

**ABBEY THEATRE**  
**AMHARCLANN**  
**NA MAINISTREACH**

2015 ANNUAL REPORT

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As Ireland's national theatre, our mission is to create a world class national theatre that actively engages with and reflects Irish society.

The Abbey Theatre invests in, nurtures and promotes Irish theatre artists. We do this by placing the writer and theatre-maker at the heart of all that we do, commissioning and producing exciting new work and creating discourse and debate on the political, cultural and social issues of the day. Our aim is to present great theatre art in a national context so that the stories told on stage have a resonance with artists and audiences alike.

The Abbey Theatre produces an ambitious annual programme of Irish and international theatre across our two stages and on tour in Ireland and internationally, having recently toured to Belfast, Edinburgh, London, New York and Sydney. The Abbey Theatre is committed to building the Irish theatre repertoire, through commissioning and producing new Irish writing, and re-imagining national and international classics in collaboration with leading contemporary talent.

Over the years, the Abbey Theatre has premiered the work of major Irish playwrights such as J.M. Synge and Sean O'Casey as well as contemporary classics from Sebastian Barry, Marina Carr, Bernard Farrell, Brian Friel, Thomas Kilroy, Frank McGuinness, Tom Mac Intyre, Tom Murphy, Mark O'Rowe and Billy Roche.

In recent years Irish and international audiences have enjoyed the plays of a new generation of playwrights, Richard Dormer, Gary Duggan, Shaun Dunne, Stacey Gregg, Nancy Harris, David Ireland, Jimmy McAleavey, Owen McCafferty, Phillip McMahon, Elaine Murphy, Sean P. Summers, Michael West and Carmel Winters.

*'...few theaters in modern times have had a greater impact on their own society than the Abbey.'* The New York Times

# Chairman's Welcome

Welcome to our 2015 Annual Report. 2015 was another successful and eventful year at the Abbey Theatre.

In my privileged position as the Chair of the Abbey Theatre Board of Directors, I was proud to lead the Board in the appointment of two new directors to lead the Abbey Theatre. Graham McLaren and Neil Murray of the National Theatre of Scotland will assume their new roles in January 2017. I look forward to working with Fiach Mac Conghail in his final year as Director during 2016.

In the latter half of the year the Abbey Theatre encountered a challenging but ultimately enlightening moment due to the lack of gender equality in our 2016 *Waking the Nation* season (January to September 2016). We welcomed the debate and hosted a public meeting on the Abbey stage on 12 November 2015. This discussion has since broadened into a call to redress gender inequality that exists across the arts industry.

As a Board we took action and established a sub-committee on gender equality. The members of the committee are Loretta Dignam, Deirdre Kinahan, Niamh Lunny and Mark Ryan. We are committed to the development of a comprehensive policy and detailed plan to ensure that the Abbey Theatre leads the way in achieving a shift towards gender equality in the Irish theatre sector.

A personal highlight of 2015 for me was the publishing of Yeats' Minute Books online for the very first time as part of our partnership with NUI Galway to digitise the Abbey Theatre Archive. If it is one thing that the Centenary of Commemorations has taught us, it is the importance of records and record keeping. Without these archives it is difficult to tell, or realistically imagine, the stories of times past. Having served as Chairman of the National Archives Advisory Council for several years I was acutely aware of the importance and vulnerability of the Abbey Theatre's Archives when I was appointed Chairman

in 2006. My concern extended, not only to keeping the records, but also to the technical problems associated with maintaining, retrieving and protecting such a valuable historical treasure. As a lawyer, also, I was only too aware of the huge loss for posterity when irreplaceable legal records were lost in the Four Courts in 1922.

In 1951 a fire in the Abbey had caused serious damage to its archival holdings, but fortunately, a large portion of original manuscripts was rescued by the diligence of the actors and staff in the post-fire clean-up. During the 1970s and 1980s some of the archival holdings were placed on loan with the National Library of Ireland to guarantee a more secure environment. The Abbey Theatre Archive was initiated in 1996, to collect, preserve and make available the records of the theatre in Abbey Street itself. Since then, it has served as a resource for both the theatre and research communities, facilitating access to the rich records of the Abbey Theatre's vast collection. Much of the collection, however, was in a fragile state due to its age and to the fire and water damage inflicted in 1951, with the result that access had to be restricted.

It was a great relief to me, therefore, when the Abbey Theatre in 2012 embarked on a major project to digitise the archive in partnership with NUI Galway. The creation of a digital copy would not only allow for the preservation of one of Ireland's most historic and significant collections, but would facilitate access in digital form to a unique scholarly resource, while access to the originals would still be facilitated in the Abbey Theatre's own archive.

It also means that I can sleep more easily in the knowledge that the programmes, drawings, model boxes, posters, scripts, prompt-scripts, videos and correspondence which give an invaluable insight into the history and cultural activity of the national theatre are preserved for posterity.



A personal reference will illustrate what a resource the archive can be.

Apart from a few spear-carrying roles, the only full part I ever played on stage was in a school production of Lady Gregory's *The Rising of the Moon*. Years later, when the Abbey Theatre staged Patrick Shanley's *Doubt* in 2006, I was speaking to the playwright after the show one evening and I asked him if he had ever acted. To my surprise he said that the only part he ever played was in the same Lady Gregory play many decades earlier. Struck by the coincidence, I began to wonder how such a play (first produced in 1907) remained alive for so long that it was still staple theatrical diet in the 1960s in both North Kerry and the Bronx in New York.

The Abbey Theatre's archives gave me part of the answer. In 1911 the Abbey Theatre toured this play all over England, before bringing it on its first American tour where it played to audiences in 25 cities, including Boston, Springfield, Washington DC, New York, Philadelphia and Chicago. My surmise is that someone who had seen it in 1911 had kept it alive in the Bronx long after the Abbey players had sailed home. Do we ever know how long the echo will ring out, or what repercussions are released, when the playwright's words are spoken from the stage? ('Did that play of mine send out / Certain men the English shot?', *The Man and the Echo*, W.B. Yeats, 1938).

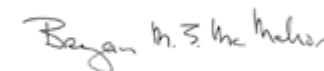
It is more touching to discover that a more unusual performance of this play took place in 1917 in a German prisoner of war camp in Karlsruhe. Lieutenant John Martin, former Abbey company actor using the stage name 'Philip Guiry,' taught the play to his fellow prisoners of war and performed it in the camp in

that year. The acclaimed war artist and poet Joseph Lee published his sketch of the production and sent the original to the Abbey Theatre, where it is still held in the archive.

On a more mundane level, one can note the practical side of W.B. Yeats from a minute of the board meeting held on Tuesday 20 April 1926 which reads: 'Mr Yeats brought up the question of what protection the theatre had against fire and if all the appliances were in perfect order. Mr Dolan was authorised to see that the theatre was protected in every possible way and if necessary a sum of £50 could be spent.'

Who knows what student's thesis in the future will be enhanced by a footnote referring to this minute as an illustration of the practical side of Mr Yeats. For the rest of us, it is somewhat reassuring to learn that the Nobel poet did not spend all his time thinking about Kathleen Ni Houlihan or Ouija boards and that, beneath his poetic nature, he also harboured the concern of a latter day Health and Safety Officer.

Our thanks are due to our Archivist, Mairéad Delaney, for getting us to this stage.



**Dr. Bryan McMahon**  
Chairman



# Fáilte an Chathaoirligh

Fáilte go dtí ár dTuarascáil Bhliantúil 2015. Bliain rathúil eachtrúil eile ba ea 2015 in Amharclann na Mainistreach.

San ionad pribhléideach atá agam mar Chathaoirleach ar Bhord Stiúrthóirí Amharclann na Mainistreach, bhí bród orm an Bord a threorú i dtaca le beirt stiúrthóirí nua a cheapadh chun Amharclann na Mainistreach a réachtáil. Rachaidh Graham McLaren agus Neil Murray ó Amharclann Náisiúnta na hAlban i mbun na ról nua a bheidh acu in Eanáir 2017. Táim ag dúil le bheith ag obair le Fiach Mac Conghail sa bhliain deiridh aige mar Stiúrthóir le linn 2016.

Bhí ócáid dhúshlánach ann sa dara leath den bhliain in Amharclann na Mainistreach ach tharla gur thug sé léargas dúinn ar deireadh thiar de bharr na heaspa cothroime inscne inar séasúr *An Náisiún a Mhúscailt 2016* (Eanáir go Meán Fómhair 2016). Chuireamar fáilte roimh an díospóireacht agus d'eagraíomar cruinniú poiblí ar stáitse na Mainistreach ar an 12 Samhain 2015. Leathnaíodh an plé sin ó shin mar éileamh chun an éagothroime inscne atá ann fud fad thionscal na n-ealaíon a cheartú.

Chuamar i mbun gnímh mar Bhord agus bhunaíomar fochoiste ar an gcothroime inscne. Is iad comhaltáí an choiste Loretta Dignam, Deirdre Kinahan, Niamh Lunny agus Mark Ryan. Táimid dírithe ar bheartas cuimsitheach agus plean mionsonraithe a fhorbairt d'fhonn a chinntiú go mbeidh Amharclann na Mainistreach ina ceannródáí i dtaca le hathrú a thabhairt i gcrích i dtreo na cothroime inscne in earnáil na hamharclainne in Éirinn.

Buaicphointe pearsanta sa bhliain 2015 dom féin ba ea foilsiú Leabhair Mhiontuairiscí Yeats ar líne den chéad uair mar chuid dár gcomhpháirtíocht le hOllscoil na hÉireann Gaillimh chun Cartlann Amharclann na Mainistreach a dhigitiú. Má tá ceacht ar bith foghlamtha againn ó Chomóradh na gCuimhneachán Céad Bliain, is é an tábhacht atá le taifid agus le coinneáil taifead. D'uireasa na dtaifead sin is deacair scéalta ó na blianta atá caite a insint nó a shamhlú ar bhealach réalaíoch. Tar éis dom fónamh mar Chathaoirleach ar an gComhairle um an gCartlann Náisiúnta ar feadh roinnt

mhaith blianta, bhí léargas an-ghrinn agam ar a thábhachtaí agus a leochailí atá Cartlann Amharclann na Mainistreach nuair a ceapadh mé i mo Chathaoirleach in 2006. Ní hé amháin go raibh coinneáil na dtaifead mar chúram orm, ach thairis sin thuigeas go maith na fadhbanna teicniúla a ghabhann le taisce luachmhar stairiúil den chineál ain a chothabháil, a aisghabháil agus a chosaint. Mar dhlíodóir, freisin, ba rómhór an tuiscint a bhí agam ar an gcaillteanas ollmhór a bhí ann do na glúinte a bhí le teacht nuair a cailleadh na taifid dhlíthiúla sna Ceithre Chúirt i 1922, taifid nach féidir a athsholáthar.

