2013 and the Tony Doyle Bursary with BBC Northern Ireland 2009. She is the recipient of the Jim McNaughton TileStyle Artist Bursary 2013, the Peggy Ramsay Award 2014 and Arts Council of Ireland Commission Award 2015/2017. Deirdre’s plays have been nominated by numerous international award committees including Westies, London; Helen Hayes, Washington, DC; and Jeffs Chicago, Doras, Toronto.
Niamh Lunny

Niamh Lunny is Head of the Costume Department at the Abbey Theatre and Staff Director on the Board of Directors. Her design work at the Abbey Theatre includes *Observe the Sons of Ulster Marching Towards the Somme*, *Heartbreak House*, *The Waste Ground Party*, *The Risen People*, *Maeve’s House*, *Shush*, *The House*, *The East Pier*, *The Passing*, *Arrah-na-Pogue*, *The Seafarer*, *Only an Apple*, *Blue/Orange*, *Homelands*, *Portia Coughlan* and *I Do Not Like Thee Doctor Fell*. She has worked extensively with ANU productions, The Performance Corporation and Fishamble: The New Play Company. She has also designed for Rough Magic, Theatre Lovett, Operating Theatre, Calypso Theatre, The Ark and the Olympia Theatre. In 2009, Niamh established the Abbey Theatre Costume Hire business to generate additional income for the national theatre and to make this unique range of costume stock accessible to the wider arts community. Before joining the Abbey Theatre, she spent four years as costume coordinator at the Samuel Beckett Centre, Trinity College Dublin, and worked regularly in film and television. Niamh is a graduate of Limerick College of Art and Design.

Sheelagh O’Neill

Sheelagh O’Neill graduated in History from Trinity College Dublin and in Marketing from the College of Marketing and Design. She worked with Abbey Tours in Dublin, and as Marketing Manager for American Express in Sydney. She was a member of the Arts Council of Ireland from 2009-2011, and was until recently a Trustee and Fundraiser for Lessons for Life Foundation UK. She supports and invests in the performing arts in Ireland and the UK. She is a member of the Institute of Directors and has been awarded the Certificate and Diploma in Company Direction and Corporate Governance.

James McNally

James McNally is a partner in the tax services practice of PwC and specialises in company administration and outsourcing services, encompassing payroll processing and consulting, company secretarial, share schemes, accounting solutions, and management support functional effectiveness. James also has extensive tax experience, focussing on advising pharmaceutical companies on domestic and international tax planning and structuring, value chain transformation, R&D, and intellectual property.

Mark Ryan

Mark Ryan was formerly the Country Managing Director of Accenture in Ireland from 2005 to 2014. Mark completed a 32 year career with Accenture. He joined Accenture as a Science graduate of Trinity College Dublin in 1982. He was Head of Accenture’s Financial Services Practice in Ireland from 1999-2005. During his career with Accenture, he spent extended periods both the United States and the UK. He has worked with major organisations across both the private and public sectors. During this time, he played numerous senior management and executive roles in delivering major strategy, technology and business change programmes for some of Accenture’s most important clients locally and internationally. Mark also drove major Diversity programmes within Accenture. He was also heavily involved with the Accenture Corporate Citizenship Programme in Ireland, working directly with numerous local community organisations. He was appointed to the Board of Wells Fargo Bank International in December 2014. He was previously President of the Trinity College Business Alumni, from 2008-2010. He is currently a member of the Trinity Foundation Advisory Board. He also served on the Board of the National Concert Hall from 2005 to 2011. He is a member of the Institute of Directors and was awarded the Certificate & Diploma in Company Direction & Corporate Governance.
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Zita Byrne
Oonagh Desire
Thomas Heeney
Chains Ltd
Allie Pigot
Benny Gregory
CJ Ryder Lawlor Limited
Victoria Carson
Brian Kettle
Kerry Anne
Jerry Clancy
Brid Killian
Padraig Darmody
Jessie Doyle
Matt Farrelly
Marian Fenton
Anne Figgis
Betty Fitzgerald
Barbara Fitzgerald
Maureen and Joe Gaffey
Daniel Healy
Eamonn Kelly
Grace O'Shaughnessy
Pauline Quinn
Jim Ryan
Kevin Walsh
Brenda Cahill
Aileen Hooper
Seanie Lambe
Christine McCurry
John and Regina Rutledge
Niamh Smith
Shane Galligan
John Prosser
Susan Tyrrell
Noel and Mary Creaner
Maria Murphy
James Bridgeman
Emer Nowlan
Patrick Malone
Tony Brown
Eileen and Nuala Jackson
Imelda Wickham
Joe Bergin
Marie Carney
Albhe Smyth
Arnold and Margaret Horner
James Menton
Frank Lalor
Ger Thunder
John and Sonja Barcroft
Alain Menez
Gerard Phelan
Will Flanagan
Gabriel McGovern
Joe Penny
Joan Kenny
Siobhan O’Beirne
Catherine Sheridan
Jacinta Dixon
Ethna Frayne
Mary Mac Aodha
Hilda O’Keeffe
Denise O’Connor
Richard English
Breda Gahan
Anthony Barr
Marc Flanagan
Colm O’Muircheartaigh
Peter Howlett
Maire Nolan
Christine Dwyer Hickey
Helen Fahey
Rona O'Leary
Chris O'Shea
James Lally
Patrick Molloy
Vincent Slattery
Anna Logan
Niamh Carty
Hannah O'Brien
Jean Dunne
Catherine McGuinn
Eoin Muldoon
Yana Patrakova
Paddy O'Dwyer
Irene Creaner
Mary Magee
Niall Butterly
Cian O'Connor
Aoife Connolly
Gerald Flynn
John Durcan
Mohammed Alkabour
Janette and John Govan
Mary Murphy
Jody Blake
Janette Govan
Garrett Fagan
Robyn Durie
Niall Browne
Helen and Ed Wall
Marian Maguire
Ian Graham
John Kirrane
Bridget Deegan
Gráinne Kavanagh
Malachy Brazil
Michelle Mellotte
Ruth and Paddy Sands
Joseph Whittaker
Leo Farrell
Rita and Pat Garvey
Ann Maher
Mary Sweeney
Brian O'Suilleabain
Joseph and Mary Conway
Ethna Sneddon
Matthew and Nolene Hatton
Emer Foley
Bridget Tiernan
Trish Ganly
Mary and Joe Brennan
Seamus and Brid Murphy
Fiona Murphy
Jean Whyte
Katriona Lawlor
Carol and Jarlath Doran
Vincent Maguire
Barry Murphy
Anne Corrigan
Rebecca Emmet-Booth
Monica Fagan
Kit Geraghty
Liam Mccarthy
Bryn Coldrick
Aisling O'Donoghue
Colin Whitston
Claire Keaney
Vinny Mc Hale
Sean Lally
John and Aoibheann Donnelly
Alice Mullen
Paul Lynch and Caroline Vaughan
Noel and Nuala Daly
Glen Holmes and Emma Kinsella
Alan O'Sullivan and Rachael Dowling
Teresa O'Grady Peyton
Dolores Haskins
Michael Lang and Fiona Patten
Sean and Mary Holahan
John and Katherine O'Reardon
Martin Meehan and Philomena Dunne
Anna and Roy Finnegan
Tom and Bridie Meagher
Maureen Kucera-Walsh and Michael Walsh
Jonathan and Joan Michael
Ventamac
Donal and Iz Hanlon
Terence and Desiree O'Rourke
Eoghan Grant
Joe Cremen

ENSEMBLE / JOINT ENSEMBLE

Clive Carroll
Laurie O'Driscoll
Brendan Landers
Maura Leavy
Denis and Aideen McCarthy
Breda Bradley
Brendan Brady
Ciaran Clancy
Martin Crowe
Geraldine Ebbs
Rosanna Hackett
Alec and Marie Hughes
John Kelly
Tommy Kennedy
Ruth Webster
Raymond Le Gates
Catherine McHugh
John McLoughlin
Maura Hynes
Miriam O'Connor
Colm Whelan
Mary Bourne
Ethna Kennon
Geraldine Douglas
Eithne Foster
Breda Bourke
Mel Mac Giobuin
Paul Cooke
Brendan McInerney
Joan Westrap
Una Fanning
Veronica O'Mara
Tanya Allen
Mary Kennedy
Onora Brassill
Thomas Mullins
Clare Woods
Konstanze Koelsch
Letal Salzberg
Tina Mahony
Andrea Grunert
Michael Brennan
Gareth Parry
Aisling Coyle
Siobhan O’Beirne
Christine Cozzens
Patricia Barker
Tom MacSweeney
Mona Carton
Michelle Rabbette
Maureen Devir
Gloria Navarro
We are also grateful for the support of our Chorus, Cameo Club and Seniors Club members, and the Abbey Theatre volunteers.
Abbey Theatre Staff

Andrea Ainsworth
Gina Arkins
Cliff Barragry
Aoife Brady
Keith Brennan
Orla Burke
Eoin Byrne
Maura Campbell
Declan Cantwell
Colm Carney
David Carpenter
Luke Casserly
Eileen Collins
Derek Conagher
Diane Crotty
Mairead Delaney
Ben Delaney
Oonagh Desire
Myn Devaney
Pat Dillon
Debbie Doak
Con Doyle
Patrick Doyle
Ciara Dunbar
Tom Elliott
Helen Fahey
Olivia Fahy
Lisa Farrelly
John Finnegan
David Fleming
Nadine Flynn
Tara Furlong
Orla Gallagher
Donna Geraghty
Sandra Gibney
Emma Hanley
Fergus Hannigan
Dermot Hicks
James Hickson
Dara Hogan
Brian Horgan
Maeve Keane
Brian Kelly
Wesley Kelly
Albhe Kelly-Miller
Des Kenny
Andy Keogh
Phil Kingston
Anne Kyle
Marie Lawlor
Karen Lee Walpole
Sarah Ling
Michael Loughnane
Niamh Lunny
Bridget Lynskey Faust
Luisne MacConghail
Heather Maher
Patricia Malpas
Elaine Mannion
Myra McAuliffe
Kevin McFadden
Roisin McGann
Ciaran McGlynn
Graham McLaren
Paul Meagher
Victoria Miller
Stephen Molloy
Aisling Mooney
Kerri Morris
Tara Mulvihill
Donna Murphy
Eimer Murphy
Neil Murray
Amanda Nevin
Siofra Ni Chiardha
Bryan O'Connell
Donna Marie O'Donovan
Saileog O'Halloran
Diarmuid O'Quigley
Tara O'Reilly
Aisling Ormonde
Barbara Pender
Kelly Phelan
Laura Pulling
Valentina Quiroga
Fiona Reynolds
Mick Russell
Pat Russell
Emma Ryan
Lucie Ryan-Donnelly
Jan Schneider
Cathal Sheerin
Michelle Sheridan
John Stapleton
Eoin Stapleton
Helena Tobin
Jesse Weaver
Caitlin White
Awards

Best New Play

*Cyprus Avenue* by David Ireland, produced by the Abbey Theatre and Royal Court Theatre.

Best Actor

Stephen Rea for his role as ‘Eric’ in the Abbey Theatre and Royal Court Theatre co-production of *Cyprus Avenue*, by David Ireland.

Best Actress

Barbara Brennan for her role as ‘Ellen’ in the Abbey Theatre production of *Town is Dead*, by Phillip McMahon, music by Raymond Scannell.

Best Sound Design

Ben Delaney and Raymond Scannell for the Abbey Theatre production of *Town is Dead*, by Phillip McMahon, with musical director Cathal Synnott.
DIRECTORS’ REPORT AND FINANCIAL STATEMENTS
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2016

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The Board of Directors submit their annual report and audited financial statements, for the year ended 31st December 2016.

Objectives and Activities

Purpose

Abbey Theatre Amharclann na Mainistreach is governed by its Constitution under the Companies Act 2014 which sets out its objects as follows:

i. To continue the Abbey Theatre’s tradition of the Abbey Theatre as the National Theatre of Ireland for the purpose of acting and producing plays in English and/or Irish, written by Irish authors or on Irish subjects, and such dramatic works of international authors as would tend to educate and interest the Irish public in the higher aspects of dramatic art.

ii. To act as successor to National Theatre Society, Limited by receiving a transfer from National Theatre Society, Limited of its assets, rights, undertakings and liabilities.

iii. To promote and encourage the staging, production and performance of dramatic art to the highest standards.

iv. To stage, produce, co-produce, direct, hold and otherwise organise plays, rehearsals, shows, concerts, exhibitions and all other forms of performances of dramatic art.

v. To commission plays, works and all other forms of performances of dramatic art.

vi. To further and promote educational and public knowledge, awareness, appreciation and enjoyment of drama and similar arts.

vii. To maintain, uphold, provide and run a prestigious national theatre for the purposes and main objects contained herein.

Mission Statement of the Abbey Theatre

Inspired by the revolutionary ideals of its founders and its rich canon of Irish dramatic writing, the Abbey Theatre’s mission is:

To imaginatively engage with all of Irish society through the production of ambitious, courageous and new theatre in all its forms. The Abbey Theatre commits to lead in the telling of the whole story, in English and in Irish, and affirms that it is a theatre for the entire island of Ireland and for all its people.

