



ABBAY THEATRE
AMHARCLANN NA MAINISTREACH

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.

Fáilte

Bliain stairiúil ba ea 2016 d'Éirinn agus d'Amharclann na Mainistreach.

Tá mé thar a bheith bródúil as scála agus uaillmhian ghníomhaíocht Amharclann na Mainistreach le linn bhliain shuntasach sin an chuimhneacháin, agus as na healaíontóirí 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 cuibhiúil mar sin go dtabharfainn aitheantas do na daoine a bhí ag obair go dian in éineacht liom. Do chomhaltaí uile an bhoird, san am atá caite agus san am i láthair, a d'oibrigh go tréan ar mhaithe le leas Amharclann na Mainistreach, gabhaim mórphuóchas ó chroí as an gcomhairle stuama agus as an tacaíocht a thugadar dom le deich mbliana anuas. Gabhaim míle buíochas leis an bhfoireann dhíograiseach nár chlis riamh ar a dtiomantas agus a gcúirtéis phearsanta.

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

Ní mór aird a thabhairt ar dhá fhorbairt shuntasacha. I gcaitheamh na bliana, mar chuid dár dtiomantas i leith paireacht inscne in Amharclann na Mainistreach, rinneamar ocht bprionsabal treorach maidir le paireacht inscne a ghlacadh agus a fhoilsiú. Tá súil againn go ndéanfar, de thairbhe na bprionsabal sin, an phaireacht inscne a chur chun cinn, ní hamháin in Amharclann na Mainistreach, ach in amharclannaíocht na hÉireann agus in earnáil na n-ealaíon i gcoitinne. Tá an bord buíoch den choiste paireachta inscne as an tsárobair a rinne siad ina leith sin.

Thairis sin, ghlac Graham McLaren agus Neil Murray an cúram orthu féin mar stiúrthóirí ealaíne i Meán Fómhair 2016. Déanfaidh comhneart na beirte sin, ar daoine iad atá fuinniúil uaillmhianach, Amharclann na Mainistreach a sheoladh ar aistir spreagúla nua le lucht déanta amharclainne agus lucht féachana sna blianta atá amach romhainn.

Saothar ar leith a chuaigh go mór i gcion orm féin le linn 2016 ba ea an léiriú suíomhoiriúnaithe ar *Observe the Sons of Ulster Marching Towards the Somme* le Frank McGuinness céad bliain anonn ón uair a bhí an cath ann.

Chuaigh an chumhacht agus an mothú sa taibhiú sin go smior sa duine. Sa radharc deiridh, agus na haisteoirí ag breith barróg agus ag fágáil slán ag a chéile, agus a gcuid beaignití á socrú acu agus iad á réiteach féin le dul thar an iomaire i mbun troda, shéid leoithne ghaoithe – gan ann ach steifir - an gleann aníos – ag bogshioscadh na nduilleog úr sa roschoill mar a raibh siad cruinnithe le chéile. Ar an bpointe, rinne scata beag éan easparta a chanadh. Bhí sé tráthúil freisin, an chaoi ar tháinig ceobhrán taibhsiúil anuas orainn ar fad. Bhí gluaiseacht na n-aisteoirí ag moilliú anuas chuig luas áibhéalta, rud a chuir atmaisféar osréalaíoch suthain in iúl. Chuaigh an tAm i gcion ar na saighdiúirí a bhí ar an stáitse, iad reoite go hiomlán faoi sin, a gcosa leath in airde, a mbéil ar leathoscailt, agus iad ag dul ar aghaidh go neamhthrócaireach chuig an gcríoch a bhí i ndán dóibh.

Múchadh na soilse. Taobh thall de na crainn, d'athghabháil an gleann doiléir an tírdhreach. D'fhan an lucht féachana, idir bheo agus mhairbh, ina dtost i gcumhne ar ar tharla.

Níor fágadh gan chorráí ach na línte fada de chrosa bána sa mhachaire thíos.

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.