Rinne dóiteán sa Mhainistir drochdhamáiste dá bailiúcháin chartlainne i 1951 ach ar an dea-uair, tarrtháladh sciar mór lámhscríbhinní bunaidh de thairbhe dhúthracht na n-aisteoirí agus na foirne sa ghlantachán a rinneadh i ndiaidh an dóiteáin. I gcaitheamh na 1970dí agus na 1980dí tugadh roinnt de na bailiúcháin chartlainne ar iasacht do Leabharlann Náisiúnta na hÉireann chun go mbeadh timpeallacht níos daingne acu. Tionscnaíodh Cartlann Amharclann na Mainistreach i 1996 chun taifid na hamharclainne a thiomsú, a chaomhnú agus a chur ar fáil i Sráid na Mainistreach féin. Ó shin i leith, d'fhóin sí mar acmhainn do phobal na hamharclainne agus don lucht taighde araon, ar dhóigh lenar éascaíodh rochtain ar thaifid luachmhara bhailiúchán ollmhór Amharclann na Mainistreach. Bhí cuma leochaileach ar chuid mhór den bhailiúchán, áfach, toisc é a bheith sách sean agus mar gheall ar an damáiste ón dóiteán agus ón uisce a bhain dó i 1951, agus dá bharr sin níor mhór srian a chur ar an rochtain sin.

Ba mhór an faoiseamh dom é, mar sin, nuair a thug Amharclann na Mainistreach faoi mhórhionscadal in 2012 chun an chartlann a dhigitiú i gcomhpháirtíocht le hOllscoil na hÉireann Gaillimh. Ní hé amháin, de thairbhe cóip dhigiteach a chruthú, go mbeadh deis ann chun ceann de na bailiúcháin is stairiúla agus is suntasaí de chuid na hÉireann a chaomhnú, ach is amhlaidh a d'éascódh sé rochtain i bhfoirm dhigiteach freisin ar acmhainn uathúil scolártha, agus deis ann i gcónaí ar theacht ar na bunleaganacha i gcartlann Amharclann na Mainistreach féin.



Ciallaíonn sé freisin nach mbainfidh sé codladh na hoíche díom agus a fhios agam go bhfuil na cláir, na léaráidí, na boscaí samhla, na póstaer, na scrípteanna, na scrípteanna leide, na físeáin agus an comhfhreagras á gcaomhnú do na glúinte atá romhainn – ar nithe iad a thugann léargas an-luachmhar dúinn ar stair agus gníomhaíocht chultúrtha na hamharclainne náisiúnta.

Is léiriú é an tagairt seo a leanas ar an gcineál acmhainne a thig leis an gcartlann a sholáthar.

Cé is moite de líon beag ról ina raibh claíomh ar iompar agam, is é an t-aon pháirt iomlán a bhí riamh agam ar an stáitse ná ceann i léiriú scoile ar *The Rising of the Moon* leis an mBantiarna Gregory. Blianta ina dhiaidh sin, nuair a bhí an dráma *Doubt* le Patrick Shanley á stáitsiú ag Amharclann na Mainistreach, labhair mé leis an drámadóir sin tar éis an léirithe tráthnóna amháin agus d'fhiafraigh mé de an ndearna sé féin aon aisteoireacht riamh. Bhain sé siar asam nuair a dúirt sé gurb é an t-aon pháirt a bhí riamh aige ná ceann sa dráma céanna leis an mBantiarna Gregory blianta fada roimhe sin. B'aisteach liom an comhtharlú agus thosaigh mé ag smaoineamh ar an dóigh ina bhféadfadh dráma mar sin (a céadléiríodh i 1907) fanacht beo an fad sin agus gurbh ábhar seasta amharclainne fós é sna 1960dí i gCiarraí Thuaidh agus sa Bronx i Nua Eabhrac chomh maith.

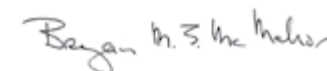
Fuaireas cuid den fhreagra i gcartlann Amharclann na Mainistreach. Chuaigh Amharclann na Mainistreach ar camchuart leis an dráma seo ar fud Shasana i 1911 sular thugadar leo é ar an gcéad chamchuart acu go Meiriceá, áit ar léirigh siad é do lucht féachana i 25 chathair, lena áiríodh Bostún, Springfield, Washington DC, Nua-Eabhrac, Philadelphia agus Chicago. Is é mo bharúil go ndearna duine éigin a chonaic an dráma i 1911 é a choinneáil beo sa Bronx i bhfad i ndiaidh do na haisteoirí ón Mainistir a bheith imithe abhaile. An eol dúinn riamh cén fad a mhairfidh glór an mhacalla, nó cé na hiarmhairtí a scaoilfear chun siúil, nuair a labhraítear focail an drámadóra ón stáitse? ('Did that play of mine send out / Certain men the English shot?', *The Man and the Echo*, W.B. Yeats, 1938).

Is mó a théann sé i gcion ar dhuine a fháil amach go raibh léiriú níos neamhghnáthaí ar an dráma seo ann i gcampa géibhinn cogaidh sa Ghearmáin – in Karlsruhe i 1917. Rinne an Leifteanant John Martin, iar-aisteoir ó Chomplacht na Mainistreach, an dráma a mhúineadh dá chomhphríosúnaigh chogaidh agus leas á bhaint aige féin as an ainm stáitse 'Philip Guiry'. Thabhairt siad an dráma sa champa an bhliain sin. Rinne Joseph Lee, ealaíontóir cogaidh cáiliúil agus file, a sceitse den léiriú stáitse a fhoilsiú agus sheol sé an bhunléaráid chuig Amharclann na Mainistreach, mar a bhfuil sí fós á coinneáil sa chartlann.

Ar leibhéal níos bunúsaí, féadfaimid aird a thabhairt ar an mianach praiticiúil a bhí in W.B. Yeats ó mhiontuairisc ar an gcuinniú boird a tionóladh ar an Máirt, 20 Aibreán 1926, mar a leanas: 'Dhúisigh an tUasal Yeats an cheist faoin gcosaint a bheadh ag an amharclann i gcás dóiteáin agus an raibh na fearais ar fad ag obair mar ba cheart. Údaraíodh don Uasal Dolan féachaint chuige go raibh cosaint ag an amharclann ar gach uile bhealach agus dá mba ghá, d'fhéadfaí suim £50 a chaitheamh.'

Cá bhfios ach go bhféadfaí barr feabhais a chur ar thráchtas mic léinn éigin amach anseo de thairbhe fo-nóta ina dtagrófar don mhiontuairisc seo mar léiriú ar an taobh praiticiúil den Uasal Yeats. Maidir leis an gcuid eile againn, is sólas éigin dúinn é a fháil amach nár chaith an file Nobel a chuid ama ar fad ag smaoineamh faoi Chaitlín Ní Uallacháin nó boird Ouija agus, laistiar dá mheon fileata, go raibh gnáthchúraimí air, amhail mar a bheadh sé ina Oifigeach Sláinte agus Sábháilteachta cothrom le dáta.

Gabhaimid buíochas lenár gCartlannaí, Mairéad Delaney, as sinn a thabhairt chuig an bpointe seo.



**Dr. Bryan McMahon**  
Chairman

# 2005 – 2015 at the Abbey Theatre

Today, 3 May 2016, is eleven years to the day of my appointment as Director of the Abbey Theatre. This week we have seven productions at work. On the Abbey stage we are in the final stages of the technical rehearsals for *Othello* directed by Joe Dowling, while downstairs, the vibrant cast of *Tina's Idea of Fun* by Sean P. Summers is playing to packed houses on the Peacock stage. Our forthcoming play within music *Town is Dead* by Phillip McMahon and Raymond Scannell is in the rehearsal room in Dublin while Frank McGuinness' contemporary classic *Observe the Sons of Ulster Marching Towards the Somme* rehearses in London. The explosive *Cyprus Avenue* is enjoying a sell-out run at the Royal Court, Sean Holmes' raw, powerful production of *The Plough and the Stars* is on tour in Wexford and Ali White's charming play *Me, Mollser* is introducing O'Casey to sixth class students in Castleblaney. I love days like this, when we're in full flight as the national theatre of Ireland, bringing world class Irish-made theatre to audiences at home and abroad. We're travelling far and wide this year reaching 40 locations across Ireland, the UK and the US. Managing such a high level of activity and supporting the teams that make this work possible is both the joy and the challenge of a busy national producing house.

My eleven years as Director of the Abbey Theatre have seen a lot of change, on Abbey Street and beyond. The transformation of the Abbey Theatre auditorium by internationally renowned designer Jean-Guy Lecat and Irish architect John Keogan in 2007 was a key moment for me as Director. With enhanced acoustics and a new seating design, an intimacy was fostered. It transformed the theatrical experience at the Abbey Theatre, drawing audiences into the heart of the onstage action. This enabled the Abbey repertoire to expand – previously neglected classics became possibilities, as did contemporary styles of new Irish writing. But I happily note the constants of the Abbey Theatre throughout my time here, too – an ever deepening commitment to playwrights and a sustained commitment to national and international touring.



Clockwise from top left: *Kicking a Dead Horse* by Sam Shepard, 2007; *Woman and Scarecrow* by Marina Carr, 2007; *Saved* by Edward Bond, 2007.