The Abbey Theatre delivers its mission and objectives primarily through its two theatres the Abbey Theatre and the Peacock Theatre.
Vision

The longer term vision for the Abbey Theatre is to fulfil our remit as Ireland's National Theatre by:

- Expanding the programme of new Irish writing
- Nurturing artists to present plays from the national and international repertoire
- Increasing audience numbers
- Increasing revenues through box office income and fundraising
- Planning a new building, fit for purpose for Ireland's national theatre
- Addressing gender parity at the Abbey Theatre

2016 was an important year in our continued progress towards that vision.

For us as a Board we were proud to deliver on two major developments of note during 2016:

- Graham McLaren and Neil Murray commenced as Directors of the Abbey Theatre in October 2016. The Board's appointment, in 2015, of two people with diverse yet complementary skill-sets to lead the Abbey Theatre into its next phase is indicative of our ambition for the Abbey Theatre's future evolution and growth.
- The establishment of eight Guiding Principles for gender equality by a sub-committee of the Board, established to focus on gender equality in light of the gender imbalance in the Waking the Nation Season (January to September 2016) which was launched in late 2015. The sub-committee was made up of Loretta Dignam, Deirdre Kinahan, Niamh Lunny and Mark Ryan. As a Board we are committed to playing a leadership role in assisting the wider arts community to address this issue and to achieving a much needed cultural shift in the years to come. Gender Equality at the Abbey Theatre will be reported on further in the accompanying Annual Report 2016.

Artistic and Business Priorities for the years 2014 - 2016

Our artistic and business priorities for the years 2014 – 2016 were:

- Maintain the highest possible standard of productions on the Abbey stage including new Irish plays and a commitment to employ Irish theatre artists, within our reduced Arts Council investment
- Achieve the box office targets for the period 2014 – 2016
- Strengthen our Development strategy and grow our income from fundraising
- Ensure new plays for our stages by continuing to commission Irish writers
- Sustainable and continued writer development
- Brand and communicate our artists' development programmes better
- Develop an artistic strategy to keep the Peacock stage open, including inviting independent theatre companies and artists to perform
- Reach out to schools and communities through the work of our Community and Education Department
- Seek funding for national and international touring
- Develop and implement a Digital Strategy
Additional priorities for 2016 were to:

• Continue to develop a long-term plan for the Abbey Theatre building
• Ensure a successful transition from Fiach Mac Conghail to Graham Mc Laren and Neil Murray.
• Develop a comprehensive gender equality policy and implementation plan.

Organisational Objectives for 2016

In 2016 our organisational objectives were to:

• Maximise our artistic output across all of our stages and on tour
• Increase and diversify our income streams
• Utilise our resources as efficiently as possible through use of new and innovative methods of working
• Invest in and nurture our staff and artists
• Promote and present our work in a manner which clearly demonstrates its value
• Agree and implement our Digital Strategy in all areas of our work
• Maintain our infrastructure including our buildings, offices, rehearsal spaces and storage warehouse

These objectives should be seen in the context of our artistic and business priorities (stated above) for 2014 – 2016 as agreed with the Arts Council.

Activity and Output

2016 was a year of national introspection and marked a major milestone for the Abbey Theatre, given its role in Irish society and its direct involvement in the events of 1916.

As a Board, we were proud of the ambitious artistic programme we presented with over 1,000 performances of 23 plays on our stages and on tour worldwide in a year when the eyes of the world were on Ireland.

The Abbey Theatre's activities spanned plays presented on the Abbey and the Peacock stages, in over 90 venues around Ireland and on tour in the US, Canada, Scotland, England, Northern Ireland and France.

As part of the strategy to increase the level of activity on the Peacock stage the work of five independent theatre companies was presented.

As a Board we must always have one eye to the future of the Abbey Theatre and we are proud of the appointment of two new Directors to lead the Abbey Theatre into its next chapter, from October 2016 onwards.

Beyond the inspirational plays experienced by people in Dublin and on tour, the work of our Community and Education programme encouraged artists, school-children and citizens to engage with the Abbey Theatre. Our Literary Department supported writers and artists through the commissioning process, workshops and reading and responding to scripts while the Abbey Archive went from strength to strength supporting artists and scholars alike to make new discoveries and connections.
To ensure a pipe-line of plays for the future, 29 writers were under commission in 2016 and collaborated with and were supported by the Abbey Theatre Literary Department.

We are also proud of advancements achieved in fundraising and commercial ventures such as Costume Hire, Theatre Skills for Business and the Peacock Cafe.

The staff of the Abbey Theatre are the people who make the wonderful work of the National Theatre happen. Behind the scenes we continued to utilise our resources efficiently, to explore new ways of working and to invest in and support our staff through a Performance Management System.

As part of this, we collaborated with Accenture Ireland who provided pro-bono expertise and assistance to the Abbey Theatre in partnering with us to devise and roll out the Abbey Gets Digital Project across the organisation. This ranged from an investment in digital advertising to the introduction of Office 365 and tools such as Yammer across the organisation to assist with connectivity and to enable artists to collaborate with us.

The Abbey Theatre’s output in 2016 included:

- Seven Abbey Theatre plays on the Abbey stage
- Five Abbey Theatre plays on the Peacock stage
- Five plays by independent theatre companies on the Peacock stage
- One Irish language play
- Six world premieres of plays commissioned by the Abbey Theatre
- Six touring productions which visited Ireland, USA, Canada, Scotland, England, Northern Ireland and France
- 286 performances of Me, Mollser at 65 venues in Ireland, Boston and Philadelphia as part of our Community & Education programme
- The three-day Theatre of Change Symposium
- 29 writers under commission
- Over 290 unsolicited scripts read and reported on
- 17 writer development workshops
- 118 actors, dancers and performers employed
- Nine audio described performances for visually impaired patrons
- 13 sign language interpreted performances
- 12,000 people listened to the Abbey Talks Podcasts
- 878,185 visits to abbeytheatre.ie
Achievements against Objectives

The Abbey Theatre's three-year funding is subject to the agreement of targets with the Arts Council. 2016 was the third year of a three-year funding agreement for the years 2014 – 2016.

For 2016, it was agreed with the Arts Council that the Abbey Theatre was to produce five Abbey plays, one co-production and one visiting company play on the Abbey Stage and three Abbey plays, one co-production and two visiting company plays on the Peacock stage. These targets were met and exceeded.

Abbey Stage
On the Abbey stage we presented productions of The Plough and the Stars by Sean O'Casey; Observe the Sons of Ulster Marching Towards the Somme and Donegal by Frank McGuinness, Othello by William Shakespeare; The Wake by Tom Murphy; Anna Karenina, in a new version by Marina Carr. Observe the Sons of Ulster Marching Towards the Somme was a co-production with Headlong, Citizens Theatre and Liverpool Everyman & Playhouse. We also presented All That Fall by Pan Pan Theatre.

On tour
The Abbey Theatre had a record year of touring in 2016, with over 1,000 performances of six touring plays across two continents, five countries and over 90 venues during a seven month period.

The Plough and the Stars by Sean O'Casey was seen by over 18,000 audience members in six cities across the USA and Canada (Washington, Toronto, Boston, Philadelphia, New Jersey and Ohio). In Ireland, this play was seen by 14,000 people on a four venue tour and students at Tallaght Community School experienced a special performance at their school.

Me, Mollser by Ali White, directed by Sarah Fitzgibbon, specially commissioned for children, toured to schools and communities throughout Ireland introducing children and teachers to Mollser from O'Casey's The Plough and the Stars. It was seen by over 18,000 people in 56 venues. It also toured in Boston and Philadelphia to libraries in partnership with Boston Public Library and the Free Library of Philadelphia.

Observe the Sons of Ulster Marching Towards the Somme by Frank Mc Guinness went on an epic six month tour of ten venues across Scotland, England, Northern Ireland and France. It was seen by over 14,000 people on tour and included a special open air performance on the Somme battlefield.

Owen McCafferty's Quietly by Owen McCafferty played for three months in The Irish Repertory Theatre in New York in the Summer of 2016. It was seen by over 9,500 people.

Cyprus Avenue by David Ireland travelled to The Royal Court Theatre in London after its world premiere at the Abbey Theatre.
Of This Brave Time by Jimmy Murphy brought compelling accounts of the Easter Rising to life at the London Irish Centre and the Manchester Irish World Heritage Centre.

**Peacock stage**

As part of our strategy to present more work on the Peacock stage we invited independent theatre companies and artists to perform in the space, introducing them to the Abbey Theatre audience and extending the life-time of their play.

We were particularly pleased at the performance of the four new plays on the Peacock stage in 2016. In total Cyprus Avenue, Tina's Idea of Fun, Town is Dead and The Remains of Maisie Duggan were attended by 16,700 people.

Our work to increase the activity in the Peacock Theatre continued and we are pleased to report these four new plays saw us operate at 92% occupancy. Cyprus Avenue and Town is Dead went on to win two awards each at the Irish Times Theatre Awards in March 2017.

We also collaborated with Tiger Dublin Fringe, An Taibhdhearc, Dublin Youth Theatre, THEATREclub and Dundalk Theatre Workshop.

**Audiences**

To increase and diversify our income streams, firstly, we continued to employ effective marketing, sales and communications activities to promote our 2016 programme. Over 190,000 people experienced over 1,000 performances of an Abbey Theatre play in Ireland and on tour.

We experienced our strongest attendance numbers since 2010 with over 120,000 people visiting the Abbey Theatre. In 2016 we experienced a 20% increase in attendance compared to 2015, issuing 126,215 tickets for all events at the Abbey Theatre. At Box Office, we earned €2,412,901 in 2016 which exceeded our original target of €2,387,553 set in January 2016.

Our productions to mark the 2016 centenary celebrations proved to be a major draw including a sell-out production of The Plough and the Stars and our co-production of Observe the Sons of Ulster Marching Towards the Somme.
Factors Influencing Achievement of Objectives

Funding:
The Abbey Theatre's annual funding has decreased from €10m in 2008 to €5.8m in 2016. It is set to increase slightly to €6.17m in 2017.

Our ambition was for a major programme to mark 2016. Therefore, as part of the Ireland 2016 Programme, we worked closely with the Arts Council, Culture Ireland and government to secure additional programme and touring funding. This made a significant difference to both the scope of the programme, our ability to premiere new plays, and the scale of our touring. At each international location we worked closely with Irish Embassies and Consulates to leverage and promote the work, and we would like to thank the Arts Council, Culture Ireland and the Departments of Arts, Heritage, Regional, Rural and Gaeltacht Affairs; Education; and Foreign Affairs and Trade for their support.

The steady reduction in core funding in recent years continues to have inherent risks for the Abbey Theatre in terms of its ability to deliver an ambitious artistic programme without exposing the organisation to financial or corporate risks such as those encountered in 2004.

We continue to work with the Arts Council on establishing what is possible for the Abbey Theatre to achieve for the good of audiences and artists and this level of funding. The Working Group, established after the Arts Council's Independent Review by Bonnar Keenlyside in 2014, continues to work together in this context.

In recent years, against a backdrop of decreasing state funding we have invested reserves generated in earlier years in sustaining artistic output. Through a combination of investing reserves from earlier years, and receipts of a special 2016 centenary programme grant of €500,000 from the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs, we were able to produce a substantial artistic programme in 2016.

Other factors influencing our ability to deliver against our set targets include:

Fundraising:
Our ambitious Development strategy saw income from fundraising to support our programme and activities grow in 2016, from €373,532 in 2015 to €815,253, with donors and sponsors supporting our work in Dublin and on tour in Ireland and internationally. In addition to Development Income raised to support our programme, we received a donation of €1,000,000 in 2016 towards the Abbey Theatre's redevelopment project.
We would like to thank everyone who invested in the Abbey Theatre this year, and in particular Irish Life, Roma Downey, Robert and Cynthia McCann, Thomas F and Carol O’Neill, the Abbey Theatre Foundation, Malin plc, McCann FitzGerald, Northern Trust, the Ireland Funds of Great Britain and Canada, Villanova University, CRH, the British Irish Chamber of Commerce, RTÉ, and the British Council.

With *Cyprus Avenue* in London, *Quietly* in New York, *The Plough and the Stars* in Ireland, Canada and the USA, and *Observe the Sons of Ulster Marching Towards the Somme* in Ireland, Scotland, England and France there were many opportunities to work with these partners to share our work, to strengthen and grow relationships and to make new connections for the future. As a result, we are optimistic for our prospects at home and internationally.

**The Building:**
Since the Abbey Theatre’s purchase of 15 – 17 Eden Quay in 2012, its stated ambition has been to remain at its existing location, in the heart of Dublin City. In addition to this site, adjacent to the current theatre and facing the River Liffey, the Abbey Theatre extended its footprint for redevelopment in 2016, purchasing 22 – 23 Eden Quay. These sites will form part of the footprint required for the future redevelopment of the theatre.