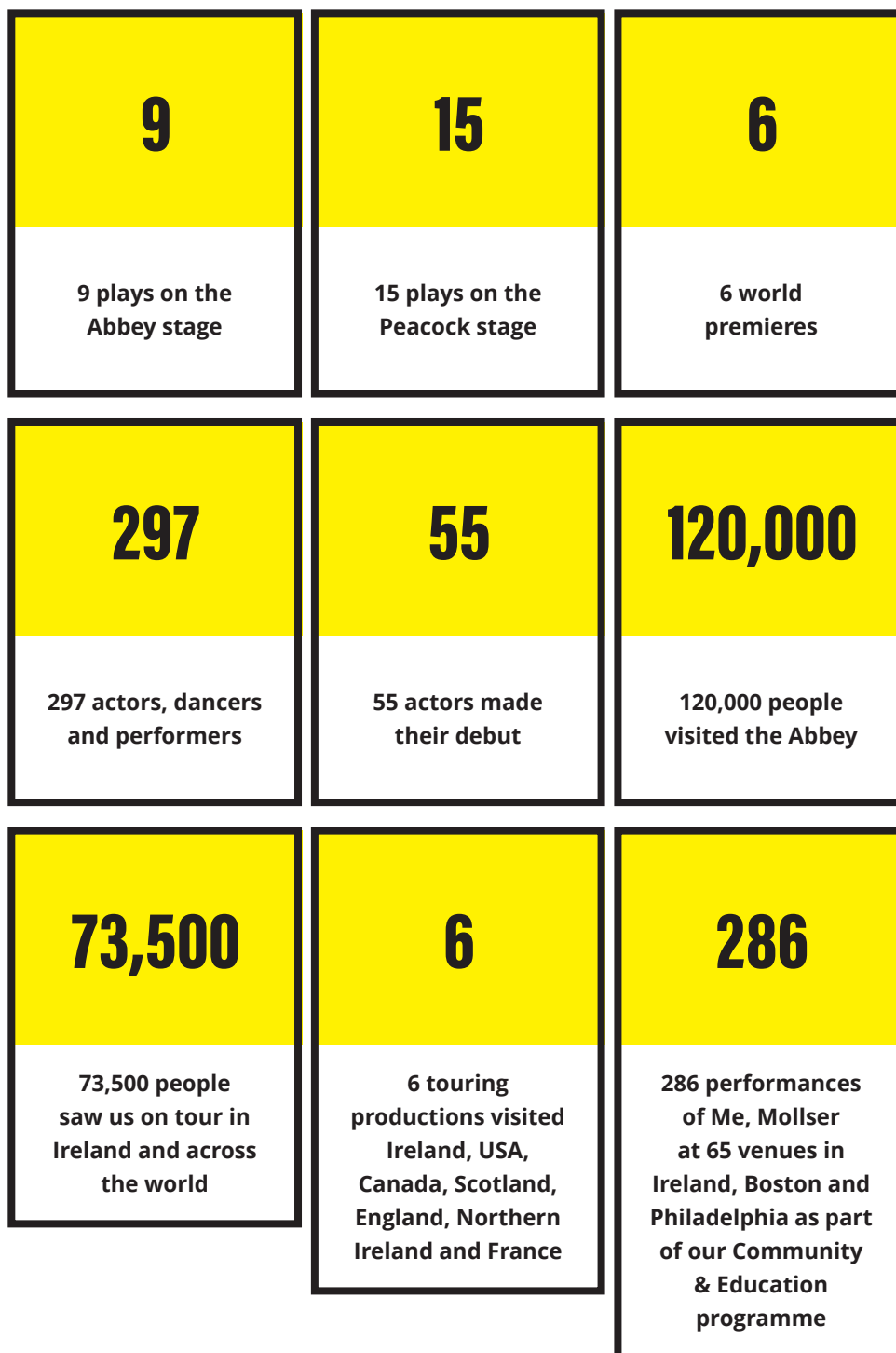
Ireland has an enviable pool of talent across all spheres of theatre making and the wider arts, who deserve a place on the Abbey Theatre's stages. We look forward to collaborating with the immense talent that exists in the Irish theatre community so that the Abbey can be a resource for all Irish theatre-makers.

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



2016 At a Glance

16,700

16,700 people saw
four new plays on
the Peacock stage

29

29 writers under
commission

290

290 unsolicited
scripts received,
read & reported on

17

17 workshops with
emerging writers

9

9 audio described
performances

13

13 sign language
interpreted
performances

12,000

12,000 people
listened to the
Abbey Talks
Podcasts

878,185

878, 185 visits to
abbeytheatre.ie

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.

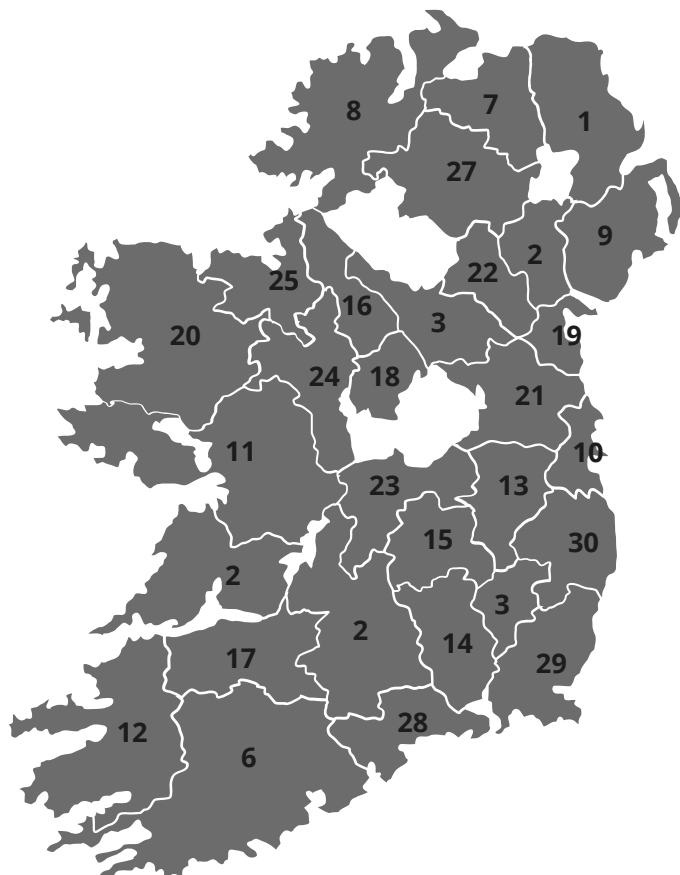
18,000 people saw *The Plough and the Stars* in Washington, Toronto, Boston, Philadelphia, New Jersey and Ohio.

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.