## THE WRITERS' THEATRE

It is the great privilege of a national theatre to engage with writers across a lifetime and throughout a long career. Playwrights like Tom Murphy, Thomas Kilroy, Marina Carr, Frank McGuinness and the much missed Brian Friel have been my companions and my teachers throughout my time at the Abbey Theatre. Not alone through our shared collaborations, but through their writing itself, which I keep close by and return to often. The responsibility of the artist is to pull us into worlds that we are afraid to go to. I feel privileged to have had such navigators. Some of the richest artistic journeys I have taken were with the formidable talents of playwrights Mark O'Rowe, Marina Carr and Frank McGuinness. Mark was Writer in Association here at the Abbey Theatre in 2004. We first worked together on a celebrated production of *Howie the Rookie* (2006) in the Peacock, quickly followed by his genre defining Dublin odyssey *Terminus* (2007). The subsequent tour left audiences spellbound across three continents, with 155 performances in 19 venues from the Museum of Contemporary Arts, Chicago, to the Sydney Opera House. I then proudly supported Mark, together with an extraordinary cast including Sinéad Cusack, Ciarán Hinds and Tom Vaughan Lawlor, in realising his vision for *Our Few and Evil Days* (2014) on the Abbey stage, an elemental love story and an artistic achievement that will endure.







Clockwise from top left: *Happy Days* by Samuel Beckett, 2008; *Terminus* by Mark O'Rowe, 2007; *The Resistable Rise of Arturo Ui* by Bertolt Brecht, 2008; *The Burial at Thebes* by Brian Friel, 2008.

Clockwise from left: *Ages of the Moon* by Sam Shepard, 2009; *The New Electric Ballroom* by Enda Walsh, Druid Theatre Company, 2009; *Tales of Ballycumber* by Sebastian Barry, 2009; *No Escape* by Mary Raftery, 2010.

Marina Carr, one of our finest playwrights, has gifted a rich body of work to the Abbey Theatre over the last decade. Audiences have enjoyed *Woman and Scarecrow* (2008), *Marble* (2009), *Sixteen Possible Glimpses* (2011) and a revival of the enduring *By the Bog of Cats* (2015), and we can look forward to an exciting new take on Leo Tolstoy's *Anna Karenina* from Marina later this year. With great admiration, I continued the Abbey Theatre's engagement with the work of the nation's leading playwright Frank McGuinness. We produced Frank's adaptations of Ibsen's *John Gabriel Borkman* (2010) and Joyce's *The Dead* (2012), his searing family drama *The Hanging Gardens* (2012), and we'll embark on a world tour this year with *Observe the Sons of Ulster Marching Towards the Somme*, followed by a brand new play from Frank in Autumn 2016, *Donegal*.

### THE IRISH CANON

As Ireland's national theatre, the Abbey Theatre is charged with celebrating the rich Irish theatrical canon, while simultaneously entrusted with cultivating the nation's artistic futures. Uniquely positioned as both commemorator and innovator, we must reimagine the treasures of our literary heritage, while making new myths to add to the narrative of cultural history. Holding these dual missions in balance will ensure that Irish theatre can continue to thrive in the years to come. We have done this by inviting leading directors from home and abroad to create daring interpretations of classic plays, from Jimmy Fay's indelible production of *The Resistable Rise of Arturo Ui* by Bertolt Brecht (2008) and Sean Holmes' visceral production of *Drum Belly* by

Richard Dormer to Róisín McBrinn's superb treatment of *Heartbreak House* by Bernard Shaw (2014). One of my biggest thrills has been matchmaking leading contemporary theatre artists with seminal Irish playwrights. I believe these partnerships have yielded some of the finest work of the last decade; Wayne Jordan and Thomas Kilroy came together to create *Christ Deliver Us!* (2010), a vivid production with stunning performances from a celebrated intergenerational cast. Annabelle Comyn's heart rending production of Tom Murphy's *The House* (2012) unlocked the secrets of emigration and homecoming. This partnership returns in June 2016 when Annabelle directs a timely revival of Tom's play, *The Wake*.

### CREATING NEW PLAYS

It has been my great pleasure, season after season, to present new voices in dialogue with the ancestral plays that came before them. I have always envisaged the Peacock as the engine room of Irish theatre, an incubation space where the best of new Irish talent can thrive. It's a space where audiences love to gather and actors love to work. I recall a particularly stellar 2011 season featuring the world premieres of *No Romance* by Nancy Harris, *Perve* by Stacey Gregg, *Sixteen Possible Glimpses* by Marina Carr and *B for Baby* by Carmel Winters. Four impressive plays from writers of great skill. Soon afterwards, we produced Gary Duggan's *Shibari* (2012). This was followed by Owen McCafferty's internationally acclaimed *Quietly* (2012), a play which marked the beginning of





Clockwise from top left: *Christ Deliver Us!* by Thomas Kilroy, 2010; *B for Baby* by Carmel Winters, 2010; *Outsiders* by David McWilliams, 2010; *Bookworms* by Bernard Farrell, 2010; *John Gabriel Borkman* by Henrik Ibsen, adapted by Frank McGuinness, 2010.

a programme of work exploring contemporary life in Northern Ireland. We have a responsibility to support and understand the fragile society slowly emerging in Northern Ireland after the Good Friday Agreement. To help us do just that, the Abbey Theatre commissioned and produced Jimmy McLeavey's *Monsters*, *Dinosaurs*, *Ghosts* (2015), Stacey Gregg's *Shibboleth* (2015) and David Ireland's *Cyprus Avenue* (2016). Despite the challenge of continued reductions in public funding, the Peacock stage has been more vibrant than ever in the last two years – in addition to the new plays in our Northern Irish series, the Peacock has also given life to *Conservatory* by Michael West (2014), *The Waste Ground Party* by Shaun Dunne (2014) and *Death of a Comedian* by Owen McCafferty (2015). This is an impressive collection of new plays and I couldn't be prouder of this body of work from some of Ireland's finest playwrights.

## TOURING

Touring has always been a central part of the Abbey Theatre's strategy to introduce new plays to Irish and international audiences, with the goal of creating contemporary classics. Over the last ten years, our plays have travelled farther than we could have ever dreamed. *B for Baby* brought us all around Ireland and to the Tampere Theatre Festival in Finland. Having premiered *Quietly* on the Peacock stage in 2012, it played to great acclaim in Edinburgh followed by an extensive tour of Ireland, a run at the Lyric Theatre in Belfast, at the Soho Theatre in London, and a presentation at the RUHRFESTSPIELE Festival in Recklinghausen, Germany. In July 2016 *Quietly* will open off-Broadway at the Irish Repertory Theatre in New York.

Clockwise from top left: *Freefall* by Michael West, The Corn Exchange, 2010; *Little Gem* by Elaine Murphy, 2010; *As You Are Now So Once Were We* by The Company, 2011; *16 Possible Glimpses* by Marina Carr, 2011; *The Government Inspector* in a new version after Nikolai Gogol, by Roddy Doyle, 2011

Closer to home, it's important to me that audiences all over the island of Ireland have the opportunity to engage with their national theatre. *The Seafarer* by Conor McPherson (2008) enjoyed a successful Irish tour with performances in Cork, Galway and Letterkenny and audiences in nine Irish cities and towns engaged with *Outsiders* by David McWilliams (2010). In 2013 Elaine Murphy's wonderful comedy *Shush* was a joy to share with audiences here at the Abbey Theatre, before delighting audiences with a local tour to the Civic Theatre in Tallaght and the Pavilion Theatre in Dún Laoghaire. Conall Morrison's brilliant interpretation of John B. Keane's *Sive* (2015) left Abbey Street after a sell-out run and embarked on a 55 performance tour across the island of Ireland. In the same year, national treasure Eamon Morrissey beautifully evoked artistic kinship, taking his elegiac *Maeve's House* from Heir Island to Dún Laoghaire and on to New York City. The Priming the Canon series, part of our Community and Education programme, is our way of introducing children to the classic plays. In 2015 *Me, Michael*, a re-interpretation of *Dancing at Lughnasa*, toured to an audience of almost 3,000 school students; and in 2016 *Me, Mollser*, the second in the Priming the Canon series and a re-telling of *The Plough and the Stars*, will visit over 150 schools.

The first Abbey Theatre tour to the US took place in 1911, and we have upheld that tradition over the last decade, building on our deep connections with theatres and audiences in the US. Frank McGuinness' adaptation of *John Gabriel Borkman* (2010) travelled to BAM in New York; Mark O'Rowe's *Terminus* (2008) toured the US extensively and our partnership with Sam Shepard brought two world





premieres from one of America's greatest living playwrights to Dublin. *Kicking a Dead Horse* (2007) subsequently toured to the Almeida, London and the Public Theater, New York, and *Ages of the Moon* (2009) transferred to Atlantic Theatre Company in New York. We also look forward to sharing our current production of *The Plough and the Stars* with North American audiences in 2016.

### A NATIONAL CONVERSATION

The Abbey Theatre has been active on its Abbey Street site since 1904. Over time the nature of the conflicts or tensions around it have changed, while the theatre has retained a role as a forum for national conversation. Jimmy Fay, Conor Linehan and Colin Dunne came together in 2013 to reimagine James Plunkett's *The Risen People*, a powerful production with deep connections to the contemporary moment. In response to this, I invited activists, performers and politicians to respond after each performance with their own Noble Call. This project saw sixty-two Noble Calls in total including Richard Boyd Barrett, Stephanie Meehan and, of course, Panti, whose game changing speech about homophobia caused a viral sensation. Inviting the people of Ireland on stage in this way demonstrated my continued commitment to facilitating a national conversation. We have worked hard to protect the position of the Abbey Theatre as a crossroads for debate; our Abbey Talks and podcasts series, as well as the Noble Call for Marriage Equality, gave countless opinion makers, theatre artists and stakeholders a forum to critique, debate and challenge issues and themes with Abbey Theatre audiences. This intention was realised to great success across our three symposia: *The Theatre of Memory Symposium* (2014), *The Theatre of War Symposium* (2015) and *The Theatre of Change Symposium* (2016). We undertook this project in 2014 as Ireland prepared for the challenge of this year, 2016. Over three years, key questions were posed about how to acknowledge major historical moments in a contemporary, social and political context. Irish and international artists across a broad range of disciplines provocatively explored the tension between memory and history, and how artists might position themselves within this creative juncture to imagine new futures for the nation.

At *The Theatre of Memory Symposium* Declan Kiberd observed the relative difficulty of accessing some of the seminal texts of the



Top to bottom: *Raoul* by James Thiérée, 2011; *Pygmalion* by Bernard Shaw, 2011; *Perverse* by Stacey Gregg, 2011; *No Romance* by Nancy Harris, 2011.



Above left to right: *Juno and the Paycock* by Sean O'Casey, 2011; *Translations* by Brian Friel, 2011; *Alice in Funderland* by Phillip McMahon and Raymond Scannell, THISISPOPBABY, 2012.