The current Abbey Theatre building opened in 1966. While we take great pride in our building, we experience considerable challenges when it comes to health and safety standards and access for people with different abilities.
In Conclusion

The continued support of the Arts Council is crucial to our success and impact as Ireland’s National Theatre. We continue to work closely with the Arts Council, and we are extremely grateful for their continued investment in the Abbey Theatre over the years despite cuts to their own funding levels.

We are also grateful to the government, and to the taxpayer, for the additional investment during 2016, which enabled such a full and wide reaching programme throughout Ireland and abroad.

We acknowledge with heartfelt thank our donors, sponsors, and members, and everyone who saw an Abbey Theatre show in 2016.

As a Board we would like to thanks the artists, theatre-makers, designers, stage managers and technicians who worked alongside the Abbey staff to make 2016 the success that it was. As a Board we would like to commend the staff of the Abbey Theatre who work so tirelessly and with such pride in their work.

The Board would like to express its deep thanks and appreciation to Fiach MacConghail for his leadership of the Abbey Theatre over his 12 year tenure as Director/CEO.

Our commitment is to play our part as Ireland’s national theatre as the nation moves towards 2017 and the Abbey Theatre enters an exciting new chapter in its life-time.
Financial Review

Results 2016

The Statement of Financial Activities shows Net (Expenditure) of (€508,680) for the year ended 31 December 2016 compared with Net (Expenditure) of (€906,220) for the year ended 31 December 2015. In 2016, the theatre received €5,800,000 (€6,200,000 in 2015) in core revenue grant funding from the Arts Council of Ireland/An Chomhairle Ealaion. The result for the year is broadly in line with budget for the year and reflects the Board's decision to invest surpluses earned in previous years into the Peacock Theatre programme in 2016. The investment of surpluses earned in previous years, has, in 2016, mitigated the impact of a further cut in core funding from the Arts Council/An Chomhairle Ealaion of €400,000, in addition to successive cuts in this funding since 2009. The result in 2016 was funded by the fund balances brought forward from 2015. The Charities SORP FRS 102 has the effect of changing the way the Abbey Theatre reports its reserves. Reserves now show €488,949 in unrestricted funds, which can be spent on any charitable purpose, and €2,022,314 in restricted funds, which can only be used for purposes specified by the donor. The restricted fund of €2,022,314 consists mainly of capital grants relating to specific tangible fixed assets.
Financial Review

Financial Outlook 2017

The Abbey Theatre will continue to focus on its ambition to maximise its cultural, social and economic contribution to Ireland in its key roles as a national cultural institution and a national theatre. The Abbey Theatre will continue operating in a challenging business environment in 2017 as the national and global economic conditions remain negative. This challenge is coupled with substantial reductions in funding from the Arts Council of Ireland/ An Chomhairle Ealaion since 2009. Core revenue grant funding from the Arts Council in 2016 was €5,800,000 and will be increased slightly to €6,167,000 in 2017. In 2017, subject to funding and box office results, the Abbey Theatre plans to maintain its production activities in the Peacock with new Irish plays, visiting companies and co-productions.

The Board intends to maintain the unrestricted reserves coming forward from 2016, by budgeting Net (Expenditure) of approximately (€20,000) in 2017. The small budgeted reduction in funds in 2017 will be funded from the unrestricted fund balances carried forward of €488,949 at 31 December 2016. The Abbey Theatre will undertake an extensive programme of national and international touring in 2017. The Abbey Theatre will also continue to invest in its Community and Education Department to support access and understanding of the work of the national theatre. The Abbey Theatre will also focus on leveraging its investment in its Literary Department and its Box Office, Ticketing, Marketing and Development System, Tessitura. This investment continues to enhance the theatre's ability to focus on its strategy of expanding its programme of new plays, increasing audience numbers over the coming years and increasing revenues through fundraising activities. By way of reducing the proportion of overall revenue coming from the State, the Abbey Theatre is continuing to focus on developing its fundraising revenue. To this end, it has continued its commitment to the United States of America where its brand and goodwill towards it remains strong. The Abbey Theatre Foundation, which is an independent entity, was established in the United States in 2010 to raise funds specifically for the Abbey Theatre. The fundraising effort will also continue in Britain in 2017. It is the Board's policy to retain reserves at a level which is prudent and which ensures that the Abbey Theatre can meet its ongoing financial commitments.
DIRECTORS’ REPORT FOR THE FINANCIAL YEAR
ENDED 31 DECEMBER 2016

STRUCTURE, GOVERNANCE AND MANAGEMENT

Board Of Directors

Dr. Bryan McMahon, Chair (retired 24 January 2017)
Ms. Jane Brennan (retired 13 February 2017)
Ms. Sarah Durcan (appointed 18 July 2016)
Ms. Deirdre Kinahan
Mr. Thomas Kilroy (retired 20 January 2016)
Mr. James McNally
Mr. Mark Ryan
Ms. Niamh Lunny (retired 20 January 2017)
Ms. Sheelagh O’Neill
Ms. Loretta Dignam
Mr. Kevin McFadden (appointed 24 January 2017)
Mr. Paul Smith (retired 13 October 2016)
Mr. Dónall Curtin

Director (Joint Chief Executives)

Mr. Graham McLaren and Mr. Neil Murray

Registered Office

Abbey Theatre
26 Lower Abbey Street
Dublin 1

Registered Number Of Incorporation 414400

Registered Charity Number CHY 12923

Legal Form Company Limited by Guarantee

Solicitors

Arthur Cox
Earlsfort Centre
Earlsfort Terrace
Dublin 2

Company Secretary

Declan Cantwell

Bankers

Allied Irish Banks plc
37/38 Upper O’Connell Street
Dublin 1

Auditors

The Comptroller and Auditor General
3A Mayor Street Upper
Dublin 1
DO1 PF72
Board

The Board of Directors is constituted as follows:

i. Three Directors appointed by the Minister for Arts, Heritage, Regional, Rural and Gaeltacht Affairs, one of whom is designated by the Minister as the Chair.

ii. Up to seven Directors nominated by a Selection Committee and subsequently appointed by the Board of Directors.

iii. One Director (a Staff Director) being a person nominated by the Abbey Theatre’s employees and subsequently appointed by the Board of Directors.

With the exception of the Chair and the Staff Director, a Director can hold office for a term of three years. A Director is eligible for reappointment for a further single consecutive term of three years. No Director may serve for in excess of two terms of office.

The Chair can hold office for a term of five years. The Chair is eligible for reappointment for a further single consecutive term of five years. The Chair may not serve for in excess of two terms of office. The term of Dr Bryan McMahon as Chair was extended for a period of one year to 24 January 2017 to provide continuity during the transition from the current Chief Executive to the new joint Chief Executives.

The Staff Director may service one term of four years.

Ms Sarah Durcan was appointed to the Board in July 2016. Mr. Kevin McFadden was appointed to the Board as Staff Director in January 2017.

The following individuals retired from the Board:

- Mr. Paul Smith in October 2016
- Dr. Bryan McMahon as Chair in January 2017
- Ms. Jane Brennan in February 2017
- Ms. Niamh Lunny as Staff Director in January 2017

The Board of Directors expresses its sincere appreciation for their contribution to the Abbey Theatre during their tenure.
Directors’ Report For The Financial Year Ended 31 December 2016 (continued)

**Board**

The Board of Directors met seven times in 2016. The record of attendance by members of the Board is shown in the table below:

<table>
<thead>
<tr>
<th>Name</th>
<th>Attendances</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Bryan McMahon (Chair)</td>
<td>7</td>
</tr>
<tr>
<td>Mr. James McNally</td>
<td>7</td>
</tr>
<tr>
<td>Ms. Sarah Durcan (appointed 18 July 2016)</td>
<td>2</td>
</tr>
<tr>
<td>Ms. Loretta Dignam</td>
<td>7</td>
</tr>
<tr>
<td>Mr. Tom Kilroy (retired 20 January 2016)</td>
<td>0</td>
</tr>
<tr>
<td>Ms. Jane Brennan</td>
<td>7</td>
</tr>
<tr>
<td>Mr. Mark Ryan</td>
<td>7</td>
</tr>
<tr>
<td>Ms. Deirdre Kinahan</td>
<td>7</td>
</tr>
<tr>
<td>Ms. Niamh Lunny</td>
<td>7</td>
</tr>
<tr>
<td>Ms. Sheelagh O’Neill</td>
<td>7</td>
</tr>
<tr>
<td>Mr Paul Smith (retired 13 October 2016)</td>
<td>6</td>
</tr>
<tr>
<td>Mr. Dónall Curtain</td>
<td>7</td>
</tr>
</tbody>
</table>

The Board is the non-executive and unpaid governing body of the Abbey Theatre. Board members are responsible, collectively, for the strategic direction, strategy, administration and general control of the company. The Board works with the Executive to ensure that the Abbey Theatre’s remit is fulfilled.

The Board of Abbey Theatre Amharclann na Mainistreach has formally adopted the Code of Practice for the Governance of State Bodies issued in 2009. The code requires the Board of Directors to have a formal schedule of matters specifically reserved for its decision to ensure that the direction and control of the body is firmly in its hands. In accordance with the code, the Board of Directors has approved a schedule of matters which should be reserved for its decision.

The schedule of matters is subject to review from time to time to ensure its relevance and appropriateness to the organisation.

Matters reserved for the Board of Directors include:

i. Significant acquisitions, disposals, and retirement of assets of the company. Applies to assets with values of €125,000 (excluding Value Added Tax) or more.

ii. Approval of terms of major contracts. Applies to contracts worth €125,000 (excluding Value Added Tax) or more.
iii. Major investments and capital projects where value is €125,000 (excluding Value Added Tax) or more.
iv. Delegated authority levels, treasury policy and risk management.
v. Policy on determination of remuneration of senior management.
vi. Approval of annual budgets, corporate and strategic plans.
vii. Production of annual reports and accounts.
viii. Appointment, remuneration and assessment of the performance of the Chief Executive (Theatre Director).
ix. Significant amendments to the pension of the Chief Executive and staff.
x. Succession planning for the Chief Executive.
xi. Approval in advance of engagement in novel or contentious acts or in advance of the commitment of funds to novel or contentious purposes.

The procedure for induction and training of newly appointed Directors includes:
i. Meetings with the Chief Executive and key members of staff
ii. Meeting with the Company Secretary who provides an overview of the organisation structure, legal structure, governance structures, fiduciary duties of directors, corporate policies and procedures, board meeting protocols and any specific areas requested by the new Director
iii. Discussion with Company Secretary or Chair regarding specific training or development requirements

The Board of Directors conducts an assessment of its own performance at regular intervals and is provided with training designed to equip members with the skills necessary for the conduct of their duties as Directors.

Audit Committee

Members of the Audit Committee are appointed by the Board of Directors. The Committee met seven times during 2016.

Membership of the Audit Committee:

- Dónall Curtin (Chair)
- James McNally
- Paul Smith (retired 13 October 2016)
- Bryan McMahon (retired 24 January 2017)
- Loretta Dignam (appointed to Committee 18 July 2016)
- Sarah Durcan (appointed to Committee 24 January 2017)

Audit Committee key areas of responsibility:

- Financial
- Fraud
- Internal Audit Function
- Internal Controls
- External Audit Function
Directors’ Report For The Financial Year Ended 31 December 2016 (continued)

Development Committee

Members of the Development Committee are appointed by the Board of Directors. The Committee meets at least four times a year.

Membership of the Development Committee:

• Mark Ryan (Chair)
• Bryan McMahon (retired 24 January 2017)
• Sheelagh O’Neill
• Dónall Curtin

From time to time, individuals are invited to attend meetings of the Committee who have specific skills and experience which are relevant to the remit of the Committee.

Development Committee key responsibilities:

• Advising on fundraising strategy.
• Proposing an annual Development Plan to the Board of Directors.
• Reviewing strategic issues relating to the Development Plan.
• Agreeing measures of activity, effectiveness and income with regard to fundraising.
• Monitoring and reviewing the implementation of fundraising strategy and the Development Plan.
• Reporting on progress against budget and targets to the Board of Directors.
• Supporting the executive in identification, qualification and conversion of prospects.

Gender Equality Committee

Members of the Gender Equality Committee are appointed by the Board of Directors. The Committee meets as required to carry out its functions and responsibilities.

Membership of the Equality Committee:

• Loretta Dignam (Chair)
• Niamh Lunny (retired from the Board 21 January 2017)
• Deirdre Kinahan
• Mark Ryan

From time to time, individuals were invited to attend meetings of the Committee who had specific skills and experience relevant to the remit of the Committee.

In July 2016, the Board adopted a Gender Equality Policy and a series of recommendations proposed by the Gender Equality Committee. The executive has been assigned responsibility for the implementation of the recommendations.

The Gender Equality Committee was stood down on 26 September 2016 having completed its remit.
Purchase of Premises at 22-23 Eden Quay

The Board purchased numbers 22 and 23 Eden Quay for €1.486m in 2016, funded by way of a new mortgage repayable over 15 years. This is part of a long term strategy of the Board to purchase adjoining premises to the Theatre with a view to the development of a new theatre premises.