Irish Counties Visited by The Abbey

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

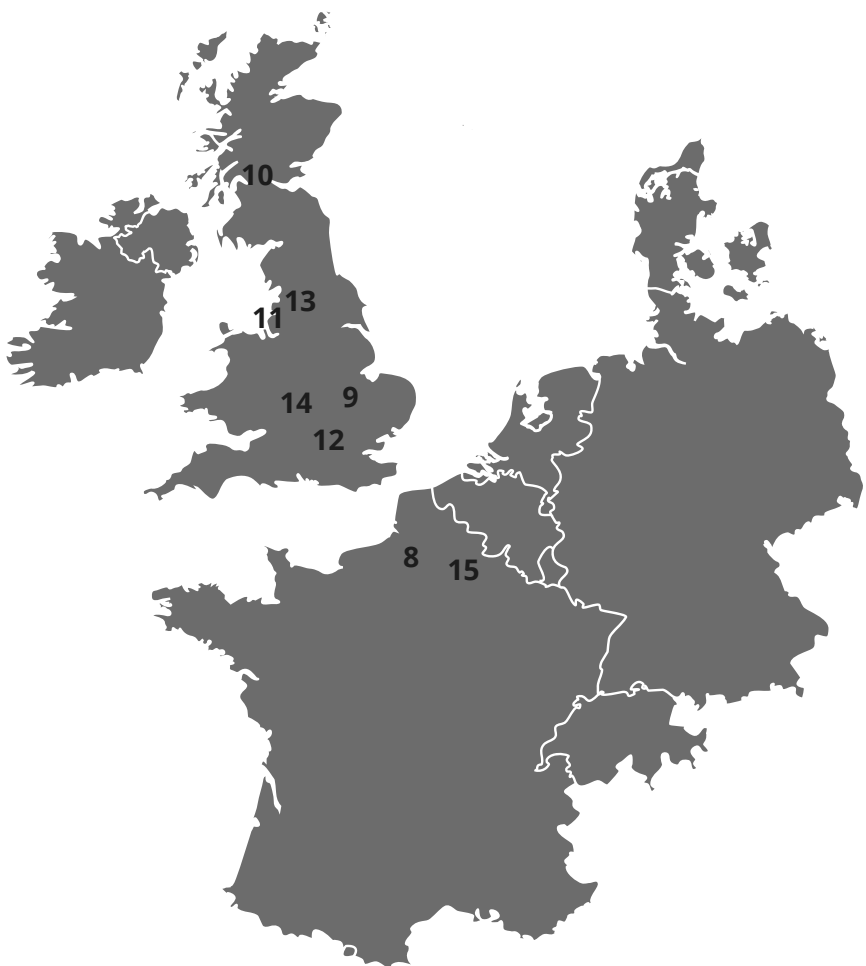
Abbey on Tour



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



Nyree Yergainharsian (*Rosie Redmond*) and Ger Kelly (*A Bartender*) in *The Plough and the Stars* by Sean O'Casey, directed by Sean Holmes.

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.

Cast: Ian-Lloyd Anderson, Kate Stanley Brennan, Tony Clay, Lloyd Cooney, Hilda Fay, David Ganly, Rachel Gleeson, James Hayes, Liam Heslin, Ger Kelly, Janet Moran, Ciarán O'Brien, Mahnoor Saad, Nima Taleghani, Eileen Walsh, Nyree Yergainharsian

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



Ryan Donaldson (*David Craig*) and Donal Gallery (*Kenneth Pyper*) in *Observe the Sons of Ulster Marching Towards the Somme* by Frank McGuinness. Directed by Jeremy Herrin. Photography by Johan Persson.

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.

Cast: Ryan Donaldson, Donal Gallery, Jonny Holden, Andy Kellegher, Paul Kennedy, Marcus Lamb, Chris McCurry, Seán Mc Ginley, Iarla McGowan.

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



Amy Molloy (*Julie*) and Stephen Rea (*Eric*) in *Cyprus Avenue* by David Ireland. Directed by Vicky Featherstone. Photography by Ros Kavanagh.

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



Andrew Connolly (*Paddy*), Sarah Morris (*Edel*), Keith Hanna (*Dave*), Josh Carey (*Bundy*), Hilda Fay (*Tina*) and Scott Graham (*Aaron*) in *Tina's Idea of Fun* by Sean P. Summers. Directed by Conall Morrison. Photography by Ros Kavanagh.

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



Kate Gilmore (*Katarina*) and Barbara Brennan (*Ellen*) in *Town is Dead* by Phillip McMahon and Raymond Scannell. Photography by Ros Kavanagh.

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



Killian Donnelly (*Jackie Day*) in *Donegal* by Frank McGuinness, Music by Kevin Doherty. Directed by Conall Morrison. Photography by Ros Kavanagh.

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 Lavery, 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



Bríd Ní Neachtain (*Maisie*) in *The Remains of Maisie Duggan* by Carmel Winters. Directed by Ellen McDougall. Photography by Ros Kavanagh.

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.

Bríd 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: Bríd 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



Tara McKeivitt, Sonya Kelly,
Lisa Carroll and Ross Dungan.
Photography by Monika
Chmielarz.

Future Tense

Short plays by Lisa Carroll, Ross Dungan, Sonya Kelly and Tara McKeivitt 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 McKeivitt 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 McKeivitt'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.

Snapdragon

By Lisa Carroll

Directed by Ronan Phelan

Cast: Jane Brennan and Sarah Madigan

The Pet Sitter

By Sonya Kelly

Directed by Ronan Phelan

Cast: Kathy Rose O'Brien and Rebecca O'Mara

The Weight of a Tonne

By Tara McKeivitt

Directed by Maisie Lee

Cast: Sophie Harkness and James Murphy

Perihelion

By Ross Dungan

Directed by Maisie Lee

Cast: Peter Daly and Marie Ruane

Design by Cáit Corkery

Classic works re-examined for 2016



L-R Michael James Ford (*Gratiano/ Ensemble*), Malcolm Douglas (*Duke of Venice/ Ensemble*), Cormac McDonagh (*Officer/ Ensemble*), Des Cave (*Montano/ Ensemble*), Peter Gowen (*Brabantio/ Ensemble*), Marty Rea (*Iago*), John Merriman (*Officer/ Ensemble*), Michael Patrick (*Officer/ Ensemble*) and Peter Macon (*Othello*) in *Othello* by William Shakespeare. Directed by Joe Dowling. Photography by Patrick Redmond.



Brian Doherty (*Finbar*), Aisling O'Sullivan (*Vera*) and Frank McCusker (*Henry*) in *The Wake* by Tom Murphy, directed by Annabelle Comyn. Photography by Ros Kavanagh.

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 Ardiffe, 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 (*Vronksy*) 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



Photography by Ros Kavanagh.

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



Penny Arcade. Photography by
Steven Menendez.



Aoife McAtamney in *Age of Transition*.
Photography by Cáit Fahey



Photography by Jane Talbot.