Irish Cultural Revival. Given that the Abbey Theatre was central to the Revival and our tradition of publishing, which dates back to *Beltaine*, edited by W.B. Yeats, I was proud to collaborate with Declan Kiberd and P.J. Mathews who co-edited *Handbook of the Irish Revival*, the first publication from Abbey Theatre Press and our contribution to deepening the debate around the Decade of Centenaries. As guardians of the Abbey Theatre Archive, we always have an eye on how our own history can inform the future. Having embarked on a ground-breaking partnership with NUI Galway in 2012 to digitise the Abbey Theatre Archive, I have been consistently impressed by the progress made in just a few short years on this huge project. The Abbey Theatre Digital Archive, portions of which are already available online at the James Hardiman Library in Galway, will make an important and highly valuable resource accessible to theatre-makers and scholars.

Putting on a play is a political act. Great art both entertains and teaches us, it's the Abbey Theatre's job to create work that challenges and reflects Irish society. That ideal was challenged late last year. The Waking the Feminists movement pointed out that our Waking the Nation season did not represent gender equality. An urgent conversation began online and we welcomed the debate, hosting a public meeting on the Abbey stage on 12 November 2015 to give voice to the call to redress the gender inequality that exists across the arts industry. The board of the Abbey Theatre is committed to the development of a comprehensive policy and detailed implementation plan to ensure that the Abbey Theatre leads the way in achieving a much-needed cultural shift towards gender equality in the Irish theatre sector. I am pleased to say that an exciting programme of plays will be announced in summer 2016, and will go some way to redress the gender imbalance in our 2016 programme to date.





Above left to right: *Shibari* by Gary Duggan, 2012; *I Heart Alice Heart I* by Amy Conroy, 2012; Sam Shepard and Patti Smith, 2012; *Quietly* by Owen McCafferty, 2012.

## NURTURING IRISH THEATRE

The Abbey Theatre exists as part of the thriving ecology of Irish theatre. The theatre has played host to inspiring and ground-breaking work from some of our most exciting colleagues; Druid Theatre Company's *Empress of India* by Stuart Carolan (2006) and *The New Electric Ballroom* by Enda Walsh (2009), The Corn Exchange's *Freerfall* (2010) by Michael West, Gúna Nua's *Little Gem* by Elaine Murphy (2010), The Company's *As You Are Now So Once Were We* (2011), HotForTheatre's *I Heart Alice Heart I* by Amy Conroy (2012), Mikel Murfi's *The Man in the Woman's Shoes* (2015), Dead Centre's *Lippy* by Bush Moukarzel with cameo playwright Mark O'Halloran (2015) and Fishamble: The New Play Company's Olivier award-winning *Silent* by Pat Kinevane (2013) to name but a few. We enjoyed collaborating with our partners Dublin Dance Festival, Dublin Theatre Festival and Tiger Dublin Fringe, bringing vibrant international productions like *You're Not Alone* by Kim Noble to Irish audiences and spotlighting home-grown heroes including choreographer Liz Roche who we co-commissioned to create *Bastard Amber* in 2015.

The Abbey Theatre has cultivated a fertile environment in which excellence and passion are celebrated. Eleven years is sufficient time to see the seeds planted take root and grow. Watching artists develop over time in this way has given me great joy; witnessing actors go from their first audition to giving star-making performances; watching playwrights hone their craft as their play undergoes the pressure of production, from workshop draft to opening night; watching promising



Clockwise from left: *The Dead* by James Joyce, in a dramatisation by Frank McGuinness, 2012; *Maevie's House* by Eamon Morrissey, 2013; *Shush* by Elaine Murphy, 2013; *The Hanging Gardens* by Frank McGuinness, 2013; *Silent* by Pat Kinevane, 2012.

new directors with strong instincts grow into assured visionaries with a signature style. We are always looking for ways to nurture Irish theatre talent. Our Green-Light Programme develops artists through our Yeats Design Residency, the Lennox Robinson Bursary and the Resident Assistant Director programme. On one very special night in 2012, music legend Patti Smith and Pulitzer Prize winner and dear Abbey Theatre collaborator Sam Shepard played a combined gig on the Abbey stage to raise funds for our New Playwrights Programme. The work of the Literary Department with emerging playwrights through initiatives like the New Playwrights Programme, Short Play Commissions, Playwriting Pop-up workshops and Peacock Scratch Nights will help to sustain the Abbey Theatre for many years to come.

## CITIZENSHIP

I spoke a lot in the early days about the importance of the citizen, and continued to explore the concept through a programme of plays that engage with the issues of the day in a way that is distinctly Irish. This began in earnest with my first production as Artistic Director, when *Homeland* by Paul Mercier reflected that specific moment in the Ireland of 2005, with a play written in the rehearsal room and devised with a talented cast. Since then, productions as diverse as Bernard Farrell's hilarious *Bookworms* (2010), Roddy Doyle's brown-envelope bashing adaptation of Nikolai Gogol's *The Government Inspector* (2011), THISISPOPBABY's soulful musical *Alice in Funderland* (2012) and Stacey Gregg's anarchic *Shibboleth* (2015) chronicled many aspects of a changing Ireland.





Above clockwise left to right: *Drum Belly* by Richard Dormer, 2013; *Sive* by John B. Keane, 2014; *Our Few and Evil Days* by Mark O'Rowe, 2014.

I see attending the national theatre as an affirmation of citizenship. We found increasingly dynamic ways of interacting with diverse audiences. Audiences can buy a ticket for the Waking the Nation season for as little as €9. I found it inspiring to hear wise and talented playwright Shaun Dunne recount coming to the Abbey Theatre as a child and growing up believing that a piece of it was his. It's my desire that all citizens should feel that way about their national theatre. We took responsibility for actively fostering that feeling, not just through low ticket prices and community programmes, but by extensive touring of the whole island and bringing our work to non-theatre venues, making it easier to interact with our work. For example, the Abbey Unplugged project sees us lock the doors of the theatre and take the show on the road to schools, to hospitals and memorably, the very first of our Unplugged performances at the assembly hall at Wheatfield prison. At the close of that performance of *The Risen People* (2014), a group of inmates performed a powerful Noble Call in which they sang a self-penned song entitled *Stand Together*. That was a moving and momentous night in Abbey Theatre history.

The last decade or so has seen the citizens of Ireland live through troubled times. In response, the works we staged unveiled the anger, disappointment and distress being felt across Irish society. Tom Murphy's *The Last Days of a Reluctant Tyrant* (2009) looked at life in crumbling societies; David McWilliams' discursive show *Outsiders* (2010) examined the reasons for the socio-economic crisis; while *No Escape* (2010) by Mary Raftery offered a powerful means of engagement with the Ryan Report. The perils of borrowing and the trails of poverty were highlighted by new productions of Sean O'Casey's *Juno and*



Above left to right: *Heartbreak House* by Bernard Shaw, 2014; *Conservatory* by Michael West, 2014.

*the Paycock* (2011), and the impact of banker's greed was examined in Frank McGuinness' version of Ibsen's *John Gabriel Borkman* (2010).

## FINANCIAL CHALLENGES

As Ireland endured dramatic social and economic change in the last decade, the Abbey Theatre did also. We have faced several financial challenges during my tenure, beginning with the Abbey Theatre facing bankruptcy and near extinction in my first weeks as director designate in 2005. Shortly after my appointment, the extent of the deficit was revealed as €3.85m. Securing a government bail out later that year, the Abbey Theatre was enabled to continue its mission. The change management processes my colleagues and I initiated at that time would again be tested as the Arts Council funding for the Abbey Theatre decreased from €10m in 2008 to €5.8m in 2016. In light of this dramatic cut, keeping the doors of our theatres open while practicing prudent financial management was crucial to our survival. Throughout this turbulent period, we kept to our mission statement and did not lose a single performance or production. With thanks to the government, the taxpayer and in particular our loyal and dedicated staff, the Abbey Theatre has evolved from near extinction to sound financial health. In order to fulfil this promise and stabilise the organisation's finances for the long term, we had to make drastic changes to company structures and work practices. Through this work, we managed to survive one of the worst recessions in our history and the most severe cuts to Arts Council funding on record.

Unfortunately, the financial concerns for Irish arts organisations are far from over. Our community remains under serious threat from diminishing funding.





Above left to right: *The Waste Ground Party* by Shaun Dunne, 2014; *The Man in the Woman's Shoes* by Mikel Murfi, 2015; *Shibboleth* by Stacey Gregg, 2015.

The greatest challenge facing the arts community is to raise income from public, private and corporate sources to create and nurture theatre of the highest quality. There is a lingering disconnect between our sector and the makers of policy. We must challenge our government to reassess the long-term vision for the arts in Ireland, and the best way to do this is together. Our community must unite in a selfless way in order to foster real change.

### THE FUTURE

From just outside the rehearsal room on the top floor of the theatre, there is a great view of the city. The Abbey Street Luas tracks stretch over O'Connell Street towards the GPO in one direction and the new Rosie Hackett Bridge crosses the Liffey in the other. I have done a lot of thinking and dreaming in that spot, about art and about Ireland, about how best to support artists and about what people want to see on our stages. I have watched the changing physical and cultural landscape of the city from that spot and in the time to come, the Abbey Theatre itself will further alter the view.

In 2012, we took the bold decision to purchase a new building on Eden Quay which finally enables the Abbey Theatre to turn towards the river. Our current building is not adequate to meet the needs of a modern theatre. The world class performers, theatre makers and staff who work here, as well as the audience members who attend the Abbey Theatre, deserve higher standards than we can currently provide in relation to working conditions, health and safety standards and access for people with different abilities. Upon the discovery of asbestos in the Abbey



Above left to right: *Twelfth Night* by William Shakespeare, 2014; *Monsters, Dinosaurs, Ghosts* by Jimmy McAleavey, 2015

auditorium in 2012, our production of *The Plough and the Stars* had to relocate to the O'Reilly Theatre, Belvedere. This is indicative of just one of the challenges of the current Abbey Theatre building, built in the 1960s. Our legacy is that the Abbey Theatre will remain on the site gifted to us to us by its founders. I look forward to my successors and future Boards delivering a new building on the existing location, securing the future of the Abbey Theatre forever in the heart of Dublin.