Executive

The Board of Directors delegates authority as appropriate to the Chief Executives. The Chief Executives have appointed a senior management team comprising three individuals.

Senior Management Team

Membership of the Senior Management Team:

- Graham McLaren and Neil Murray, Joint Chief Executives (Fiach Mac Conghail retired as Chief Executive in October 2016)
- Declan Cantwell, Director of Finance & Administration
- Oonagh Desire, Director of Public Affairs & Advancement
- Aisling Mooney, Technical Director

The main responsibilities of the Chief Executives include:

i. Formulating and successfully implementing artistic policy.
ii. Implementing company policy.
iii. Directing strategy towards the sustainable growth and operation of the company.
iv. Developing strategic operating plans that reflect the longer-term objectives and priorities established by the Board.
v. Maintaining an ongoing dialogue with the Chair of the Board.
vi. Putting in place adequate operational planning and financial control systems which include appropriate oversight of these areas.
vii. Ensuring that the operating objectives and standards of performance are not only understood but owned by management and employees.
viii. Closely monitoring the operating and financial results against plans and budget.
ix. Providing the Board with adequate impartial information, on a timely basis, to enable the Board to make decisions.
x. Taking remedial action where necessary and informing the Board of significant changes.
xi. Maintaining the operational performance of the company.
 xii. Assuming full accountability to the Board for operations.
 xiii. Representing the company to major customers, stakeholders and professional associations, except in circumstances where it is more appropriate for the Chair to fulfil this role.
 xiv. Building and maintaining an effective executive team and effective management structures.
 xv. Ensuring that effective reporting mechanisms exist within the company to provide feedback at all levels of management.

Arrangements for setting pay and remuneration for key management personnel include:

i. Assessment of current market rates of pay and remuneration.
ii. Assessment of the particular role and associated responsibilities.
iii. Assessment of skills and experience possessed by the individual.
iv. Pay and remuneration of the Chief Executive is set by the Board of Directors.
v. Pay and remuneration of key management personnel is set by the Chief Executives.
vi. The overall pay and remuneration structure is reviewed regularly by the Audit Committee.

vii. The Abbey Theatre uses a system of pay scales which is closely linked to public sector pay scales.
viii. The Abbey Theatre offers a contribution of up to 5.5% to a pension scheme when matched by a similar contribution by the employee.

Accounting Records

The measures taken by the Board of Directors to secure compliance with the requirements of sections 281 and 285 of the Companies Act 2014 with regard to the keeping of accounting records are the implementation of necessary policies and procedures for recording transactions, the employment of competent accounting personnel with appropriate expertise and the provision of adequate resources to the financial function. The accounting records of the company are located at 26 Lower Abbey Street, Lower Abbey Street, Dublin 1.
Statement of relevant audit information

In the case of each of the persons who are directors at the time this report is approved in accordance with section 332 of the Companies Act 2014:

(a) so far as each director is aware, there is no relevant audit information of which the company’s statutory auditors are unaware, and

(b) each director has taken all the steps that he or she ought to have taken as a director in order to make himself or herself aware of any relevant audit information and to establish that the company’s statutory auditors are aware of that information.

Signed       Signed
Mr. Kevin McFadden       Mr. Dónall Curtain

Date 5 May 2017
Directors’ Responsibilities Statement
For The Financial Year Ended 31 December 2016

The directors are responsible for preparing the Directors’ Report and the financial statements in accordance with Irish law and regulations.

Irish company law requires the directors to prepare financial statements for each financial year. Under the law, the directors have elected to prepare the financial statements in accordance with the Companies Act 2014, Financial Reporting Standard (FRS 102) “The Financial Reporting Standard applicable in the UK and Republic of Ireland” issued by the Financial Reporting Council, and the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with FRS 102. Under company law, the directors must not approve the financial statements unless they are satisfied that they give a true and fair view of the assets, liabilities and financial position of the company as at the financial year end date and of the net movement of funds of the company for the financial year and otherwise comply with the Companies Act 2014.

In preparing these financial statements, the directors are required to:

• Select suitable accounting policies and then apply them consistently;
• Make judgements and accounting estimates that are reasonable and prudent;
• State whether the financial statements have been prepared in accordance with applicable accounting standards, identify those standards, and note the effect and the reasons for any material departure from those standards; and
• Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in operation.

The directors are responsible for ensuring that the company keeps or causes to be kept adequate accounting records which correctly explain and record the transactions of the company, enable at any time the assets, liabilities, financial position and net movement of funds of the company to be determined with reasonable accuracy, enable them to ensure that the financial statements and directors’ report comply with the Companies Act 2014 and enable the financial statements to be audited. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other regularities.

Signed
Mr. Kevin McFadden

Signed
Mr. Dónall Curtain

Date 5 May 2017
Report of the Comptroller and Auditor General

Comptroller and Auditor General
Report for presentation to the Houses of the Oireachtas

Abbey Theatre Amharclann na Mainistreach

I have audited the financial statements of Abbey Theatre Amharclann na Mainistreach for the year ended 31 December 2016 under the Comptroller and Auditor General (Amendment) Act 1993. The financial statements comprise the statement of financial activities, the balance sheet, the statement of cash flows and the related notes. The financial reporting framework that has been applied in their preparation is the Companies Act 2014 and generally accepted accounting practice in Ireland.

Responsibilities of the directors

The directors are responsible for the preparation of the financial statements, for ensuring that they give a true and fair view and otherwise comply with the Companies Act 2014 and for ensuring the regularity of transactions.

Responsibilities of the Comptroller and Auditor General

My responsibility is to audit the financial statements and to report on them in accordance with applicable law.

My audit is conducted by reference to the special considerations which attach to State bodies in relation to their management and operation.

My audit is carried out in accordance with the International Standards on Auditing (UK and Ireland) and in compliance with the Auditing Practices Board’s Ethical Standards for Auditors.

Scope of audit of the financial statements

An audit involves obtaining evidence about the amounts and disclosures in the financial statements, sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of:

- whether the accounting policies are appropriate to the company’s circumstances, and have been consistently applied and adequately disclosed
- the reasonableness of significant accounting estimates made by the directors in the preparation of the financial statements, and
- the overall presentation of the financial statements.

I also seek to obtain evidence about the regularity of financial transactions in the course of audit.

In addition, I read Abbey Theatre Amharclann na Mainistreach’s annual report to identify material inconsistencies with the audited financial statements and to identify any information that is apparently materially incorrect based on, or materially inconsistent with, the knowledge acquired by me in the course of performing the audit. If I become aware of any apparent material misstatements or inconsistencies, I consider the implications for my report.

Opinion on the financial statements

In my opinion, the financial statements:

- give a true and fair view of the assets, liabilities and financial position of Abbey Theatre Amharclann na Mainistreach as at 31 December 2016 and of its income and expenditure for 2016; and
- have been properly prepared in accordance with generally accepted accounting practice in Ireland; and
- have been properly prepared in accordance with the requirements of the Companies Act 2014.

Matters on which I am required to report by the Companies Act 2014

I have obtained all the information and explanations that I consider necessary for the purposes of my audit. In my opinion, the accounting records of the company were sufficient to permit the financial statements to be readily and properly audited. The financial statements are in agreement with the accounting records.

In my opinion, the information given in the directors’ report is consistent with the financial statements.

Matters on which I report by exception

I report by exception if I find:

- any material instance where money has not been applied for the purposes intended or where the transactions did not conform to the authorities governing them, or
- the information given in company’s annual report is not consistent with the related financial statements or with the knowledge acquired by me in the course of performing the audit, or
- the statement on internal financial control does not reflect Abbey Theatre Amharclann na Mainistreach’s compliance with the Code of Practice for the Governance of State Bodies, or
- the disclosures of directors’ remuneration and transactions as specified by the Companies Act 2014 are not made, or
- there are other material matters relating to the manner in which public business has been conducted.

I have nothing to report in regard to those matters upon which reporting is by exception.

Patricia Sheehan
For and on behalf of the Comptroller and Auditor General
10 May 2017
Statement On Internal Financial Control

Responsibility for System of Internal Financial Control

The Board of Directors acknowledges its responsibility for ensuring that an effective system of internal financial control is maintained and operated.

The system of internal financial control can only provide reasonable and not absolute assurance that assets are safeguarded, transactions authorised and properly recorded, and that material errors or irregularities are either prevented or would be detected in a timely period.

Key Control Procedures

The system of internal financial control is based on a framework of regular management information and administrative procedures including segregation of duties. In particular, it includes:

- Regular reviews by the Board of Directors of periodic and annual financial reports against budget;
- An accounting function which facilitates the preparation of timely management reporting against budget;
- Maintenance of a Risk Register;
- An Audit Committee which meets regularly to review the company’s management accounts. The audit Committee also considers corporate governance and reports regularly to the Board on all matters that it has considered;
- A detailed methodology is used in constructing annual budgets and productions are monitored weekly by senior management to ensure adherence to budgets;
- The company’s organisation structure has been formally documented and contracts for all employees include clear guidance on responsibilities and lines of reporting;
- Formal management training is provided to line managers as part of an overall initiative to implement efficient management performance;
- Training is provided to up-skill staff on key information technology systems and the company’s accounting systems.

The company has appointed a firm of Chartered Accountants to act as Internal Auditor. The Board's monitoring and review of the effectiveness of internal financial control is informed by the work of the Internal Auditor, the Audit Committee which oversees the work of the Internal Auditor, the executive managers within the company who have responsibility for the development and maintenance of the financial control framework, and comments made by the Comptroller and Auditor General in his management letter or other reports.
Statement On Internal Financial Control (continued)

Annual Review of Controls

We confirm, on behalf of the Board, that a review of the effectiveness of the systems of internal control took place for the year ended 31 December 2016.

Signed on behalf of the Board

Signed

Mr. Kevin McFadden

Mr. Dónall Curtain

Date 5 May 2017

### Unrestricted Funds

<table>
<thead>
<tr>
<th>Note</th>
<th>Income From:</th>
<th>Operations</th>
<th>Capital Projects</th>
<th>Short Term Projects</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Donations and Legacies</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Government Grants</td>
<td>6,300,000</td>
<td>475,000</td>
<td>524,496</td>
<td>7,299,496</td>
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<tr>
<td></td>
<td>Other Donations</td>
<td>634,122</td>
<td>0</td>
<td>355,710</td>
<td>989,832</td>
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<tr>
<td></td>
<td>Total Donations and Legacies</td>
<td>6,934,122</td>
<td>475,000</td>
<td>880,206</td>
<td>8,289,328</td>
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<tr>
<td></td>
<td>Charitable Activities</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Operation of Theatres</td>
<td>3,267,517</td>
<td>0</td>
<td>0</td>
<td>3,267,517</td>
</tr>
<tr>
<td></td>
<td>Other Trading Activities</td>
<td>769,845</td>
<td>0</td>
<td>0</td>
<td>769,845</td>
</tr>
<tr>
<td></td>
<td>Total Income</td>
<td>10,971,484</td>
<td>475,000</td>
<td>880,206</td>
<td>12,326,690</td>
</tr>
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</table>

### Expenditure On:

<table>
<thead>
<tr>
<th>Note</th>
<th>Expenditure On:</th>
<th>Operations</th>
<th>Capital Projects</th>
<th>Short Term Projects</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Charitable Activities</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Operation of Theatres</td>
<td>10,180,347</td>
<td>473,432</td>
<td>876,785</td>
<td>11,530,564</td>
</tr>
<tr>
<td></td>
<td>Raising Funds</td>
<td>1,287,598</td>
<td>0</td>
<td>17,208</td>
<td>1,304,806</td>
</tr>
<tr>
<td></td>
<td>Total Expenditure</td>
<td>11,467,945</td>
<td>473,432</td>
<td>893,993</td>
<td>12,835,370</td>
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</tbody>
</table>

### Net (Expenditure) / Income

<table>
<thead>
<tr>
<th>Note</th>
<th>Net (Expenditure) / Income</th>
<th>Operations</th>
<th>Capital Projects</th>
<th>Short Term Projects</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(496,461)</td>
<td>1,568</td>
<td>(13,787)</td>
<td>(508,680)</td>
<td>(906,220)</td>
</tr>
<tr>
<td></td>
<td>Transfers</td>
<td>(13,787)</td>
<td>0</td>
<td>13,787</td>
<td>0</td>
</tr>
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</table>

### Reconciliation of funds

<table>
<thead>
<tr>
<th>Note</th>
<th>Reconciliation of funds</th>
<th>Operations</th>
<th>Capital Projects</th>
<th>Short Term Projects</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Fund balances brought forward</td>
<td>999,197</td>
<td>2,020,746</td>
<td>0</td>
<td>3,019,943</td>
</tr>
<tr>
<td></td>
<td>Fund Balances carried forward</td>
<td>488,949</td>
<td>2,022,314</td>
<td>0</td>
<td>2,511,263</td>
</tr>
</tbody>
</table>

All income and expenditure for the year relates to continuing activities at the balance sheet date. The Statement of Financial Activities includes all gains and losses recognised.