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**

Grinncheistiú ar oidhreacht Phádraig Mhic Phiarais, réabhlóidí 1916. An Taibhdhearc a láithrigh léiriú ilmheánach Eoghain Uí Thuairisc. Is i 1979 a taibhíodh an dráma seo den chéad uair agus is léargas feanntach é ar shochar 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 / Feistias: 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, Aoibheann 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



Photography by Ste Murray.

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



Lauren Larkin in *The Ireland Trilogy*.
Photography by Ros Kavanagh.

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



Dundalk Theatre Workshop

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 Mcneaney, 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.



Ian-Lloyd Anderson (*Jack Clitheroe*) and Kate Stanley Brennan (*Nora Clitheroe*) in *The Plough and the Stars* by Sean O'Casey, directed by Sean Holmes. Photograph by Ros Kavanagh.

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.



Declan Conlon and Patrick O'Kane
in *Quietly*, directed by Jimmy Fay.
Photography by Anthony Woods.



Ryan Donaldson (*David Craig*) and
Donal Gallery (*Kenneth Pyper*) in
*Observe the Sons of Ulster Marching
Towards the Somme* by Frank
McGuinness. Directed by Jeremy
Herrin. Photography by Johan
Persson.

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, Mollser 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



Declan Kiberd at *The Theatre of Change Symposium*. Photography by Monika Chmielarz.

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

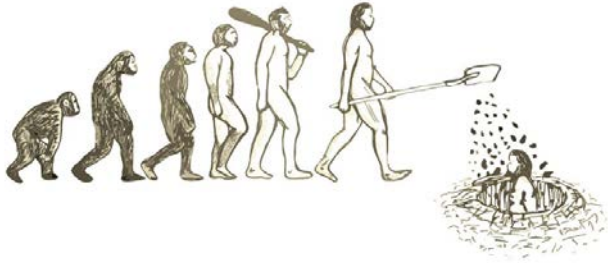
Journey to X
by Nancy Harris
Directed by Ronan Phelan, Resident Assistant Director

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

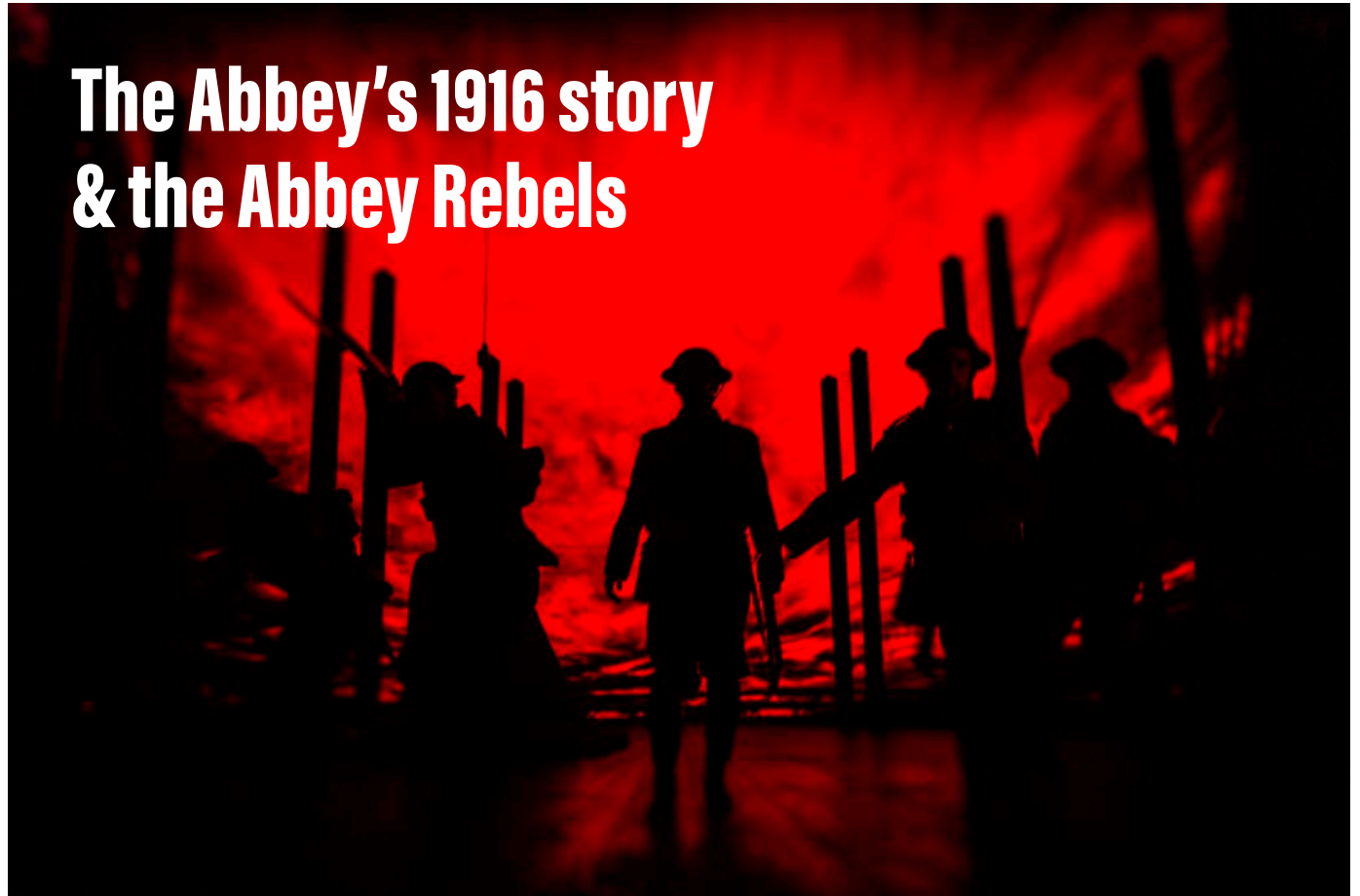
Director & Dramaturgy: Bashar Murkus

Scenography: Majdala Khoury

Music: Terez Sliman and Yazan Ibraheem

Lighting Design: Naame Zaknoon

The Abbey's 1916 story & the Abbey Rebels



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



Mary Lou McCarthy in *Me, Mollser*.