Since 2005, more than 1.2 million people have watched 191 plays on our two stages on Abbey Street. We have offered varied audience experiences with more than 40 Irish premieres. We have created a space for visionary voices to work in unison, resulting in extraordinary theatrical achievements, like Seamus Heaney's unparalleled adaptation of *The Burial at Thebes* directed by Patrick Mason (2008) or Selina Cartmell's rich realisation of Tom MacIntyre's daring and mischievous *Only an Apple* (2009). Presenting work ranging from James Thiérée's *Raoul* (2011) to the Rubberbandits (2015), from Shakespeare to Shaw, the Abbey Theatre is a place for work that questions the canonical and embraces the new. Over the last eleven years I have been consistently inspired and moved by the conviction and creativity of my collaborators, the army of brilliant artists and dedicated staff at the Abbey Theatre. This leaves me in no doubt that they care as much about this theatre as I do. Audiences have echoed that care with over 50,000 people attending performances of our Waking the Nation season at the time of writing. 112 years after its foundation, the Abbey Theatre's future looks bright.

Fiach Mac Conghail  
Director / Stiúrthóir

**2015 AT THE  
ABBNEY THEATRE**

# OUR *The Abbey Theatre* In Numbers **IMPACT**

## ARTISTIC PROGRAMME

**104,826**  
people saw a play at the Abbey Theatre

**3** *new*  
*Irish plays on the Peacock stage*

**10** theatre companies were welcomed to the *Abbey* and *Peacock* stages

**284**  
actors, dancers and performers worked with us

**479**  
performances of  
**40**  
PLAYS  
took place on our stages and on tour

**475** people attended *The Theatre of War Symposium*

## TOURING

**18,726** people saw *the Abbey Theatre on tour*  
- IN -  
**13** COUNTIES IN IRELAND  
PLUS BELFAST AND LONDON

## ENGAGEMENT

**14,132**  
people visited us from overseas  
- 882 -  
people explored the Abbey Theatre through backstage tours

**81,637** views on  
**49** YouTube videos

## DIGITAL

**31%** increase in **MOBILE TRAFFIC**  
for 2015 compared to 2014

**50%** increase in **MOBILE SALES**  
for 2015 compared to 2014

OVER  
**€1.1 MILLION**  
IN ONLINE SALES

**57,306**  
people kept in touch on Facebook, Twitter and Instagram

**695,950**  
visits to [www.abbeytheatre.ie](http://www.abbeytheatre.ie)

# 2015

## on our stages

### *Director's Report*

#### **Welcome to this review of 2015 at the Abbey Theatre.**

2015 was a year of creative collaborations, with 54 events on the Abbey stage, Peacock stage and on tour in Ireland and the UK.

#### CREATIVE COLLABORATIONS

I've always wanted to collaborate with Gavin Quinn of Pan Pan Theatre because he is a director I greatly admire. I invited him to direct *A Midsummer Night's Dream* by William Shakespeare, our annual Shakespeare play and the first play of 2015. It was a pleasure to welcome so many former members of the Abbey Company back into the fold.

Then to another creative collaboration, between Mark O'Rowe and Annabelle Comyn who presented a new interpretation of *Hedda Gabler* by Henrik Ibsen for contemporary audiences. As was the inspiration behind *John Gabriel Borkman* in 2010, I want our audiences to be familiar with Ibsen's great classic plays.

In June the scene changed to Wayne Jordan's production of *The Shadow of a Gunman* by Sean O'Casey; a fruitful collaboration and co-production with the Lyric Theatre, Belfast. The Abbey Theatre should always revisit O'Casey to re-interrogate his plays for a contemporary audience. His writing is woven into our Irish consciousness – a wry celebration of our temperament but with that epic quality of a deeper truth.

In August we presented *By the Bog of Cats* by Marina Carr, a courageous and inspirational writer. Selina Cartmell directed, following her success with *King Lear* in 2013. It is hard to believe this was the first time we have produced this modern classic since its premiere on the Abbey stage in 1998. This production featured outstanding performances from a great cast, in particular Susan Lynch.

#### A NATIONAL CONVERSATION

I presented *The Theatre of War Symposium* at the start of 2015, the second in a series of three annual symposia. This series marks our intellectual and artistic contribution to the challenge of how artists should (if at all) contribute to the decade of centenaries here in Ireland. We look forward to starting 2016 with our third and final symposium as it energises the stage for the months ahead.

After our 2014 symposium, Declan Kiberd, a former Board member of the Abbey Theatre and someone I greatly admire and respect, suggested to me that the Abbey Theatre should publish a handbook of texts from the Irish Cultural Revival which our theatre was born out of. In light of our mission to reflect Irish society, I went for the idea. In June 2015, under the imprint of Abbey Theatre Press, we published *Handbook of the Irish Revival: An Anthology of Irish Cultural and Political Writings 1891 – 1922*, edited by Declan Kiberd and P.J. Mathews. The Handbook went on to sell out in shops around Ireland in just six months and by the end of the year we were

fundraising for a re-print. Our hope is that the book will inspire a new round of conversation in contemporary Irish life. Buy the book.

2015 saw another chapter of energetic activity in our reinvigorated Community and Education programme which is a vital strand of what we do as a national theatre for Ireland. We produced the second in our Priming the Canon Series, *Me, Michael* by Tara McKeivitt and directed by Dan Colley. Priming the Canon is about taking peripheral characters from well-known Irish plays and telling their story to inspire school-children, the artists and audiences of the future. *Me, Michael* re-tells the story of Brian Friel's *Dancing at Lughnasa*, and toured twice during the year, reaching over 2,900 students.

Our commitment to dance dates right back to Yeats' time when he established the Abbey Theatre School of Ballet in the Peacock Theatre, and so I was particularly proud to co-commission and co-produce the wonderful Liz Roche, in partnership with Kilkenny Arts Festival and Dublin Dance Festival, to create *Bastard Amber*. This was the first contemporary dance work commissioned for the Abbey stage since the 1920s.

The Waking the Feminists movement came into being in response to the lack of women writers in the first part of the 2016 season. This harnessed an energy within the theatre community, and beyond, in Irish society. I am determined to programme the work of women artists in the latter half of 2016. Our Board has established a sub-committee tasked with developing a policy for the Abbey Theatre on gender equality. The group have embarked on a thorough stakeholder engagement process to inform a detailed action plan.

*“As Ireland’s national stage, I believe it’s important to have some of those truths spill out for our audiences at this time.”*

## NEW WRITING

The Peacock stage was packed with activity in 2015; with three new plays and ten visiting companies both Irish and international.

There is an exciting, flourishing set of playwrights active in Northern Ireland today; each with something unique and urgent to say about the here and now of life in Belfast. In recent years we have commissioned writers from Northern Ireland who are quietly but definitely bearing witness to the post-conflict experience in Northern Ireland. As Ireland's national stage, I believe it's important to have some of those truths spill out for our audiences at this time. We have a responsibility to support and understand the fragile society slowly emerging in Northern Ireland after the Good Friday Agreement. In 2015 we produced work by Owen McCafferty, Jimmy McAleavey and Stacey Gregg, three Northern Irish playwrights.

We were delighted to welcome Owen McCafferty back to the Abbey Theatre for the world premiere of his new play, *Death of a Comedian* directed by Steve Marmion, Artistic Director of Soho Theatre, with the accomplished Brian O'Doherty in the lead role. This was a co-production with the Lyric Theatre, Belfast and Soho Theatre, London.

We were proud to produce the world premiere of Jimmy McAleavey's play *Monsters, Dinosaurs, Ghosts* which zooms in on the personal fall-out in the aftermath of the Peace Process in Northern Ireland. I was particularly delighted to introduce director Caitriona McLaughlin to our audiences, too. This was an important play for us to produce in 2015. My intent was that this play, rich with political overtures and men lost at war, would speak to *The Shadow of a Gunman* on the Abbey stage.



Then to Stacey Gregg, another Northern Irish voice and another world premiere. Stacey's new play *Shibboleth*, a co-commission between the Abbey Theatre and the Goethe-Institut, was directed by Hamish Pirie from London's Royal Court Theatre. It premiered in October on the Peacock stage, as part of Dublin Theatre Festival. When Stacey participated in *The Theatre of War Symposium* in January 2015 she spoke passionately about the peace walls that still separate communities across Belfast. *Shibboleth* was an important play politically and culturally for the Abbey Theatre to do. It not only alerted us to the challenges of maintaining peace in Northern Ireland but also encouraged cross community integration. Sure enough, when the play was on our stages, the pages of *The Guardian* featured a high profile feature on the Peace Walls phenomenon.

### A PACKED PEACOCK

I was delighted to present an eclectic programme of activity on the Peacock stage in 2015 as part of our strategy to programme more work in this space. We welcomed Dead Centre with *Lippy*, the Royal Irish Academy of Music and the Lir Academy with *Suor Angelica*, the Rubberbandits with *Continental Fistfight*, Storytellers of Ireland / Aos Scéal Éireann with *Remembering Eamon Kelly*, Loco and Reckless Productions Ltd with *The Man in the Woman's Shoes*, Improvised Music Company with *STRUT* at the Peacock and Tiger Dublin Fringe who presented *It Folds* by Brokentalkers / junk ensemble, *Susannah With Strings Attached* by Susannah de Wrixon, *Life Has Surface Noise #3* by Young Hearts Run Free, *You're Not Alone* by Kim Noble and *Portraits in Motion* by Volker Gerling in association with Aurora Nova.

We celebrated Amateur Drama when the Shoestring Theatre Company of Charleville presented *Trad* by Mark Doherty. Also, we were delighted to support the presentation of the world premiere of an Abbey Theatre commission for the National Association for Youth Drama, *Salt Mountain* by Carmel Winters, offsite at Project Arts Centre.

Also in 2015 we launched the Peacock Cafe as part of our strategy to energise the space, open it up as a space for artists and audiences alike; while diversifying our revenue streams by generating income for the theatre.

### ABBAY THEATRE ON TOUR

2015 was another strong year for touring and saw us travel to 13 counties in Ireland. As well as appearing in Belfast with *The Shadow of a Gunman* and in London with *Death of a Comedian*, we toured the wonderful *Maeve's House* by Eamon Morrissey to 10 venues across Ireland, from Tallaght to Castlebar, and *Me, Michael* toured to 22 schools and arts venues across Ireland, from Clare to Wexford.