The Statement of Cash Flows and notes 1 to 25 form part of these financial statements.

Signed
Mr. Kevin McFadden
Date 5 May 2017

Signed
Mr. Dónall Curtain
### Balance Sheet  
**As At 31 December 2016**

<table>
<thead>
<tr>
<th></th>
<th>Note</th>
<th>Y/E 31.12.16</th>
<th>Y/E 31.12.15</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fixed Assets</strong></td>
<td></td>
<td>€</td>
<td>€</td>
</tr>
<tr>
<td>Tangible Assets</td>
<td>8</td>
<td>5,487,398</td>
<td>4,008,660</td>
</tr>
<tr>
<td><strong>Total Fixed Assets</strong></td>
<td></td>
<td>5,487,398</td>
<td>4,008,660</td>
</tr>
<tr>
<td><strong>Current Assets</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stock</td>
<td>9</td>
<td>16,433</td>
<td>21,514</td>
</tr>
<tr>
<td>Debtors &amp; Prepaids</td>
<td>10</td>
<td>243,806</td>
<td>485,844</td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td></td>
<td>1,737,756</td>
<td>924,977</td>
</tr>
<tr>
<td><strong>Total Current Assets</strong></td>
<td></td>
<td>1,997,995</td>
<td>1,432,335</td>
</tr>
<tr>
<td><strong>Current Liabilities: amounts falling due within one year</strong></td>
<td>11</td>
<td>(2,772,786)</td>
<td>(1,552,565)</td>
</tr>
<tr>
<td><strong>Net Current (Liabilities) / Assets</strong></td>
<td></td>
<td>(774,791)</td>
<td>(120,230)</td>
</tr>
<tr>
<td><strong>Total assets less current liabilities</strong></td>
<td></td>
<td>4,712,607</td>
<td>3,888,430</td>
</tr>
<tr>
<td>Creditors: Amount falling due after one year</td>
<td>12</td>
<td>(2,201,344)</td>
<td>(868,487)</td>
</tr>
<tr>
<td><strong>Net Assets</strong></td>
<td></td>
<td>2,511,263</td>
<td>3,019,943</td>
</tr>
<tr>
<td>Represented by:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted Operation Funds</td>
<td>14</td>
<td>488,949</td>
<td>999,197</td>
</tr>
<tr>
<td>Restricted Funds</td>
<td>14</td>
<td>2,022,314</td>
<td>2,020,746</td>
</tr>
<tr>
<td><strong>Total Funds</strong></td>
<td></td>
<td>2,511,263</td>
<td>3,019,943</td>
</tr>
</tbody>
</table>

The Statement of Cash Flows and notes 1 to 25 form part of these financial statements.

Signed Mr. Kevin McFadden  
Signed Mr. Dónall Curtain  
Date 5 May 2017
Statement Of Cash Flows  
For The Financial Year Ended 31 December 2016

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash flows from Operating Activities</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net cash (used in) / generated from operating activities</td>
<td>16</td>
<td>€1,481,870</td>
<td>(€361,813)</td>
</tr>
<tr>
<td>Cash flows from Investing Activities</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Improvements to premises and acquisition of other tangible assets</td>
<td></td>
<td>(€2,008,539)</td>
<td>(€382,238)</td>
</tr>
<tr>
<td>Interest Received</td>
<td></td>
<td>(€2,216)</td>
<td>€4,945</td>
</tr>
<tr>
<td>Net cash (used in) investing activities</td>
<td></td>
<td>(€2,010,755)</td>
<td>(€377,293)</td>
</tr>
<tr>
<td>Cash flows from Financing Activities</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest Paid</td>
<td></td>
<td>(€46,190)</td>
<td>(€40,806)</td>
</tr>
<tr>
<td>Drawdown / (Repayment) of bank loans</td>
<td></td>
<td>€1,387,854</td>
<td>(€63,594)</td>
</tr>
<tr>
<td>Net cash (used in) financing activities</td>
<td></td>
<td>€1,341,664</td>
<td>(€104,400)</td>
</tr>
<tr>
<td>Net decrease in cash and cash equivalents</td>
<td></td>
<td>€812,779</td>
<td>(€843,506)</td>
</tr>
<tr>
<td>Cash and cash equivalents at beginning of year</td>
<td></td>
<td>€924,977</td>
<td>€1,768,483</td>
</tr>
<tr>
<td>Cash and cash equivalents at end of year</td>
<td></td>
<td>€1,737,756</td>
<td>€924,977</td>
</tr>
</tbody>
</table>

Signed  
Mr. Kevin McFadden  
Signed  
Mr. Dónall Curtain  

Date  
5 May 2017
Notes To The Financial Statements
For The Financial Year Ended 31 December 2016

1 – Accounting Policies

The basis of accounting and significant accounting policies adopted by Abbey Theatre Amharclann Na Mainistreach are set out below. They have been applied consistently in dealing with items which are considered material in relation to the company's financial statements throughout the year and the preceding year.

(a) General Information
These financial statements comprising the Statement of Financial Activity, the Balance Sheet, the Statement of Cash Flows and the related notes 1 to 25 constitute the individual financial statements of Abbey Theatre Amharclann Na Mainistreach for the financial year ended 31 December 2016.

Abbey Theatre Amharclann Na Mainistreach is a company limited by guarantee (registered under Part 2 of Companies Act 2014), incorporated in the Republic of Ireland. The Registered Office is Abbey Theatre, 26 Lower Abbey Street, Dublin 1, which is also the principal place of business of the company. The nature of the company's operations and its principal activities are set out in the Director's Report on pages 1 to 16.

(b) Statement of Compliance
The financial statements of Abbey Theatre Amharclann Na Mainistreach for the year ended 31 December 2016 have been prepared in accordance with FRS 102 “The Financial Reporting Standard applicable in the UK and Republic of Ireland” (FRS 102) and the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with FRS 102 (“The Charities SORP FRS 102”). The company, as a charity, has adopted, as permitted under Companies Act 2014, the presentation format of its financial statements in accordance with the requirements of The Charities SORP FRS 102 and the special nature of its activities.

1.1 Basis of preparation
The financial statements have been prepared on the going concern basis and under the historical cost convention. The financial reporting framework that has been applied in their preparation is the Companies Act 2014, FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland issued by the Financial Reporting Council and the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with FRS 102 (“The Charities SORP FRS 102”). The company, as a charity, has adopted, as permitted under Companies Act 2014, the presentation format of its financial statements in accordance with the requirements of The Charities SORP FRS 102 and the special nature of its activities.

1.2 Fund Accounting
Unrestricted funds are those funds which can be used for any charitable purpose at the discretion of the directors; designated funds are those funds which have been set aside by the directors for particular purposes; restricted funds may only be used in accordance with the specific wishes of donors.

1.3 Incoming Resources
The Company's incoming resources comprise:

Donations and Legacies
• Government Grants
• Other Donations

Charitable Activities
• Operation of Theatres (Box Office, Touring, Community & Education Income)

Other Trading Activities
• Theatre Rental
• Archival Rights
• Bar & Merchandising
• Costume Hire
1 – Accounting Policies (cont’d)

All incoming resources are included in the Statement of Financial Activities when the company has legal entitlement, the amount of income can be quantified with reasonable accuracy, it is probable that the amount of the income shall be received and any performance conditions attached to the item(s) of income have been met.

Donations and Legacies comprises all incoming resources from grants, sponsorship, donations, and legacies. Such income is recognised in the appropriate fund on a receivable basis and when any conditions for receipt are met.

Where the donor imposed conditions require that the resource is expended in a future accounting year, income is recorded as deferred income at the balance sheet date. Where the donor imposes conditions that have not been met or uncertainty exists as to whether the Abbey Theatre can meet the terms or conditions, income is deferred and recognised as a liability until it is probable that the terms and conditions imposed can be met.

Government grant income is recognised using the performance model as specified in the Charities SORP FRS 102. The Theatre receives funding from the Arts Council. Performance levels are specified in a service level agreement. The requirements of the 2016 service level agreement have been met. Accordingly, all income received has been recognised in the Statement of Financial Activities.

Government grants received to fund capital projects are recognised in the Statement of Financial Activities when receivable. Such grants are recognised as restricted funds. Depreciation is charged to the relevant fund in equal instalments over the useful life of assets purchased using funds from Government grants provided for that purpose.

Goods and services received in kind, where material, are included within donation and legacies under the appropriate expenditure heading, depending on the nature of goods and services provided. These are recognised at an estimated value to the charity at the time of receipt.

Income from exploitations and rights, and other income, is recognised on a receivable basis. Income from advance members is recognised on a straight line basis over the year of subscription.

1.4 Resources Expended

All expenditure is accounted for on an accruals basis, and where relevant, is classified under the relevant activity within the Statement of Financial Activities. Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Resources expended on raising funds comprise costs of generating donations and legacies and costs of the Abbey’s commercial activities.

Charitable activities comprise the resources expended on the delivery of the Abbey’s productions at both the Abbey and Peacock Theatres and on tour. The costs of governance are also included within charitable activities costs. Governance costs include legal costs, Board expenses, internal and external audit fees.

Support costs, are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include Finance and Administration personnel costs, Cleaning & Maintenance and Facilities which pertain to a number of activities. These are apportioned between Charitable Activities and Raising Funds based on best estimate of usage between these activities. Details of the apportionment are set out in note 5.

Staff costs pertaining to manning and running the bars at the Abbey and Peacock are apportioned to fundraising activities based on estimated hours incurred at the relevant employee hourly cost.

1.5 Tangible Fixed Assets and Depreciation

Fixed Assets are stated at cost less accumulated depreciation within the relevant fund.
1 – Accounting Policies (cont’d)

Depreciation is charged to the relevant fund in equal instalments over the expected useful lives of certain tangible fixed assets at the following rates:

- Premises: 2%
- Leasehold Improvements: 10%/20%
- Paintings & Library: 0%
- Computers and Equipment: 25%
- Furniture, Fixtures and Fittings: 10%
- Auditorium Improvements: 20%
- Theatre Equipment: 25%

Depreciation is charged for a full year in the year of acquisition.

The carrying values of tangible fixed assets are reviewed for impairment when events or changes in circumstances indicate the carrying value may not be recoverable.

1.6 Stocks

Bar stocks and other merchandise are valued at the lower of cost and net realisable value. Wardrobe stocks are expensed as incurred.

1.7 Leases

Leases in which a significant portion of the risks and rewards of ownership are retained by the lessor are classified as operating leases. Payments made under operating leases (net of any incentives received from the lessor) are charged to the statement of financial activities on a straight-line basis over the period of the lease.

Finance leases are capitalised at the lease’s commencement at the lower of the fair value of the leased property and the present value of the minimum lease payments. Each finance lease payment is allocated between the liability and finance charges. The corresponding rental obligations, net of finance charges, are included in creditors. The interest element of the finance cost is charged to the relevant fund in the statement of financial activities. The property, plant and equipment capitalised under finance leases is depreciated over the shorter of the useful life of the asset and the lease term.

1.8 Pension

The Abbey Theatre operates a defined contribution pension scheme and recognises the employer’s contributions to this scheme in the relevant fund charged to the Statement of Financial Activities. In addition, the company makes contributions to a Personal Retirement Savings Account (PRSA) Scheme for certain members of staff and ex-gratia pensions are paid directly to a number of former staff members.

1.9 Financial Instruments

Cash and cash equivalents

Cash consists of cash on hand and demand deposits. Cash equivalents consist of short term highly liquid investments that are readily convertible to known amounts of cash that are subject to an insignificant risk of change in value.

Other financial assets

Other financial assets including trade debtors for goods sold to customers on short-term credit, are initially measured at the undiscounted amount of cash receivable from that customer, which is normally the invoice price, and are subsequently measured at amortised cost less impairment, where there is objective evidence of an impairment.

Loans and borrowings

All loans and borrowings, both assets and liabilities are initially recorded at the present value of cash payable to the lender in settlement of the liability discounted at the market interest rate. Subsequently loans and borrowings are stated at amortised cost using the effective interest rate method. The computation of amortised cost includes any issue costs, transaction costs and fees, and any discount or premium on settlement, and the effect of this is to amortise these amounts over the expected borrowing period. Loans with no stated interest rate and repayable within one year or on demand are not amortised. Loans and borrowings are classified as current assets or liabilities unless the borrower has an unconditional right to defer settlement of the liability for at least twelve months after the financial year end date.
1 - Accounting Policies (cont’d)

Other financial liabilities

Trade creditors are measured at invoice price, unless payment is deferred beyond normal business terms or is financed at a rate of interest that is not a market rate. In this case the arrangement constitutes a financing transaction, and the financial liability is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Impairment of financial assets

At the end of each reporting period, the company assesses whether there is objective evidence of impairment of any financial assets that are measured at cost or amortised cost, loans, trade debtors and cash. If there is objective evidence of impairment, impairment losses are recognised in the Statement of Financial Activities in that financial year.