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 jointly commissioned and coproduced a translation of *Me, Mollser* with Údáras Na Gaeltachta. *Mise, Mollser* performers Aine Ní Laoghaire and Morgan Cooke did a two week tour of Gaeltacht areas.

Director: Sarah Fitzgibbon

Translator: Perase O'Caoimh

Irish Language consultancy: Caitriona 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 Gaelscoil 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 on line. 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
Suilleabháin, 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 Radmall-
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

Gender Equality

The Abbey Theatre's Guiding Principles on Gender Equality

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

Director	Writer	Cast	Stage Manager	Set Designer	Lighting	Sound	Costume
27%	26%	40%	55%	43%	43%	26%	100%

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.

Abbey Theatre Board



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

Jane Brennan's acting career has spanned over thirty years. Her work at the Abbey Theatre includes *Hedda Gabler*, *The Picture of Dorian Gray*, *Perve*, *No Escape*, Alice Trilogy Winner of the Irish Times Theatre Award for Best Actress, 2007, *Bailegangaire*, *The Burial at Thebes*, *The House* (Irish Times Theatre Award nomination for Best Actress), *Dancing at Lughnasa*, *The Last Apache Reunion*, *The Crucible*, *Footfalls*, *A Crucial Week in the Life of a Grocer's Assistant*, *The Playboy of the Western World*, *The Secret Fall of Constance Wilde*, *The Wake*, *Saint Joan*, and *The Rivals*. Other theatre work includes *Jane Eyre*, *Pygmalion* and *Not I* (Gate Theatre), *'Tis a Pity She's a Whore*, *A Little Like Drowning*, *The Singular Life of Albert Nobbs*, *The Beauty Queen of Leenane* and *Brigit* (Druid Theatre Company), *Splendour*, (Irish Times Theatre Award nomination for Best Supporting Actress 2008) (Project Arts Centre), *Digging For Fire*, *Solemn Mass for a Full Moon in Summer* and *The Way of the World* (Rough Magic), *The Sugar Wife* (Rough Magic and Soho Theatre) and *Hamlet* (Second Age Theatre Company). Jane co-founded b*spoke Theatre Company and with them she has also appeared in *Electra*, *Boston Marriage* and *Tejas Verdes*. Her film and television work includes *Brooklyn*, Irish Film and Television Award for Best Supporting Actress (Wildgaze/Parallel Films), *NW* (BBC 2), *Paula* (BBC 1), *Single Handed 2*, *Fair City* and *Love/Hate* (RTÉ), *The Tudors* (Showtime), *Benedict Arnold* (Dark Eagle Productions), *Perrier's Bounty* (Parallel Films), *Death of a Superhero* (Bavaria Pictures), *Intermission* (Brown Sauce Film Productions), *Attracta* (B.A.C. Films) and *Black Day at Blackrock* (Venus Three Productions).

**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 ARCANÉ 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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With thanks for your generous support.

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Awards



David Ireland

Best New Play

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



Stephen Rea

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.



Barbara Brennan

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.



Ben Delaney and 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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DIRECTORS' REPORT

FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2016

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.

DIRECTORS' REPORT FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2016
(continued)**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

DIRECTORS' REPORT FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2016
(continued)

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.

DIRECTORS' REPORT FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2016
(continued)

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

DIRECTORS' REPORT FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2016
(continued)**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.

DIRECTORS' REPORT FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2016
(continued)

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*.

DIRECTORS' REPORT FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2016
(continued)**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.

**DIRECTORS' REPORT FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2016
(continued)**

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.

DIRECTORS' REPORT FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2016
(continued)

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.

**DIRECTORS' REPORT FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2016
(continued)***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 Ealaíon. 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 Ealaíon 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.

DIRECTORS' REPORT FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2016
(continued)*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 Ealaíon 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

DIRECTORS' REPORT FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2016
(continued)*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:

Dr. Bryan McMahon (Chair)	7	7
Mr. James McNally	7	7
Ms. Sarah Durcan (appointed 18 July 2016)	2	2
Ms. Loretta Dignam	7	7
Mr. Tom Kilroy (retired 20 January 2016)	0	0
Ms. Jane Brennan	7	6
Mr. Mark Ryan	7	4
Ms. Deirdre Kinahan	7	5
Ms. Niamh Lunny	7	6
Ms. Sheelagh O'Neill	7	6
Mr Paul Smith (retired 13 October 2016)	6	5
Mr. Dónall Curtain	7	6

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.

Directors' Report For The Financial Year Ended 31 December 2016 (continued)

- 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.

Directors' Report For The Financial Year Ended 31 December 2016 (continued)**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:

- Formulating and successfully implementing artistic policy.
- Implementing company policy.
- Directing strategy towards the sustainable growth and operation of the company.
- Developing strategic operating plans that reflect the longer-term objectives and priorities established by the Board.
- Maintaining an ongoing dialogue with the Chair of the Board.
- Putting in place adequate operational planning and financial control systems which include appropriate oversight of these areas.
- Ensuring that the operating objectives and standards of performance are not only understood but owned by management and employees.
- Closely monitoring the operating and financial results against plans and budget.

Directors' Report For The Financial Year Ended 31 December 2016 (continued)

- 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.