We are grateful to the Arts Council for their continued support and for funding additional touring during 2015, enabling us to reach more communities across Ireland and internationally. We are also grateful to the Department of Arts, Heritage and the Gaeltacht and to Culture Ireland for additional funding support during 2015.

As ever, without my wonderful, dedicated, talented staff, the special work of the Abbey Theatre would not happen; without our artists the moments of illumination would not happen; and without our audiences, theatre would not happen. So thank you to them all, for making the Abbey Theatre the special place that it is.



Fiach Mac Conghail  
Director / Stiúrthóir

# Artistic Programme



## THE THEATRE OF WAR SYMPOSIUM

22 - 24 January

INTERROGATING  
THE ARTIST'S RESPONSE  
TO CONFLICT

The second in a series of three annual symposia, *The Theatre of War Symposium* was a major international gathering of artists, historians, academics and scholars, brought together to discuss how artists nationally and internationally respond to war and post-conflict situations. Integral to the discussion was the artist's role in enlightening us about our lived experience of the past.

### PERFORMANCES

#### OH MY SWEET LAND

*A Young Vic / Théâtre de Vidy-Lausanne co-production*

*Conceived by Corinne Jaber*

*Written by Amir Nizar Zuabi*

20 - 24 January

5 performances on the Peacock stage

*Director: Amir Nizar Zuabi*

#### WAR CORRESPONDENTS (EXTRACTS)

*By Helen Chadwick Song Theatre*

23 January

1 performance on the Abbey stage

### REHEARSED READINGS

#### RETURNING TO HAIFA

*Adapted by Naomi Wallace and Ismail Karim Khalidi from the novella by Ghassan Kanafani*

22 January

1 performance on the Peacock stage

*Director: Raz Shaw*

#### SHIBBOLETH

*By Stacey Gregg*

23 January

1 performance on the Peacock stage

*Director: Maisie Lee*



## ABBAY THEATRE PRODUCTIONS

### SHE STOOPS TO CONQUER

*By Oliver Goldsmith*

4 December 2014 – 31 January 2015

55 performances on the Abbey stage  
(24 in 2014, 31 in 2015)

*Cast:* Gary Crossan, Lisa Fox, Manus Halligan, Jon Kenny, Mark Lambert, Charlotte McCurry, Caroline Morahan, Janet Moran, Sean Murphy, Rory Nolan, Marion O'Dwyer, David Pearse, Bryan Quinn, Marty Rea

*Director:* Conall Morrison

*Set Design:* Liam Doona

*Costume Design:* Joan O'Clery

*Lighting Design:* Ben Ormerod

*Composer and Sound Design:* Conor Linehan

*Movement Director:* Muirne Bloomer

*Additional Lyrics:* Ronan Phelan

*Resident Assistant Director:* Ronan Phelan

### A MIDSUMMER NIGHT'S DREAM

*By William Shakespeare*

11 February – 28 March

45 performances on the Abbey stage

*Cast:* Fiona Bell, Andrew Bennett, Des Cave, Declan Conlon, Shadaan Felfeli, Máire Hastings, John Kavanagh, Peadar Lamb, Stella McCusker, Barry McGovern, Gina Moxley, Máire Ní Ghráinne, Áine Ní Mhuirí, Des Nealon, John Olohan, David Pearse, Daniel Reardon, Helen Roche

*Director:* Gavin Quinn

*Set and Lighting Design:* Aedin Cosgrove

*Costume Design:* Bruno Schwengl

*Composer and Sound Design:* Jimmy Eadie

*Resident Assistant Director:* Ronan Phelan

### DEATH OF A COMEDIAN

*By Owen McCafferty*

WORLD PREMIERE | AN ABBAY THEATRE COMMISSION  
A CO-PRODUCTION BETWEEN THE ABBAY THEATRE,  
SOHO THEATRE AND LYRIC THEATRE

10 March – 4 April

20 performances on the Peacock stage

29 performances at the Lyric Theatre, Belfast  
(7 February – 8 March)

39 performances at Soho Theatre (14 April – 16 May)

*Cast:* Shaun Dingwall, Brian Doherty,  
Katie McGuinness

*Director:* Steve Marmion

*Set and Costume Design:* Michael Vale

*Lighting Design:* Ben Ormerod

*Sound Design:* Tom Mills

*Assistant Director:* Sara Joyce

### THE GALLANT JOHN JOE

*By Tom Mac Intyre*

22 March

1 performance on the Peacock stage

*Cast:* Tom Hickey

### OF THIS BRAVE TIME

STAGED READING

*By Jimmy Murphy*

*Based on Fearghal McGarry's Rebels:  
Voices from the Easter Rising*

AN ABBAY THEATRE COMMISSION

8 – 11 April

4 performances on the Peacock stage

*Cast:* Denis Conway, Ingrid Craigie, Joe Hanley,  
Ruth Hegarty, Darragh Kelly, Eamonn Morrissey

*Director:* Conall Morrison

*Audio Visual Design:* Neil O'Driscoll



### HEDDA GABLER

*By Henrik Ibsen, in a new version by Mark O'Rowe*

10 April – 16 May

37 performances on the Abbey stage

*Cast:* Jane Brennan, Dee Burke, Declan Conlon, Peter  
Gaynor, Keith McErlean, Deirdre Molloy,  
Kate Stanley Brennan, Catherine Walker

*Director:* Annabelle Comyn

*Set Design:* Paul O'Mahony

*Costume Design:* Peter O'Brien

*Lighting Design:* Chahine Yavroyan

*Composer and Sound Design:* Philip Stewart

*Movement Director:* Sue Mythen

*Audio Visual Design:* Hugh O'Connor

*Resident Assistant Director:* Ronan Phelan



**DEADLY**

*By Paddy Cunneen*

PART OF THE COMMUNITY AND  
EDUCATION PROGRAMME

11 – 15 May

9 performances on the Peacock stage

*Cast:* Stephen Colfer, Seán Doyle, Joe Hanley,  
Mark Lavery, Ian McEvoy, Dave Rowe, Stephen  
Tadgh, Fionn Walton, Rob Walsh, Ali White

*Director:* Paddy Cunneen

*Costume Design:* Donna Geraghty

*Lighting Design:* Eoin Stapleton

*Music Design:* Scott Twynholm



**BASTARD AMBER**

*By Liz Roche Company*

WORLD PREMIERE

A CO-PRODUCTION BETWEEN THE ABBEY THEATRE,  
DUBLIN DANCE FESTIVAL AND LIZ ROCHE COMPANY

25 – 27 May

3 performances on the Abbey stage

*Part of Dublin Dance Festival 2015*

*Cast:* Liz Roche, Hélène Cathala, Sarah Cerneaux,  
Alexandre Iseli, Henry Montes, Liv O'Donoghue,

Katherine O'Malley, Marc Stevenson

*Choreography:* Liz Roche

*Musicians:* Bryan O'Connell, Ray Harman,

Zoe Conway, John Mc Intyre

*Composer:* Ray Harman

*Set Design:* Paul Wills

*Lighting Design:* Lee Curran

*Costume Design:* Catherine Fay

**MONSTERS, DINOSAURS, GHOSTS**

*By Jimmy McAleavey*

WORLD PREMIERE | AN ABBEY THEATRE  
COMMISSION

4 – 27 June

22 performances on the Peacock stage

*Cast:* Steve Blount, Ryan McParland, David Pearse,  
Lalor Roddy

*Director:* Caitríona McLaughlin

*Set and Costume Design:* Maree Kearns

*Lighting Design:* Kevin Smith

*Sound Design:* Ivan Birthistle and Vincent Doherty

*Resident Assistant Director:* Ronan Phelan

**THE SHADOW OF A GUNMAN**

*By Sean O'Casey*

A CO-PRODUCTION BETWEEN THE ABBEY THEATRE  
AND THE LYRIC THEATRE, BELFAST

12 June – 1 August

51 performances on the Abbey stage

38 performances at the Lyric Theatre, Belfast

(3 May – 6 June)

*Cast:* Malcolm Adams, Gerard Byrne, Lloyd Cooney,

Muiris Crowley, David Ganly, Dan Gordon,

Louise Lewis, Amy McAllister, Mark O'Halloran,

Jamie O'Neill, Catherine Walsh

*Director:* Wayne Jordan

*Set and Costume Design:* Sarah Bacon

*Lighting Design:* Sarah-Jane Shiels

*Composer and Sound Design:* Mel Mercier

*Assistant Director:* Maisie Lee

*Movement Director:* Sue Mythen

**BY THE BOG OF CATS**

*By Marina Carr*

14 August – 12 September

30 performances on the Abbey stage

*Cast:* Jane Brennan, Emmet Byrne, Caoimhe Cassidy,  
Elodie Devins, Peter Gowen, Susan Lynch, Eve Maher,  
Brid Ní Neachtain, Des Nealon, Rachel O'Byrne,

Barry John O'Connor, Marion O'Dwyer,

David Shannon, Rob Walsh, Niall Wright

*Director:* Selina Cartmell

*Set and Costume Design:* Monica Frawley

*Lighting Design:* Sinéad Wallace

*Composer and Sound Design:* Isobel Waller Bridge

*Movement Director:* David Bolger

*Audio Visual Design:* Kilian Waters

*Resident Assistant Director:* Ronan Phelan





OEDIPUS

*By Sophocles, in a new version by Wayne Jordan*

24 September – 31 October

38 performances on the Abbey stage  
*Part of Dublin Theatre Festival 2015*

*Cast:* Malcolm Adams, Karen Ardif, Fiona Bell, Muiris Crowley, Hilda Fay, Rachel Gleeson, Peter Gowen, Mark Huberman, Esosa Ighodaro, Nicola Kavanagh, Damian Kearney, Ger Kelly, Ronan Leahy, Charlotte McCurry, Pat Nolan, Helen Norton, Barry John O'Connor, Robert O'Connor, Shane O'Reilly