Resources expended on Raising Funds

Resources expended on raising funds includes the direct costs of generating donations and legacies and the costs associated with the Abbey’s non charitable trading activities including the operation of the bar, sale of merchandising and programmes, the external hire of costumes and theatre space and the provision of training services. It also includes an apportionment of indirect costs as set out in Note 5.

1.10 Critical accounting estimates and judgements

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported for assets and liabilities as at the balance sheet date and the amounts reported for revenues and expenses during the year. However the nature of estimation means that actual outcomes could differ from these estimates.

The following may involve a higher degree of judgement and complexity

- Depreciation and Residual Values
  The Board has reviewed the asset lives and associated residual values of all fixed assets classes and in particular, the useful economic life of and residual values of fixtures and fittings, and have concluded that asset lives and residual values are appropriate.

- Heritage Assets
  The Board exercised its judgement on the fact that the costs of the obtaining a valuation of all heritage assets is not commensurate with the benefits of doing so.
2 – Going Concern

The company relies on State funding and income from Box Office and other income sources. The Board has been notified by the Arts Council that its core funding for 2017 has been set at €6.17m. The economic downturn may impact on the company’s ability to generate sufficient income from Box Office and other sources to make good the decrease in State funding since 2009. In order to re-invest the fund balances surplus from earlier years, the Board has budgeted a reduction in funds of €344,833 for 2017, which would leave the Abbey Theatre with reserves of €2,165,985 at 31 December 2017. The Board believes that on the basis of the current plans and projected results the company is viable and consequently believes it is appropriate to prepare the financial statements on a going concern basis.

3 – Heritage Assets & Collections

Since its foundation, the Abbey Theatre has acquired through creation, purchase and donation, an archive of material which is not recognised as an asset in the Directors’ Report and Financial Statements. The Board believes that because of the diverse nature of the materials held, the volume of material and the lack of comparable market values, comprehensive valuations cannot be obtained at a cost which is commensurate with the benefits to users of the financial statements. The disclosures required under FRS102 where heritage assets are not capitalised are set out in Note 20.

While the majority of items contained in the Abbey Theatre Archive are acquired through donation, or creation by the Abbey Theatre itself, expenditure incurred in relation to the acquisition of material for the Archive is charged to the Statement of Income and Expenditure and Unrestricted Reserves in the year of acquisition.
### 3.1 Donations and Legacies

<table>
<thead>
<tr>
<th>Year Ending 31/12/2016</th>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Operations</td>
<td>Capital Projects</td>
<td>Short Term Projects</td>
</tr>
<tr>
<td></td>
<td>€</td>
<td>€</td>
<td>€</td>
</tr>
<tr>
<td><strong>Government grants:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arts Council</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>· Revenue grant</td>
<td>5,800,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>· Touring grant</td>
<td>88,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>· Touring grant</td>
<td>397,496</td>
<td></td>
<td></td>
</tr>
<tr>
<td>· Vote 33 / subhead A7</td>
<td>475,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Department of Education &amp; Skills</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>· Community &amp; education activity</td>
<td>31,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Department of Foreign Affairs</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>· Touring grant</td>
<td>8,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Culture Ireland</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>· 1916 centenary programme</td>
<td>500,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>6,300,000</td>
<td>475,000</td>
<td>524,496</td>
</tr>
<tr>
<td><strong>Other Donations:</strong></td>
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<td></td>
</tr>
<tr>
<td>Development Income</td>
<td>535,926</td>
<td>279,327</td>
<td></td>
</tr>
<tr>
<td>Lennox Robinson Trust to support theatre</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Sundry Other Income</td>
<td>98,196</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>634,122</td>
<td>0</td>
<td>355,710</td>
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<tr>
<td></td>
<td>6,934,122</td>
<td>475,000</td>
<td>880,206</td>
</tr>
<tr>
<td><strong>Year Ending 31/12/2015</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Government Grants:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Arts Council Revenue grant</td>
<td>6,200,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs (vote 33 / subhead A7)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grant from Department of Education &amp; Skills to support Community &amp; Education activity</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>6,200,000</td>
<td>375,000</td>
<td>29,898</td>
</tr>
<tr>
<td>Other Donations:</td>
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<td></td>
<td></td>
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<tr>
<td>Development Income</td>
<td>373,532</td>
<td></td>
<td></td>
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<tr>
<td>Grant from French Embassy in support of visiting theatre</td>
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<td></td>
</tr>
<tr>
<td>Sundry Other Income</td>
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<tr>
<td></td>
<td>543,416</td>
<td>0</td>
<td>2,500</td>
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<tr>
<td></td>
<td>6,743,416</td>
<td>375,000</td>
<td>32,398</td>
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</table>
### 3.2 Charitable Activities - Operation of Theatres

<table>
<thead>
<tr>
<th></th>
<th>Y/E 31.12.16</th>
<th>Y/E 31.12.15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box Office</td>
<td>2,412,901</td>
<td>1,920,340</td>
</tr>
<tr>
<td>Touring Income</td>
<td>776,480</td>
<td>36,224</td>
</tr>
<tr>
<td>Community &amp; Education</td>
<td>78,136</td>
<td>32,392</td>
</tr>
<tr>
<td></td>
<td><strong>3,267,517</strong></td>
<td><strong>1,988,956</strong></td>
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</tbody>
</table>

### 3.3 Other Trading Activities

<table>
<thead>
<tr>
<th></th>
<th>Y/E 31.12.16</th>
<th>Y/E 31.12.15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre Rental</td>
<td>130,175</td>
<td>102,365</td>
</tr>
<tr>
<td>Archive and Rights Income</td>
<td>0</td>
<td>150,000</td>
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<tr>
<td>Bar &amp; Merchandising</td>
<td>505,342</td>
<td>357,281</td>
</tr>
<tr>
<td>Costume Hire</td>
<td>134,328</td>
<td>105,524</td>
</tr>
<tr>
<td></td>
<td><strong>769,845</strong></td>
<td><strong>715,170</strong></td>
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</table>
### 4 – Expenditure

#### 4.1 Charitable Activities - Operation of Theatres

<table>
<thead>
<tr>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operations</td>
<td>Capital Projects</td>
<td>Short Term Projects</td>
</tr>
<tr>
<td>Operations</td>
<td>Capital Projects</td>
<td>Short Term Projects</td>
</tr>
<tr>
<td>Production Expenses</td>
<td>4,192,596</td>
<td>16,223</td>
</tr>
<tr>
<td>Touring Expenses</td>
<td>535,745</td>
<td>720,791</td>
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<tr>
<td>General Theatre Expenses</td>
<td>892,792</td>
<td>892,792</td>
</tr>
<tr>
<td>Artistic &amp; CEO</td>
<td>612,030</td>
<td>612,030</td>
</tr>
<tr>
<td>Literary &amp; Archive</td>
<td>380,781</td>
<td>380,781</td>
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<tr>
<td>Sales &amp; Customer Service</td>
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<td>972,602</td>
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<tr>
<td>Communications</td>
<td>497,322</td>
<td>497,322</td>
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<tr>
<td>Community &amp; Education</td>
<td>155,401</td>
<td>139,771</td>
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<td>Financial and Administration</td>
<td>1,050,856</td>
<td>1,050,856</td>
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<tr>
<td>Facilities, Cleaning &amp; Maintenance</td>
<td>833,853</td>
<td>833,853</td>
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<tr>
<td>Depreciation</td>
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<td>473,432</td>
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</table>

<table>
<thead>
<tr>
<th>Year Ending 31/12/2016</th>
<th>€</th>
<th>€</th>
<th>€</th>
<th>€</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production Expenses</td>
<td>3,767,243</td>
<td></td>
<td></td>
<td>3,767,243</td>
</tr>
<tr>
<td>Touring Expenses</td>
<td>43,856</td>
<td></td>
<td></td>
<td>43,856</td>
</tr>
<tr>
<td>General Theatre Expenses</td>
<td>822,847</td>
<td></td>
<td></td>
<td>822,847</td>
</tr>
<tr>
<td>Artistic &amp; CEO</td>
<td>540,472</td>
<td>51,890</td>
<td></td>
<td>592,362</td>
</tr>
<tr>
<td>Literary &amp; Archive</td>
<td>442,867</td>
<td></td>
<td></td>
<td>442,867</td>
</tr>
<tr>
<td>Sales &amp; Customer Service</td>
<td>929,248</td>
<td></td>
<td></td>
<td>929,248</td>
</tr>
<tr>
<td>Communications</td>
<td>479,732</td>
<td></td>
<td></td>
<td>479,732</td>
</tr>
<tr>
<td>Community &amp; Education</td>
<td>166,123</td>
<td>77,016</td>
<td></td>
<td>243,139</td>
</tr>
<tr>
<td>Financial and Administration</td>
<td>990,016</td>
<td></td>
<td></td>
<td>990,016</td>
</tr>
<tr>
<td>Facilities, Cleaning &amp; Maintenance</td>
<td>804,084</td>
<td></td>
<td></td>
<td>804,084</td>
</tr>
<tr>
<td>Depreciation</td>
<td>23,628</td>
<td>519,657</td>
<td></td>
<td>543,285</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year Ending 31/12/2015</th>
<th>€</th>
<th>€</th>
<th>€</th>
<th>€</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production Expenses</td>
<td>3,767,243</td>
<td></td>
<td></td>
<td>3,767,243</td>
</tr>
<tr>
<td>Touring Expenses</td>
<td>43,856</td>
<td></td>
<td></td>
<td>43,856</td>
</tr>
<tr>
<td>General Theatre Expenses</td>
<td>822,847</td>
<td></td>
<td></td>
<td>822,847</td>
</tr>
<tr>
<td>Artistic &amp; CEO</td>
<td>540,472</td>
<td>51,890</td>
<td></td>
<td>592,362</td>
</tr>
<tr>
<td>Literary &amp; Archive</td>
<td>442,867</td>
<td></td>
<td></td>
<td>442,867</td>
</tr>
<tr>
<td>Sales &amp; Customer Service</td>
<td>929,248</td>
<td></td>
<td></td>
<td>929,248</td>
</tr>
<tr>
<td>Communications</td>
<td>479,732</td>
<td></td>
<td></td>
<td>479,732</td>
</tr>
<tr>
<td>Community &amp; Education</td>
<td>166,123</td>
<td>77,016</td>
<td></td>
<td>243,139</td>
</tr>
<tr>
<td>Financial and Administration</td>
<td>990,016</td>
<td></td>
<td></td>
<td>990,016</td>
</tr>
<tr>
<td>Facilities, Cleaning &amp; Maintenance</td>
<td>804,084</td>
<td></td>
<td></td>
<td>804,084</td>
</tr>
<tr>
<td>Depreciation</td>
<td>23,628</td>
<td>519,657</td>
<td></td>
<td>543,285</td>
</tr>
</tbody>
</table>

Total: 10,180,347 | 473,432 | 876,785 | 11,530,564
4.2 Raising Funds

The company received funding of €880,206 to support certain projects (Note3.1). As there were insufficient restricted funds available to support the entire cost of these short term projects, the shortfall has been funded from the unrestricted funds.