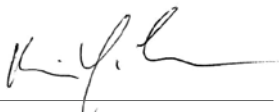
Directors' Report For The Financial Year Ended 31 December 2016 (continued)

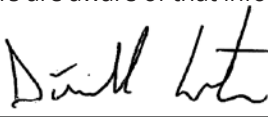
Statement of relevant audit information

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 
Mr. Kevin McFadden

Signed 
Mr. Dónall Curtain

Date 5 May 2017

Directors' Responsibilities Statement

For The Financial Year Ended 31 December 2016

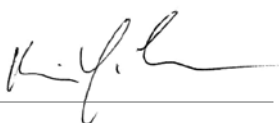
The directors are responsible for preparing the Directors' Report and the financial statements in accordance with Irish law and regulations.


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 Curtin

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.

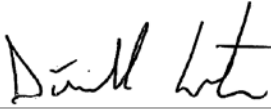
Statement On Internal Financial Control (continued)

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

Signed 
Mr. Dónall Curtain

Date 5 May 2017

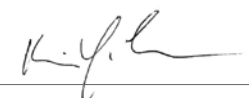
Statement Of Financial Activities (Including Profit And Loss Account) For Year Financial Ended 31 December 2016

Statement of Financial Activity	Note	Y/E 31.12.16				Y/E 31.12.15
		Unrestricted Funds	Restricted Funds		Total	Total
			Operations	Capital Projects		
Income From:		€	€	€	€	
Donations and Legacies						
Government Grants		6,300,000	475,000	524,496	7,299,496	
Other Donations		634,122	0	355,710	989,832	
Total Donations and Legacies	3.1	6,934,122	475,000	880,206	8,289,328	
Charitable Activities						
Operation of Theatres	3.2	3,267,517	0	0	3,267,517	
Other Trading Activities	3.3	769,845	0	0	769,845	
Total Income		10,971,484	475,000	880,206	12,326,690	
Expenditure On:						
Charitable Activities						
Operation of Theatres	4.1	10,180,347	473,432	876,785	11,530,564	
Raising Funds	4.2	1,287,598	0	17,208	1,304,806	
Total Expenditure		11,467,945	473,432	893,993	12,835,370	
Net (Expenditure) / Income		(496,461)	1,568	(13,787)	(508,680)	
Transfers	4.3	(13,787)	0	13,787	0	
Net (Expenditure) / Income and net						
movement in funds for the year		(510,248)	1,568	0	(508,680)	
Reconciliation of funds						
Fund balances brought forward		999,197	2,020,746	0	3,019,943	
Fund Balances carried forward		488,949	2,022,314	0	2,511,263	

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 Curtin

Balance Sheet

As At 31 December 2016

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

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

Signed 
Mr. Kevin McFadden

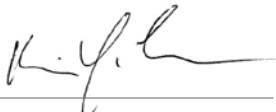
Signed 
Mr. Dónall Curtain

Date 5 May 2017

Statement Of Cash Flows

For The Financial Year Ended 31 December 2016

Statement of Cash Flows	NOTE	Y/E 31.12.16 €	Y/E 31.12.15 €
Cash flows from Operating Activities			
Net cash (used in) / generated from operating activities	16	1,481,870	(361,813)
Cash flows from Investing Activities			
Improvements to premises and acquisition of other tangible assets		(2,008,539)	(382,238)
Interest Received		(2,216)	4,945
Net cash (used in) investing activities		(2,010,755)	(377,293)
Cash flows from Financing Activities			
Interest Paid		(46,190)	(40,806)
Drawdown / (Repayment) of bank loans		1,387,854	(63,594)
Net cash (used in) financing activities		1,341,664	(104,400)
Net decrease in cash and cash equivalents		812,779	(843,506)
Cash and cash equivalents at beginning of year		924,977	1,768,483
Cash and cash equivalents at end of year		1,737,756	924,977

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").

Abbey Theatre Amharclann Na Mainistreach is a Public Benefit Entity. (PBE).

(c) Currency

The financial statements have been presented in Euro (€) which is also the functional currency of the company.

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 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

	Unrestricted Funds	Restricted Funds		Total
	Operations	Capital Projects	Short Term Projects	
Year Ending 31/12/2016	€	€	€	€
Government grants:				
Arts Council				
- Revenue grant	5,800,000			5,800,000
- Touring grant			88,000	88,000
Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs				
- Touring grant			397,496	397,496
- Vote 33 / subhead A7		475,000		475,000
Department of Education & Skills				
- Community & education activity			31,000	31,000
Department of Foreign Affairs				
- Touring grant			8,000	8,000
Culture Ireland				
- 1916 centenary programme	500,000			500,000
	6,300,000	475,000	524,496	7,299,496
Other Donations:				
Development Income	535,926		279,327	815,253
Lennox Robinson Trust to support theatre			76,383	76,383
Sundry Other Income	98,196			98,196
	634,122	0	355,710	989,832
	6,934,122	475,000	880,206	8,289,328
Year Ending 31/12/2015				
Government Grants:				
The Arts Council Revenue grant	6,200,000			6,200,000
Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs (vote 33 / subhead A7)		375,000		375,000
Grant from Department of Education & Skills to support Community & Education activity			29,898	29,898
	6,200,000	375,000	29,898	6,604,898
Other Donations:				
Development Income	373,532			373,532
Grant from French Embassy in support of visiting theatre			2,500	2,500
Sundry Other Income	169,884			169,884
	543,416	0	2,500	545,916
	6,743,416	375,000	32,398	7,150,814

3.2 Charitable Activities - Operation of Theatres

	Y/E 31.12.16	Y/E 31.12.15
	Unrestricted Funds : Operations	
	€	€
Box Office	2,412,901	1,920,340
Touring Income	776,480	36,224
Community & Education	78,136	32,392
	3,267,517	1,988,956

3.3 Other Trading Activities

	Y/E 31.12.16	Y/E 31.12.15
	Unrestricted Funds : Operations	
	€	€
Theatre Rental	130,175	102,365
Archive and Rights Income	0	150,000
Bar & Merchandising	505,342	357,281
Costume Hire	134,328	105,524
	769,845	715,170