*Writer and Director:* Wayne Jordan

*Set Design:* Ciarán O'Melia

*Lighting Design:* Sinéad Wallace

*Costume Design:* Catherine Fay

*Composer, Musical Director and Sound Designer:* Tom Lane

*Singing Coach:* Suzanne Savage

*Movement Director:* Sue Mythen

*Resident Assistant Director:* Ronan Phelan

SHIBBOLETH

*By Stacey Gregg*

WORLD PREMIERE

A CO-COMMISSION BETWEEN THE ABBEY THEATRE  
 AND THE GOETHE-INSTITUT

2 – 31 October

27 performances on the Peacock stage  
*Part of Dublin Theatre Festival 2015*

*Cast:* Piotr Baumann, Rhys Dunlop, Charlie Farrell, Sophie Harkness, Vincent Higgins, Andy Kellegher, Conor MacNeill, Louise Mathews, Jake O'Loughlin, Kerri Quinn, Cara Robinson

*Director:* Hamish Pirie

*Set and Lighting Design:* Paul Keogan

*Costume Design:* Saileóg O'Halloran

*Composer and Musical Director:* James Fortune

*Sound Design:* Derek Conaghy

*Movement Director:* Fleur Darkin

*Assistant Director:* Eoghan Carrick

YOU NEVER CAN TELL

*By Bernard Shaw*

2 December 2014 – 6 February 2015

63 performances on the Abbey stage  
*(26 in 2015, 37 in 2016)*

*Cast:* Niall Buggy, Gerard Byrne (from 6 January), Denis Conway, Rory Corcoran, Nick Dunning, Emilie Hetland, Genevieve Hulme-Beaman, Eleanor Methven, Eamon Morrissey (until 5 January), James Murphy, Caoimhe O'Malley, Paul Reid

*Director:* Conall Morrison

*Set Design:* Liam Doona

*Costume Design:* Joan O'Clery

*Lighting Design:* Ben Ormerod

*Composer and Sound Design:* Conor Linehan

*Movement Director:* Muirne Bloomer





# ABBAY THEATRE ON TOUR

## MAEVE'S HOUSE

*Written and performed by Eamon Morrissey  
featuring extracts from the writing of Maeve Brennan*

AN ABBAY THEATRE COMMISSION

9 May – 30 May

15 performances

*Written and performed by:* Eamon Morrissey

*Director:* Gerard Stembridge

*Set and Costume Design:* Niamh Lunny

*Lighting Design:* Kevin McFadden

*Sound Design:* Ben Delaney

*Tour venues*

Draíocht, Blanchardstown

Hawk's Well Theatre, Sligo

Civic Theatre, Tallaght

Droichead Arts Centre, Drogheda

Riverbank Arts Centre, Newbridge

Mermaid Arts Centre, Bray

Town Hall Theatre, Galway

The Linenhall Arts Centre, Castlebar

Axis, Ballymun

Ramor Theatre, Cavan

## YEATS ON STAGE: DOWN OFF HIS STILTS

AN ABBAY THEATRE COMMISSION

A SPECIAL EVENT IN CELEBRATION OF THE 150TH  
ANNIVERSARY OF THE BIRTH OF OUR FOUNDER W.B.  
YEATS.

*A selection of Yeats's plays, poems and letters, edited  
and compiled by Aideen Howard*

10 June

1 performance

*Cast:* Alison McKenna, Ciaran O'Reilly, Fiana Toibin

*Venue*

The Morgan Library and Museum, New York

## ME, MICHAEL

*By Tara McKeivitt*

AN ABBAY THEATRE COMMISSION – PART OF THE  
COMMUNITY AND EDUCATION PROGRAMME

5 October – 13 November

24 performances

*Cast:* John Doran (*October – November tour*),

Bairbre Ní hAodha,

Shane O'Reilly (*January – March tour*)

*Director:* Dan Colley

*Tour venues*

Pavilion Theatre, Dun Laoghaire

The Source Arts Centre, Thurles

Roscommon Arts Centre

Lime Tree Theatre, Limerick

Cultúrlann Sweeney, Kilkee

Glór Theatre, Ennis

Town Hall Studio, Galway –

Baboró International Arts Festival

An Grianan, Letterkenny

Riverbank Arts Centre, Newbridge

Boosterstown National School

St. James's Primary School, Dublin 8

Linenhall Arts Centre, Castlebar

Central Library, Ilac Centre

Tallaght Library

Our Lady of Victories Boys' National School,

Ballymun

Virgin Mary Boys' National School, Ballymun

Lucan Library

St. Martin de Porees Primary School, Tallaght

St. John of God Girls' National School, Artane

Siamsa Tíre, Tralee

St. Eithne's Girls' National School, Raheny

Mount Anville, Dublin 14

Wexford Arts Centre

St. Enda's Primary School, White Friar Street, Dublin 8

# VISITING COMPANY PRODUCTIONS

SHOWCASING INDEPENDENT  
THEATRE AND DANCE

## LIPPY

*By Bush Moukarzel with cameo playwright  
Mark O'Halloran*

DEAD CENTRE

29 January – 14 February

18 performances on the Peacock stage

*Cast:* Joanna Banks, David Heap, Bush Moukarzel,  
Caitriona Ní Mhurchú, Liv O'Donoghue,  
Eileen Walsh, Adam Welsh

*Directors:* Bush Moukarzel and Ben Kidd

*Design:* Andrew Clancy and Grace O'Hara

*Lighting Design:* Stephen Dodd

*Sound and Music Design:* Adam Welsh

*Producer:* Matthew Smyth

## THE 24 HOUR PLAYS: DUBLIN

*Produced by Eva Scanlan and Phillip McMahon*

WITH DUBLIN YOUTH THEATRE

IN PARTNERSHIP WITH THE 24 HOUR COMPANY NYC

1 performance on the Abbey stage

*Costume Design:* Aine O'Hara

*Lighting Design:* Sarah Jane Shiels

*Sound Design:* Denis Clohessy

## CROUCHING GARDA, HIDDEN GARDA

*By Kate Heffernan*

*Cast:* Glen Barry, Steve Blount, Dave Fleming  
and Marie Ruane

*Director:* Bairbre Ní Chaoimh

*Assistant Director:* Conor Murray

HELLO, STRANGER

*By John Butler*

*Cast:* Reeve Carney, Neilí Conroy, Peter Coonan, Keith Duffy and Lisa Garvey

*Director:* Dan Colley

*Assistant Director:* Aloisia King

BRIDGET HITS THE HEALING CEILING

*By Róisín Goan*

*Cast:* Anthony Delaney, Jay Duffy, Charlene Gleeson, Caroline Morahan and Megan Riordan

*Director:* Gary Keegan

*Assistant Director:* Austin Sheedy

HERITAGE

*By Michelle Read*

*Cast:* Clara Harte, Andrea Irvine, Simone Kirby, Aonghus Óg McAnally and Ste Murray

*Director:* Ronan Phelan

*Assistant Director:* Ursula McGinn

GLENGORLOCH

*By Barbara Bergin*

*Cast:* Jonny Beauchamp, Eva Jane Gaffney, Paul Roe and Eileen Walsh

*Director:* Gerard Stembridge

*Assistant Director:* Josephine Ryan Murray

TALKDRINKLAUGHKISS

*By Dylan Coburn Gray*

*Cast:* Yasmine Akram, Clare Dunne, David Fennelly and Jonathan White

*Director:* Oonagh Murphy

*Assistant Director:* Alice Murphy

SUOR ANGELICA

*By Giacomo Puccini*

ROYAL IRISH ACADEMY OF MUSIC AND THE LIR ACADEMY

3 – 7 March

4 performances on the Peacock stage

*Cast:* Sarah Brady, Sara Di Bella, Heather Fogarty, Carolyn Holt, Louise Martyn, Eimear McCarthy Luddy, Kate Millet, Sinéad Ní Mhurchú, Olivia O'Carroll,

Katie O'Donoghue, Robyn Richardson,

Rebecca Rodgers, Michelle Smith, Lauren Scully,

Carla Snow, Ecaterina Tulgara

*Director:* Tom Creed

*Conductor:* Andrew Synnott

*Set and Lighting Design:* Aedín Cosgrove

*Costume Design:* Catherine Fay

CONTINENTAL FISTFIGHT

RUBBERBANDITS

25 – 28 March

4 performances on the Peacock stage

*Cast:* The Rubberbandits

*Producers:* David Johnson, John Mackay and Soho Theatre

REMEMBERING EAMON KELLY

STORYTELLERS OF IRELAND/AOS SCÉAL ÉIREANN

30 March

1 performance on the Peacock stage

*Participants:* Michael Colgan, Éilís Ní Dhuibhne,

Nuala Hayes, Eoin Kelly, Jack Lynch,

Dr. Bryan McMahon, Eamon Morrissey, Pat Speight

*Harpist:* Ann Marie O'Farrell

THE MAN IN THE WOMAN'S SHOES

*By Mikel Murfi*

LOCO AND RECKLESS PRODUCTIONS LTD.

14 April – 2 May

16 performances on the Peacock stage

*Cast:* Mikel Murfi

THE FORGOTTEN/L'OUBLIÉ(E)

*Raphaëlle Boitel/Compagnie L'Oublié(e)*

CRYING OUT LOUD

10 – 14 November

5 performances on the Abbey stage

*Cast:* Tristan Baudoin, Alice Boitel, Raphaëlle Boitel,

Silvère Boitel, Lilou Hérin, Aloïse Sauvage

*Director:* Raphaëlle Boitel

*Scenography:* Tristan Baudoin

*Artistic Collaborator:* Alice Boitel

*Sound and Props:* Silvère Boitel

*Original Score:* Arthur Bison

*Sound Collaborator:* Stéphane Ley

*Assistant Choreographer:* Maya Masse

*Assistant Director:* Claire Assali

STRUT AT THE PEACOCK

IMPROVISED MUSIC COMPANY

18 – 21 November

5 performances on the Peacock stage

IBRAHIM ELECTRIC

18 November

*Hammond B-3:* Jeppe Tuxen

*Guitar:* Niclas Knudsen

*Drums:* Stefan Pasborg

BLUE EYED HAWK

19 November

*Vocals:* Lauren Kinsella

*Drums:* Corrie Dick

*Trumpet:* Laura Jurd

*Guitar:* Alex Roth

3G FEAT. GERHARD ORNIG

19 November

*Trumpet / Flugelhorn:* Gerhard Ornig

*Guitar:* Chris Guilfoyle

*Bass:* Ronan Guilfoyle

*Drums:* Conor Guilfoyle

THE CEO EXPERIMENT FEATURING RICHIE BUCKLEY AND BRIAN DUNNING

20 November

*Flute:* Brian Dunning

GABRIELE MIRABASSI AND FRANCESCO TURRISI

20 November

*Clarinet:* Gabriele Mirabassi

*Piano:* Francesco Turrisi

THE NECKS

21 November

*Piano:* Chris Abrahams

*Bass:* Lloyd Swanton

*Drums:* Tony Buck

# FESTIVALS

## DUBLIN DANCE FESTIVAL

### BUILT TO LAST

*By Meg Stuart / Damaged Goods*

19 – 20 May  
2 performances on the Abbey stage

*Choreographer:* Meg Stuart  
*Created with and Performed by:* Dragana Bulut, Davis Freeman, Anja Müller, Maria F. Scaroni, Kristof Van Boven  
*Dramaturgy:* Bart Van den Eynde, Jeroen Verstelee  
*Music Dramaturgy:* Alain Franco  
*Sound Design:* Kassian Troyer  
*Scenography:* Doris Dzierisk  
*Costume Design:* Nadine Grellinger  
*Lighting Design:* Jürgen Tulzer, Frank Laubenheimer