### Year Ending 31/12/2016

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operations</strong></td>
<td>€</td>
<td>€</td>
<td>€</td>
</tr>
<tr>
<td>Theatre Rental</td>
<td>57,557</td>
<td></td>
<td>57,557</td>
</tr>
<tr>
<td>Development</td>
<td>499,049</td>
<td>17,208</td>
<td>516,257</td>
</tr>
<tr>
<td>Bar &amp; Merchandising</td>
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<td></td>
<td>446,857</td>
</tr>
<tr>
<td>Sundry Other Activities</td>
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<td>7,659</td>
</tr>
<tr>
<td>Costume Hire</td>
<td>67,064</td>
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<td>67,064</td>
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<tr>
<td>Finance and Administration</td>
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<tr>
<td>Facilities, Cleaning &amp; Maintenance</td>
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<td>92,650</td>
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<tr>
<td><strong>Total Operations</strong></td>
<td>1,287,598</td>
<td>17,208</td>
<td>1,304,806</td>
</tr>
</tbody>
</table>

| **Capital Projects**      | €                   | €                | €      |
|**Total Capital Projects**| 0                  |                  | 0      |

| **Short Term Projects**   | €                   | €                | €      |
|**Total Short Term Projects**| 0              | 17,208           | 17,208 |

### Year Ending 31/12/2015

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operations</strong></td>
<td>€</td>
<td>€</td>
<td>€</td>
</tr>
<tr>
<td>Theatre Rental</td>
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<tr>
<td>Development</td>
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<td></td>
<td>453,677</td>
</tr>
<tr>
<td>Bar &amp; Merchandising</td>
<td>330,366</td>
<td></td>
<td>330,366</td>
</tr>
<tr>
<td>Sundry Other Activities</td>
<td>5,053</td>
<td></td>
<td>5,053</td>
</tr>
<tr>
<td>Costume Hire</td>
<td>59,443</td>
<td></td>
<td>59,443</td>
</tr>
<tr>
<td>Finance and Administration</td>
<td>102,970</td>
<td></td>
<td>102,970</td>
</tr>
<tr>
<td>Facilities, Cleaning &amp; Maintenance</td>
<td>89,343</td>
<td></td>
<td>89,343</td>
</tr>
<tr>
<td><strong>Total Operations</strong></td>
<td>1,102,481</td>
<td>0</td>
<td>1,102,481</td>
</tr>
</tbody>
</table>

| **Capital Projects**      | €                   | €                | €      |
|**Total Capital Projects**| 0                  |                  | 0      |

| **Short Term Projects**   | €                   | €                | €      |
|**Total Short Term Projects**| 0              | 0                | 0      |
5 – Cost Apportionment

### Apportionment of Finance & Administration, Cleaning & Maintenance and Facilities

<table>
<thead>
<tr>
<th></th>
<th>Year Ending 31/12/2016</th>
<th>Year Ending 31/12/2015</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Charitable Activities</td>
<td>Raising Funds</td>
</tr>
<tr>
<td>Finance &amp; Administration</td>
<td>€1,050,856</td>
<td>€116,762</td>
</tr>
<tr>
<td>Cleaning &amp; Maintenance</td>
<td>€110,654</td>
<td>€12,295</td>
</tr>
<tr>
<td>Facilities</td>
<td>€723,199</td>
<td>€80,355</td>
</tr>
<tr>
<td></td>
<td>€1,884,709</td>
<td>€209,412</td>
</tr>
</tbody>
</table>

Costs for the Financial & Administration, Cleaning & Maintenance and Facilities categories have been apportioned on the basis of estimated usage as follows:

- Charitable Activities: 90%
- Raising Funds: 10%
### 6 – Net (Expenditure) / Income For Period

The net (expenditure) / income for the period is stated after charging/(crediting):

<table>
<thead>
<tr>
<th>Description</th>
<th>€</th>
<th>€</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr F MacConghail (1 January - 20 October) Salary</td>
<td>117,559</td>
<td>107,173</td>
</tr>
<tr>
<td>Company Contribution to Director pension plan</td>
<td>10,879</td>
<td>12,857</td>
</tr>
</tbody>
</table>

*Included in the salary of €117,559 is an amount of €25,000 being a bonus originally deferred in 2009*

<table>
<thead>
<tr>
<th>Description</th>
<th>€</th>
<th>€</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr N Murray salary</td>
<td>51,845</td>
<td>0</td>
</tr>
<tr>
<td>Company Contribution to Director pension plan</td>
<td>4,148</td>
<td>0</td>
</tr>
<tr>
<td>Mr G McLaren salary</td>
<td>51,845</td>
<td>0</td>
</tr>
<tr>
<td>Company Contribution to Director pension plan</td>
<td>4,148</td>
<td>0</td>
</tr>
</tbody>
</table>

*Mr Murray and Mr McLaren were appointed joint Directors, for 5 year terms, with effect from 4th July 2016, as Directors designate, and then as Directors upon the expiration of Mr MacConghail's term of office*

<table>
<thead>
<tr>
<th>Description</th>
<th>€</th>
<th>€</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fees paid to the Board</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Expenses paid to the Board</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Travel Expenses:

<table>
<thead>
<tr>
<th>Name</th>
<th>€</th>
<th>€</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bryan McMahon</td>
<td>4,534</td>
<td>8,841</td>
</tr>
<tr>
<td>Deirdre Kinahan</td>
<td>2,067</td>
<td>3,146</td>
</tr>
<tr>
<td>Sheelagh O'Neill</td>
<td>619</td>
<td>1,191</td>
</tr>
<tr>
<td>Mark Ryan</td>
<td>0</td>
<td>308</td>
</tr>
<tr>
<td>Tom Kilroy</td>
<td>0</td>
<td>3,429</td>
</tr>
<tr>
<td>Niamh Lunny</td>
<td>0</td>
<td>30</td>
</tr>
</tbody>
</table>

*Total Travel Expenses: 7,220 € / 16,945 €*

#### Entertaining:

<table>
<thead>
<tr>
<th>Name</th>
<th>€</th>
<th>€</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bryan McMahon</td>
<td>136</td>
<td>3,696</td>
</tr>
<tr>
<td>Deirdre Kinahan</td>
<td>215</td>
<td>0</td>
</tr>
<tr>
<td>Loretta Dignam</td>
<td>281</td>
<td>0</td>
</tr>
</tbody>
</table>

*Total Entertaining: 632 € / 3,696 €*
### 6 - Net (Expenditure) / Income For Period (cont’d)

The net (expenditure) / income for the period is stated after charging/(crediting):

<table>
<thead>
<tr>
<th></th>
<th>Y/E 31.12.16</th>
<th>Y/E 31.12.15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bryan McMahon</td>
<td>€250</td>
<td>€396</td>
</tr>
<tr>
<td>Training</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bryan McMahon</td>
<td>€484</td>
<td>€0</td>
</tr>
<tr>
<td>Sheelagh O’Neill</td>
<td>€344</td>
<td>€0</td>
</tr>
<tr>
<td>Deirdre Kinahan</td>
<td>€344</td>
<td>€0</td>
</tr>
<tr>
<td>Donall Curtin</td>
<td>€1,254</td>
<td>€0</td>
</tr>
<tr>
<td>Loretta Dignam</td>
<td>€344</td>
<td>€0</td>
</tr>
<tr>
<td>Paul Smith</td>
<td>€344</td>
<td>€0</td>
</tr>
<tr>
<td>Jane Brennan</td>
<td>€344</td>
<td>€0</td>
</tr>
<tr>
<td>Niamh Lunny</td>
<td>€344</td>
<td>€455</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>€3,802</strong></td>
<td><strong>€455</strong></td>
</tr>
<tr>
<td>Telephone Allowance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bryan McMahon</td>
<td>€495</td>
<td>€540</td>
</tr>
</tbody>
</table>

**Remunerations to directors who are employees of the company**

<table>
<thead>
<tr>
<th></th>
<th>Y/E 31.12.16</th>
<th>Y/E 31.12.15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Niamh Lunny - Salary</td>
<td>€47,535</td>
<td>€45,777</td>
</tr>
<tr>
<td>Niamh Lunny - Company Contribution to Personal Pension</td>
<td>€2,611</td>
<td>€2,514</td>
</tr>
<tr>
<td>Jane Brennan - Salary *</td>
<td>€1,295</td>
<td>€22,560</td>
</tr>
<tr>
<td>Auditor’s remuneration</td>
<td>€20,000</td>
<td>€17,000</td>
</tr>
<tr>
<td>Bank interest receivable</td>
<td><strong>(2,216)</strong></td>
<td>€4,945</td>
</tr>
<tr>
<td>Depreciation</td>
<td>€529,801</td>
<td>€543,284</td>
</tr>
<tr>
<td>Severance Payments **</td>
<td>€3,935</td>
<td>€0</td>
</tr>
</tbody>
</table>

* Ms Brennan received salary payments during the year relating to her engagement as an actor.

During the year €75,460 was incurred on entertainment/hospitality and €613,395 on foreign travel costs. The foreign travel cost includes the charges for (a) travel to and from Ireland by members of the creative teams and actors on various productions who reside abroad, (b) fundraising and research trips by members of the Abbey management and (c) travel, subsistence and accommodation costs associated with overseas touring.
7 – Employees And Remuneration

The staff costs comprise:

<table>
<thead>
<tr>
<th></th>
<th>Y/E 31.12.16</th>
<th>Y/E 31.12.15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wages and salaries</td>
<td>€5,643,235</td>
<td>€5,007,382</td>
</tr>
<tr>
<td>Employers’ P.R.S.I.</td>
<td>€572,039</td>
<td>€501,784</td>
</tr>
<tr>
<td>Pension costs</td>
<td>€152,421</td>
<td>€136,671</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>€6,367,695</td>
<td>€5,645,837</td>
</tr>
</tbody>
</table>

Number of employees with Gross Pay between

<table>
<thead>
<tr>
<th></th>
<th>Y/E 31.12.16</th>
<th>Y/E 31.12.15</th>
</tr>
</thead>
<tbody>
<tr>
<td>€110,000 – €120,000</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>€100,000 – €109,999</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>€90,000 – €99,999</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>€80,000 – €89,999</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>€70,000 – €79,999</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td><strong>€60,000 – €69,999</strong></td>
<td>4</td>
<td>2</td>
</tr>
</tbody>
</table>

The average number of persons employed by the company in the financial year was 157 (2015 - 144) and is analysed into the following categories:

<table>
<thead>
<tr>
<th></th>
<th>Headcount</th>
<th>2016</th>
<th>€</th>
<th>Headcount</th>
<th>2015</th>
<th>€</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production (including freelance theatre artists)</td>
<td>86</td>
<td>3,398,788</td>
<td></td>
<td>75</td>
<td>2,921,575</td>
<td></td>
</tr>
<tr>
<td>Sales &amp; Customer Service</td>
<td>38</td>
<td>1,025,101</td>
<td></td>
<td>35</td>
<td>910,362</td>
<td></td>
</tr>
<tr>
<td>Administration</td>
<td>33</td>
<td>1,943,806</td>
<td></td>
<td>34</td>
<td>1,813,900</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>157</td>
<td>6,367,695</td>
<td></td>
<td>144</td>
<td>5,645,837</td>
<td></td>
</tr>
</tbody>
</table>
## 8 – Fixed Assets

### Year Ending 31/12/2016

<table>
<thead>
<tr>
<th>Cost</th>
<th>€</th>
<th>€</th>
<th>€</th>
<th>€</th>
<th>€</th>
<th>€</th>
<th>€</th>
</tr>
</thead>
<tbody>
<tr>
<td>Premises</td>
<td>Improvements to Premises</td>
<td>Painting &amp; Library</td>
<td>Furniture, Fittings &amp; Equipment</td>
<td>Auditorium</td>
<td>Total</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance at 1 Jan</td>
<td>4,255,394</td>
<td>3,243,321</td>
<td>70,459</td>
<td>5,763,223</td>
<td>723,307</td>
<td>14,055,704</td>
<td></td>
</tr>
<tr>
<td>Additions</td>
<td>1,505,322</td>
<td>233,888</td>
<td>13,032</td>
<td>207,147</td>
<td>49,150</td>
<td>2,008,539</td>
<td></td>
</tr>
<tr>
<td>Balance at 31 Dec</td>
<td>5,760,716</td>
<td>3,477,209</td>
<td>83,491</td>
<td>5,970,370</td>
<td>772,457</td>
<td>16,064,243</td>
<td></td>
</tr>
</tbody>
</table>

### Depreciation

<table>
<thead>
<tr>
<th>Cost</th>
<th>€</th>
<th>€</th>
<th>€</th>
<th>€</th>
<th>€</th>
<th>€</th>
<th>€</th>
</tr>
</thead>
<tbody>
<tr>
<td>Premises</td>
<td>Improvements to Premises</td>
<td>Painting &amp; Library</td>
<td>Furniture, Fittings &amp; Equipment</td>
<td>Auditorium</td>
<td>Total</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance at 1 Jan</td>
<td>1,743,413</td>
<td>2,048,803</td>
<td>0</td>
<td>5,531,522</td>
<td>723,306</td>
<td>10,047,044</td>
<td></td>
</tr>
<tr>
<td>Charge for Period</td>
<td>110,869</td>
<td>238,339</td>
<td>0</td>
<td>170,763</td>
<td>9,830</td>
<td>529,801</td>
<td></td>
</tr>
<tr>
<td>Balance at 31 Dec</td>
<td>1,854,282</td>
<td>2,287,142</td>
<td>0</td>
<td>5,702,285</td>
<td>733,136</td>
<td>10,576,845</td>
<td></td>
</tr>
</tbody>
</table>

### Net Book Value

At 31 December | 3,906,434 | 1,190,067 | 83,491 | 268,085 | 39,321 | 5,487,398 |
9 – Stock

<table>
<thead>
<tr>
<th></th>
<th>Y/E 31.12.16</th>
<th>Y/E 31.12.15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bar and Abbey Merchandising</td>
<td>16,433</td>
<td>21,514</td>
</tr>
<tr>
<td></td>
<td>16,433</td>
<td>21,514</td>
</tr>
</tbody>
</table>

Stocks considered obsolete are written down to net realisable value. There were no write downs this year (2015 - €0) and the carrying value of stock at net realisable value is €16,433 (2015 - €21,514)

10 – Debtors

<table>
<thead>
<tr>
<th></th>
<th>Y/E 31.12.16</th>
<th>Y/E 31.12.15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepayments</td>
<td>145,210</td>
<td>303,590</td>
</tr>
<tr>
<td>Debtors</td>
<td>98,596</td>
<td>182,254</td>
</tr>
<tr>
<td>Total</td>
<td>243,806</td>
<td>485,844</td>
</tr>
</tbody>
</table>

All debtors are due within one year. All trade debtors are due within the company's normal terms, which is thirty days. Trade debtors are shows net of impairment in respect of doubtful debts.