4 – Expenditure

4.1 Charitable Activities - Operation of Theatres

	Unrestricted Funds	Restricted Funds		Total
	Operations	Capital Projects	Short Term Projects	
Year Ending 31/12/2016	€	€	€	€
Production Expenses	4,192,596		16,223	4,208,819
Touring Expenses	535,745		720,791	1,256,536
General Theatre Expenses	892,792			892,792
Artistic & CEO	612,030			612,030
Literary & Archive	380,781			380,781
Sales & Customer Service	972,602			972,602
Communications	497,322			497,322
Community & Education	155,401		139,771	295,172
Financial and Administration	1,050,856			1,050,856
Facilities, Cleaning & Maintenance	833,853			833,853
Depreciation	56,369	473,432		529,801
	10,180,347	473,432	876,785	11,530,564
Year Ending 31/12/2015				
Production Expenses	3,767,243			3,767,243
Touring Expenses	43,856			43,856
General Theatre Expenses	822,847			822,847
Artistic & CEO	540,472		51,890	592,362
Literary & Archive	442,867			442,867
Sales & Customer Service	929,248			929,248
Communications	479,732			479,732
Community & Education	166,123		77,016	243,139
Financial and Administration	990,016			990,016
Facilities, Cleaning & Maintenance	804,084			804,084
Depreciation	23,628	519,657		543,285
	9,010,116	519,657	128,906	9,658,679

4.2 Raising Funds

	Unrestricted Funds	Restricted Funds		Total
	Operations	Capital Projects	Short Term Projects	
Year Ending 31/12/2016	€	€	€	€
Theatre Rental	57,557			57,557
Development	499,049		17,208	516,257
Bar & Merchandising	446,857			446,857
Sundry Other Activities	7,659			7,659
Costume Hire	67,064			67,064
Finance and Administration	116,762			116,762
Facilities, Cleaning & Maintenance	92,650			92,650
	<u>1,287,598</u>	<u>0</u>	<u>17,208</u>	<u>1,304,806</u>
Year Ending 31/12/2015				
Theatre Rental	61,629			61,629
Development	453,677			453,677
Bar & Merchandising	330,366			330,366
Sundry Other Activities	5,053			5,053
Costume Hire	59,443			59,443
Finance and Administration	102,970			102,970
Facilities, Cleaning & Maintenance	89,343			89,343
	<u>1,102,481</u>	<u>0</u>	<u>0</u>	<u>1,102,481</u>

4.3 Fund Transfers

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.

*5 – Cost Apportionment***Apportionment of Finance & Administration, Cleaning & Maintenance and Facilities**

	Year Ending 31/12/2016			Year Ending 31/12/2015		
	Charitable Activities	Raising Funds	Total	Charitable Activities	Raising Funds	Total
	€	€	€	€	€	€
Finance & Administration	1,050,856	116,762	1,167,618	926,728	102,970	1,029,698
Cleaning & Maintenance	110,654	12,295	122,949	100,440	11,160	111,600
Facilities	723,199	80,355	803,554	703,644	78,183	781,827
	1,884,709	209,412	2,094,121	1,730,812	192,313	1,923,125

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):	€	€
Mr F MacConghail (1 January - 20 October) Salary	117,559	107,173
Company Contribution to Director pension plan	10,879	12,857
<i>Included in the salary of €117,559 is an amount of €25,000 being a bonus originally deferred in 2009</i>		
Mr N Murray salary	51,845	0
Company Contribution to Director pension plan	4,148	0
Mr G McLaren salary	51,845	0
Company Contribution to Director pension plan	4,148	0
<i>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</i>		
Fees paid to the Board	0	0
Expenses paid to the Board		
Travel Expenses :		
Bryan McMahon	4,534	8,841
Deirdre Kinahan	2,067	3,146
Sheelagh O'Neill	619	1,191
Mark Ryan	0	308
Tom Kilroy	0	3,429
Niamh Lunny	0	30
	7,220	16,945
Entertaining :		
Bryan McMahon	136	3,696
Deirdre Kinahan	215	0
Loretta Dignam	281	0
	632	3,696

**6 – Net (Expenditure) / Income For Period
(cont'd)**

	Y/E 31.12.16	Y/E 31.12.15
The net (expenditure) / income for the period is stated after charging/ (crediting):	€	€
Research :		
Bryan McMahon	250	396
Training		
Bryan McMahon	484	0
Sheelagh O'Neill	344	0
Deirdre Kinahan	344	0
Donall Curtin	1,254	0
Loretta Dignam	344	0
Paul Smith	344	0
Jane Brennan	344	0
Niamh Lunny	344	455
	3,802	455
Telephone Allowance :		
Bryan McMahon	495	540
Remunerations to directors who are employees of the company		
Niamh Lunny - Salary	47,535	45,777
Niamh Lunny - Company Contribution to Personal Pension	2,611	2,514
Jane Brennan - Salary *	1,295	22,560
Auditor's remuneration	20,000	17,000
Bank interest receivable	(2,216)	4,945
Depreciation	529,801	543,284
Severance Payments **	3,935	0
<i>This relates to a payment to a junior employee whose contract was terminated.</i>		

* 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:**

		Y/E 31.12.16	Y/E 31.12.15
		€	€
Wages and salaries		5,643,235	5,007,382
Employers' P.R.S.I.		572,039	501,784
Pension costs		152,421	136,671
		6,367,695	5,645,837
Number of employees with Gross Pay between			
€110,000	€120,000	1	0
€100,000	€109,999	1	1
€90,000	€99,999	0	1
€80,000	€89,999	0	0
€70,000	€79,999	4	2
	€60,000 €69,999	4	2

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

	2016		2015	
	Headcount	€	Headcount	€
Production (including freelance theatre artists)	86	3,398,788	75	2,921,575
Sales & Customer Service	38	1,025,101	35	910,362
Administration	33	1,943,806	34	1,813,900
	157	6,367,695	144	5,645,837