11 – Current Liabilities

(amounts falling due within one year)

<table>
<thead>
<tr>
<th></th>
<th>Y/E 31.12.16</th>
<th>Y/E 31.12.15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade creditors</td>
<td>258,429</td>
<td>273,414</td>
</tr>
<tr>
<td>Accruals</td>
<td>1,207,766</td>
<td>1,072,225</td>
</tr>
<tr>
<td>Deferred income</td>
<td>1,000,000</td>
<td>0</td>
</tr>
<tr>
<td>PAYE and PRSI</td>
<td>179,369</td>
<td>106,814</td>
</tr>
<tr>
<td>VAT</td>
<td>7,049</td>
<td>34,935</td>
</tr>
<tr>
<td>Bank Loan</td>
<td>120,173</td>
<td>65,177</td>
</tr>
<tr>
<td></td>
<td>2,772,786</td>
<td>1,552,565</td>
</tr>
</tbody>
</table>

The repayment terms of trade creditors vary between demand and ninety days. Interest is payable to creditors if their credit terms are exceeded. Trade creditors include and amount of approximately €10,000 (2015 - €10,000) in respect of goods for which ownership is not passed until payment is made.

The terms of the accruals are based on the underlying contracts.

Deferred income of €1m represents a donation from a third party to assist the Board in future property acquisitions. Should the property acquisitions not proceed the donation falls to be repaid.

Other amounts included within creditors not covered by specific note disclosures are unsecured, interest free and repayable on demand.
12 – Creditors
(amounts falling due within one year)

<table>
<thead>
<tr>
<th></th>
<th>Y/E 31.12.16</th>
<th>Y/E 31.12.15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bank Loan</td>
<td>2,201,344</td>
<td>868,487</td>
</tr>
</tbody>
</table>

13 – Details Of Bank Borrowings

<table>
<thead>
<tr>
<th></th>
<th>Y/E 31.12.16</th>
<th>Y/E 31.12.15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bank Loan</td>
<td>€</td>
<td>€</td>
</tr>
<tr>
<td>Current</td>
<td>120,173</td>
<td>65,177</td>
</tr>
<tr>
<td>Non Current</td>
<td>2,201,344</td>
<td>868,487</td>
</tr>
<tr>
<td>Total</td>
<td>2,321,517</td>
<td>933,664</td>
</tr>
</tbody>
</table>

Maturity Analysis
Year Ending 31/12/2016

<table>
<thead>
<tr>
<th></th>
<th>Within one year</th>
<th>Between one &amp; five years</th>
<th>After five years</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indebtedness repayable by instalments:</td>
<td>€</td>
<td>€</td>
<td>€</td>
<td>€</td>
</tr>
<tr>
<td>Bank Loans</td>
<td>120,173</td>
<td>480,692</td>
<td>1,720,652</td>
<td>2,321,517</td>
</tr>
<tr>
<td></td>
<td>120,173</td>
<td>480,692</td>
<td>1,720,652</td>
<td>2,321,517</td>
</tr>
</tbody>
</table>

Year Ending 31/12/2015

<table>
<thead>
<tr>
<th></th>
<th>Within one year</th>
<th>Between one &amp; five years</th>
<th>After five years</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indebtedness repayable by instalments:</td>
<td>€</td>
<td>€</td>
<td>€</td>
<td>€</td>
</tr>
<tr>
<td>Bank Loans</td>
<td>65,177</td>
<td>260,708</td>
<td>607,779</td>
<td>933,664</td>
</tr>
<tr>
<td></td>
<td>65,177</td>
<td>260,708</td>
<td>607,779</td>
<td>933,664</td>
</tr>
</tbody>
</table>

The bank loans are secured by a fixed charge on specific freehold land and buildings, which are carried in the Balance Sheet at €2,869,494 (2015 - €1,416,931) at the financial year end date. They carry variable interest rates of 3.87% on €869,104 (2015 - 4.21% on €933,664) and 3.62% on €1,452,413 (2015 - n/a). They are repayable by instalments over the next 14 years.
### Analysis Of Charitable Funds

#### Year Ending 31/12/2016

<table>
<thead>
<tr>
<th>Fund Type</th>
<th>Balance 1 Jan 2016</th>
<th>Incoming Resources</th>
<th>Resources Expended</th>
<th>Funds 31 Dec 2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted Funds</td>
<td>Operations</td>
<td>999,197</td>
<td>10,971,484</td>
<td>(11,481,732)</td>
</tr>
<tr>
<td>Restricted Funds</td>
<td>Capital Projects</td>
<td>2,014,119</td>
<td>475,000</td>
<td>(473,432)</td>
</tr>
<tr>
<td></td>
<td>Short Term Projects</td>
<td>6,627</td>
<td>880,206</td>
<td>(880,206)</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>2,020,746</td>
<td>1,355,206</td>
<td>(1,353,638)</td>
</tr>
</tbody>
</table>

#### Year Ending 31/12/2015

<table>
<thead>
<tr>
<th>Fund Type</th>
<th>Balance 1 Jan 2015</th>
<th>Incoming Resources</th>
<th>Resources Expended</th>
<th>Funds 31 Dec 2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted Funds</td>
<td>Operations</td>
<td>1,760,760</td>
<td>9,447,542</td>
<td>(10,209,105)</td>
</tr>
<tr>
<td>Restricted Funds</td>
<td>Capital Projects</td>
<td>2,158,776</td>
<td>375,000</td>
<td>(519,657)</td>
</tr>
<tr>
<td></td>
<td>Short Term Projects</td>
<td>6,627</td>
<td>32,398</td>
<td>(32,398)</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>2,165,403</td>
<td>407,398</td>
<td>(552,055)</td>
</tr>
</tbody>
</table>

#### Restricted Funds

- **Capital Projects** - On building and refurbishment of auditoriums and ancillary capital equipment
- **Short Term Projects** - Restricted Funds to support certain short term projects were not sufficient to cover the entire costs of those projects. A transfer of unrestricted funds to cover this deficit has been made in the year
15 – Analysis Of Group Net Assets Between Funds

### Year Ending 31/12/2016

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>€</td>
<td>€</td>
<td>€</td>
</tr>
<tr>
<td><strong>Operations</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tangible Fixed Assets</td>
<td>3,465,084</td>
<td>2,022,314</td>
<td>5,487,398</td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td>737,756</td>
<td>1,000,000</td>
<td>1,737,756</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>(1,512,547)</td>
<td>(1,000,000)</td>
<td>(2,512,547)</td>
</tr>
<tr>
<td><strong>Short Term Projects</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creditors due after more than one year</td>
<td>(2,201,344)</td>
<td>(2,201,344)</td>
<td>(2,201,344)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>488,949</td>
<td>2,022,314</td>
<td>2,511,263</td>
</tr>
</tbody>
</table>

### Year Ending 31/12/2015

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>€</td>
<td>€</td>
<td>€</td>
</tr>
<tr>
<td><strong>Operations</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tangible Fixed Assets</td>
<td>1,987,914</td>
<td>2,020,746</td>
<td>4,008,660</td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td>924,977</td>
<td></td>
<td>924,977</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>(1,045,207)</td>
<td>(1,045,207)</td>
<td>(2,090,414)</td>
</tr>
<tr>
<td><strong>Short Term Projects</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creditors due after more than one year</td>
<td>(868,487)</td>
<td>(868,487)</td>
<td>(868,487)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>999,197</td>
<td>2,020,746</td>
<td>3,019,943</td>
</tr>
</tbody>
</table>

### Restricted Funds

**Capital Projects** - On building and refurbishment of auditoriums and ancillary capital equipment

**Short Term Projects** - Restricted Funds to support certain short term projects were not sufficient to cover the entire costs of those projects. A transfer of unrestricted funds to cover this deficit has been made in the year
### 16 – Cash Flows From Operating Activities

<table>
<thead>
<tr>
<th></th>
<th>Y/E 31.12.16</th>
<th>Y/E 31.12.15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net (Expenditure) / Income and net movement in funds for the year</td>
<td>(508,680)</td>
<td>(906,220)</td>
</tr>
<tr>
<td>Interest Received</td>
<td>2,216</td>
<td>(4,945)</td>
</tr>
<tr>
<td>Interest Paid</td>
<td>46,190</td>
<td>40,806</td>
</tr>
<tr>
<td>Depreciation</td>
<td>529,801</td>
<td>543,285</td>
</tr>
<tr>
<td>(Increase) / Decrease in Debtors</td>
<td>242,038</td>
<td>(30,720)</td>
</tr>
<tr>
<td>(Increase) / Decrease in Stocks</td>
<td>5,081</td>
<td>(1,944)</td>
</tr>
<tr>
<td>(Decrease) / Increase in Creditors</td>
<td>1,165,224</td>
<td>(2,075)</td>
</tr>
<tr>
<td>Cash flows from operating activities</td>
<td>1,481,870</td>
<td>(361,813)</td>
</tr>
</tbody>
</table>

### 17 – Profit & Loss Account

Abbey Theatre Amharclann Na Mainistreach has availed of the exemption under the Companies Act 2014 which requires the company to produce a Profit and Loss Account in accordance with the requirements of the Companies Act 2014. The exemption has been availed of as it has adopted The Charities SORP – FRS 102 which is the most appropriate financial framework applicable to its activities. The Statement of Financial Activities accounts for all of the Income and Expenditure of Abbey Theatre Amharclann Na Mainistreach.
18 – Financial Instruments

The analysis of the carrying amounts of the financial instruments of the company required under section 11 of Accounting and Reporting by Charities (FRS102) is as follows:

<table>
<thead>
<tr>
<th>Financial assets that are debt instruments measured at amortised cost</th>
<th>€</th>
<th>€</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade debtors</td>
<td>69,796</td>
<td>41,048</td>
</tr>
<tr>
<td>Other debtors</td>
<td>28,800</td>
<td>141,206</td>
</tr>
<tr>
<td>Cash at bank, Deposit Account and in hand</td>
<td>1,737,756</td>
<td>924,977</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Financial liabilities measured at amortised cost</th>
<th>€</th>
<th>€</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bank loans</td>
<td>2,321,517</td>
<td>933,664</td>
</tr>
<tr>
<td>Trade creditors</td>
<td>258,429</td>
<td>273,414</td>
</tr>
</tbody>
</table>

19 – Commitments

Operating Leases

Leasing commitments payable during the next twelve months amount to €241,488 (2015: €206,345)

Amounts payable under lease to the end of the lease term/earliest break option

<table>
<thead>
<tr>
<th></th>
<th>Y/E 31.12.16</th>
<th>Y/E 31.12.15</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>€</td>
<td>€</td>
</tr>
<tr>
<td>Within 1 year</td>
<td>241,488</td>
<td>206,345</td>
</tr>
<tr>
<td>Between 2 to 5 years</td>
<td>943,187</td>
<td>815,949</td>
</tr>
<tr>
<td>After 5 years</td>
<td>868,622</td>
<td>1,012,655</td>
</tr>
<tr>
<td></td>
<td>2,053,297</td>
<td>2,034,949</td>
</tr>
</tbody>
</table>
20 – Heritage Assets & Collections

As outlined in Accounting Policy 3, the value of the Abbey Theatre Archive is not included in the Directors' Report and Financial Statements.

(a) Nature, scale and purpose of the Abbey Theatre Archive

The Abbey Theatre Archive collects, preserves and makes available material of enduring value relating to the Abbey Theatre. Comprising over one million items, dating from 1894 to the present, it is one of the world's most significant theatre collections. The collection includes posters, programmes, handbills, photographs, lighting plans, set and costume designs, scripts, prompt scripts, music scores, audio and audio-visual files, press cuttings, correspondence, administrative records, model boxes and other material. The collection attracts a wide research audience both nationally and internationally.

21 – Related Party Transactions

There are no related party transactions.

22 – Charitable Status

Charitable status was granted to the National Theatre Society Ltd. on 30th March 1999 (Section 207 of the Taxes Consolidation Act 1997), and on 23rd May 2002 (Section 208 of the Taxes Consolidation Act 1997). Charity Taxation No. CHY 12923. The company is not liable to taxation on its activities. The Society's charitable status was transferred to Abbey Theatre Amharclann Na Mainistreach on 1st February 2006.

23 – Establishment Of US Entity

Abbay Theatre Foundation Inc. is an independent US company founded to raise funds for the Abbey Theatre in the United States. During 2016 the Board paid €21,918 (2015 - €24,148) for secretarial services for the Foundation. These costs are included in Administration charges.

24 – Board Members - Disclosure Of Transactions

In the normal course of business the company may enter into contractual arrangements with undertakings in which Board members have interests. The company adopted procedures in accordance with guidelines issued by the Department of Public Expenditure & Reform in relation to the disclosure of interests by Board members and the company adhered to these procedures during the year. The Board members and the company complied with the Department of Public Expenditure & Reform guidelines covering situations of personal interest. In cases of potential conflict of interest Board members did not participate in or attend any Board discussions relating to the matter.

25 – Approval Of Financial Statements

The Financial Statements were approved by the Board of Directors on 3 May 2017.