8 – Fixed Assets

Year Ending 31/12/2016	Premises	Improvements to Premises	Painting & Library	Furniture, Fittings & Equipment	Auditorium	Total
Cost	€	€	€	€	€	€
Balance at 1 Jan	4,255,394	3,243,321	70,459	5,763,223	723,307	14,055,704
Additions	1,505,322	233,888	13,032	207,147	49,150	2,008,539
Balance at 31 Dec	5,760,716	3,477,209	83,491	5,970,370	772,457	16,064,243
Depreciation						
Balance at 1 Jan	1,743,413	2,048,803	0	5,531,522	723,306	10,047,044
Charge for Period	110,869	238,339	0	170,763	9,830	529,801
Balance at 31 Dec	1,854,282	2,287,142	0	5,702,285	733,136	10,576,845
Net Book Value						
At 31 December	3,906,434	1,190,067	83,491	268,085	39,321	5,487,398

Year Ending 31/12/2016	Premises	Improvements to Premises	Painting & Library	Furniture, Fittings & Equipment	Auditorium	Total
Cost	€	€	€	€	€	€
Balance at 1 Jan	4,246,903	2,975,014	60,459	5,667,784	723,307	13,673,467
Additions	8,491	268,307	10,000	95,439	0	382,237
Balance at 31 Dec	4,255,394	3,243,321	70,459	5,763,223	723,307	14,055,704
Depreciation						
Balance at 1 Jan	1,662,650	1,769,048	0	5,349,082	722,980	9,503,760
Charge for Period	80,763	279,755	0	182,440	326	543,284
Balance at 31 Dec	1,743,413	2,048,803	0	5,531,522	723,306	10,047,044
Net Book Value						
At 31 December	2,511,981	1,194,518	70,459	231,701	1	4,008,660

9 – Stock

	Y/E 31.12.16	Y/E 31.12.15
	€	€
Bar and Abbey Merchandising	16,433	21,514
	16,433	21,514

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

	Y/E 31.12.16	Y/E 31.12.15
	€	€
Prepayments	145,210	303,590
Debtors	98,596	182,254
Total	243,806	485,844

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 shown net of impairment in respect of doubtful debts.

11 – Current Liabilities

(amounts falling due within one year)

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

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)

	Y/E 31.12.16	Y/E 31.12.15
	€	€
Bank Loan	2,201,344	868,487
	2,201,344	868,487

13 – Details Of Bank Borrowings

	Y/E 31.12.16	Y/E 31.12.15
	€	€
Bank Loan		
Current	120,173	65,177
Non Current	2,201,344	868,487
Total	2,321,517	933,664

Maturity Analysis

Year Ending 31/12/2016

	Within one year	Between one & five years	After five years	Total
	€	€	€	€
Indebtedness repayable by instalments:				
Bank Loans	120,173	480,692	1,720,652	2,321,517
	120,173	480,692	1,720,652	2,321,517

Year Ending 31/12/2015

	Within one year	Between one & five years	After five years	Total
	€	€	€	€
Indebtedness repayable by instalments:				
Bank Loans	65,177	260,708	607,779	933,664
	65,177	260,708	607,779	933,664

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.

*14 – Analysis Of Charitable Funds***Year Ending 31/12/2016**

	Balance 1 Jan 2016	Incoming Resources	Resources Expended	Funds 31 Dec 2016
	€	€	€	€
Unrestricted Funds				
Operations	999,197	10,971,484	(11,481,732)	488,949
Restricted Funds				
Capital Projects	2,014,119	475,000	(473,432)	2,015,687
Short Term Projects	6,627	880,206	(880,206)	6,627
Total	2,020,746	1,355,206	(1,353,638)	2,022,314

Year Ending 31/12/2015

	Balance 1 Jan 2015	Incoming Resources	Resources Expended	Funds 31 Dec 2015
	€	€	€	€
Unrestricted Funds				
Operations	1,760,760	9,447,542	(10,209,105)	999,197
Restricted Funds				
Capital Projects	2,158,776	375,000	(519,657)	2,014,119
Short Term Projects	6,627	32,398	(32,398)	6,627
Total	2,165,403	407,398	(552,055)	2,020,746

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**

	Unrestricted Funds	Restricted Funds		Total
	Operations	Capital Projects	Short Term Projects	
	€	€	€	€
Tangible Fixed Assets	3,465,084	2,022,314		5,487,398
Cash at bank and in hand	737,756	1,000,000		1,737,756
Other net current assets / (liabilities)	(1,512,547)	(1,000,000)		(2,512,547)
Creditors due after more than one year	(2,201,344)			(2,201,344)
	488,949	2,022,314	0	2,511,263

Year Ending 31/12/2015

	Unrestricted Funds	Restricted Funds		Total
	Operations	Capital Projects	Short Term Projects	
	€	€	€	€
Tangible Fixed Assets	1,987,914	2,020,746		4,008,660
Cash at bank and in hand	924,977			924,977
Other net current assets / (liabilities)	(1,045,207)			(1,045,207)
Creditors due after more than one year	(868,487)			(868,487)
	999,197	2,020,746	0	3,019,943

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

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

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

Y/E 31.12.16

Y/E 31.12.15

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:

	€	€
Financial assets that are debt instruments measured at amortised cost		
Trade debtors	69,796	41,048
Other debtors	28,800	141,206
Cash at bank, Deposit Account and in hand	1,737,756	924,977
Financial liabilities measured at amortised cost		
Bank loans	2,321,517	933,664
Trade creditors	258,429	273,414

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

	Y/E 31.12.16	Y/E 31.12.15
	€	€
Within 1 year	241,488	206,345
Between 2 to 5 years	943,187	815,949
After 5 years	868,622	1,012,655
	2,053,297	2,034,949

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

Abbey 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.