### BASTARD AMBER

*By Liz Roche Company*

A CO-PRODUCTION BETWEEN THE ABBEY THEATRE, DUBLIN DANCE FESTIVAL AND LIZ ROCHE COMPANY  
25 – 27 May  
3 performances on the Abbey stage  
See page 40 for full details

### LA EDAD DE ORO

*By Israel Galván*

28 – 30 May  
3 performances on the Abbey stage

*Choreographer and performer:* Israel Galván  
*Vocals:* David Lagos  
*Guitar:* Alfredo Lagos  
*Artistic Director:* Pedro G. Romero (Máquina P.H.)  
*Sound Design:* Pedro León  
*Lighting Design:* Rubén Camacho

## TIGER DUBLIN FRINGE

### IT FOLDS

*Brokentalkers / junk ensemble*

5 – 12 September  
8 performances on the Peacock stage

*Cast:* Atalia Branzburg, Colin Condon, John Doran, Louise Ginnane, Dagmara Jerzak, Sarah Kinlen, Rob McDermott, Pat Morris, Mo Murray, Síofra O Meara, Ben Sullivan  
*Ensemble cast:* Kate Bodner, Meiron Bignall, Cara Christie, Andrea Cleary, Mary Conroy, Maria De L Paz Lopez, Rory Dignam, Niamh Denyer, Aisling Flynn, Denise Geraghty, Rebecca Kelly, Claudia Kinahan, Michael Kunze, Jennifer Meade, Stephen Quinn, Milenka Salinas, Yvonne Stewart, Isha Van Der Burg, Eleanor Walsh, Lola White  
*Created by:* Feidlim Cannon, Gary Keegan, Jessica Kennedy, Megan Kennedy  
*Lighting and Visual Design:* Sarah Jane Shiels  
*Composition:* Denis Clohessy  
*Producer:* Beccy Fitzpatrick

### SUSANNAH WITH STRINGS ATTACHED

*By Susannah de Wrixon*

FRINGE BENEFITS MUSIC COMPANY  
9 – 10 September  
2 performances on the Peacock stage

*Performers:* Susannah de Wrixon, Jim Doherty, The Delmaine String Quartet

### LIFE HAS SURFACE NOISE #3

*Young Hearts Run Free*

14 September  
1 performance on the Peacock stage

*Host:* Siobhan Kane  
*Special guests:* Stevie Grainger, Karl Whitney, Nialler9, Peter Toomey, Annie Atkins

## YOU'RE NOT ALONE

*By Kim Noble*

IN BETWEEN TIME IN ASSOCIATION WITH SOHO THEATRE  
16 – 19 September  
4 performances on the Peacock stage

*Performer:* Kim Noble  
*Co-directors:* Kim Noble, Gary Reich  
*Music Production:* Geoff Howse  
*Lighting Designer:* Marty Langthorne

## PORTRAITS IN MOTION

*Volker Gerling in association with Aurora Nova*

17 – 19 September  
5 performances on the Peacock stage

*Creator and performer:* Volker Gerling

# NATIONAL ASSOCIATION FOR YOUTH DRAMA

## SALT MOUNTAIN

*By Carmel Winters*

WORLD PREMIERE  
AN ABBEY THEATRE COMMISSION FOR THE NATIONAL ASSOCIATION FOR YOUTH DRAMA  
24 – 29 August  
6 performances at Project Arts Centre

*Cast:* Catherine Blake, Hugh Carr, Seán Hammond, Ella Lily Hyland, Lorna Kettle, Éabha Landers, Taylor Moloney, Sam Molony, Clarabelle Murphy, Peter O'Connell-Stack, Liadh O'Donovan, Emer O'Hara, Oisín O'Reilly, Neimhin Robinson Gunning, James Ronayne, Patrick Sweeney  
*Director:* Jo Mangan  
*Set Design:* Liam Doona  
*Costume Design:* Niamh Lunny  
*Lighting Design:* Kevin Treacy

# CELEBRATING AMATEUR DRAMA

## TRAD

*By Mark Doherty*

THE SHOESTRING THEATRE COMPANY OF CHARLEVILLE

## RTÉ All Ireland Drama Competition, Abbey Theatre Award Winners

21 – 23 May  
4 performances on the Peacock stage

*Cast:* Martin Hennessy, Katie Holly, Ger Liston, William Lyons  
*Director:* Kevin O'Shea  
*Musicians:* Catherine Horgan, Lisa McAuliffe, Tadhg O'Callaghan, Mick Culloty  
*Composer:* Jim Doherty  
*Set Design:* Seamus Hunter, Kevin O'Shea, Matt Lyons  
*Lighting Design:* Brendan Normoyle, Matt Lyons  
*Costume and Sound Design:* Kevin O'Shea



# IRISH TIMES IRISH THEATRE AWARDS

## WINNER

### BEST SET DESIGN

Sarah Bacon for the Abbey Theatre and Lyric Theatre production of *The Shadow of a Gunman* by Sean O'Casey.

## NOMINATIONS

### BEST ACTOR

Mark O'Halloran for his role as Donal Davoren in the Abbey Theatre and Lyric Theatre production of *The Shadow of a Gunman* by Sean O'Casey.

### BEST ACTRESS

Susan Lynch for her role as Hester Swane in *By the Bog of Cats* by Marina Carr.

### BEST SUPPORTING ACTRESS

Amy McAllister for her role as Minnie Powell in the Abbey Theatre and Lyric Theatre production of *The Shadow of a Gunman* by Sean O'Casey.

### BEST DIRECTOR

Wayne Jordan for the Abbey Theatre and Lyric Theatre production of *The Shadow of a Gunman* by Sean O'Casey.

### BEST DIRECTOR

Wayne Jordan for *Oedipus* by Sophocles in a new version by Wayne Jordan.

### BEST COSTUME DESIGN

Sarah Bacon for the Abbey Theatre and Lyric Theatre production of *The Shadow of a Gunman* by Sean O'Casey.

### BEST COSTUME DESIGN

Monica Frawley for *By the Bog of Cats* by Marina Carr.

### BEST SET DESIGN

Aedin Cosgrove for *A Midsummer Night's Dream* by William Shakespeare.

### BEST LIGHTING DESIGN

Aedin Cosgrove for *A Midsummer Night's Dream* by William Shakespeare.

### BEST LIGHTING DESIGN

Sinéad Wallace for *Oedipus* by Sophocles in a new version by Wayne Jordan.

### BEST SOUND DESIGN

Tom Lane for *Oedipus* by Sophocles in a new version by Wayne Jordan.



# Literary

The Literary Department aims to nurture and support new and established playwrights in developing and staging new Irish plays. Our department has several strands of activity to offer writers support at every stage of their career.

For talented new voices we offer writer development workshops, such as the Playwrights' Hub and Playwriting Pop-Ups, where these writers learn from and work alongside established theatre artists.

Scratch Nights, in-house workshops, and public readings of short play commissions on the Peacock stage encourage the development of emerging writers.

Finally, the Literary Department offers more established writers full-length play commissions, supporting playwrights in the development of future plays for the Abbey and Peacock stages.

## ENGAGING WITH NEW WRITERS

A key part of working with new writers is the unsolicited script process. This is the primary way writers can introduce their work to the Abbey Theatre. The Literary Department receives and responds to around 300 scripts per year, discovering new talent and engaging with these writers further through the Playwrights' Hub, Playwriting Pop-Ups, Scratch Nights, and beyond.

We try to see as much new work as possible and attended 135 theatre productions in 2015, in Ireland and abroad, in search of new writing talent.

## WRITER DEVELOPMENT WORKSHOPS

### CORK PLAYWRITING POP-UP

The Cork Playwriting Pop-Up took place in Triskel Arts Centre, Cork, as part of the Cork Midsummer Festival, 2015.

This workshop was facilitated by Róisín Coyle, Julie Kelleher, Paul Mercier, Jessica Traynor and Carmel Winters. 12 playwrights attended this Pop-Up.



## PUBLIC READINGS

### PEACOCK SCRATCH NIGHT

A selection of extracts of works-in-progress from talented and emerging voices were read in the informal surroundings of the Peacock Cafe. The evening was directed by Abbey Theatre Resident Assistant Director, Ronan Phelan, and moderated by playwright Jimmy McAleavy.

The cast included Kate Stanley Brennan, Manus Halligan, Ali White and Don Wycherley. They read excerpts from plays by Lee Coffey, Caitriona Daly, Philip Doherty, Fiona Doyle, Neil Flynn, Barry McStay, John Morton, Erica Murray and special guest playwright, Marina Carr.

### SOPHOCLES' *KING OEDIPUS* BY W.B. YEATS

This reading complemented the production of Wayne Jordan's adaptation of Oedipus as part of Dublin Theatre Festival. It took place on the Abbey stage on 9 October and was directed by Wayne Jordan.

The cast included Malcolm Adams, Fiona Bell, Rachel Gleeson, Peter Gowen, Mark Huberman, Ronan Leahy, Charlotte McCurry, Pat Nolan, Helen Norton and Shane O'Reilly.

## COMMISSIONED WRITERS

In 2015, the Literary Department commissioned ten playwrights to write full length plays and four playwrights for Future Tense, the 2016 Short Play Commissions series.

The department ran 18 in-house workshops to support the development of work by commissioned and emerging playwrights.

### PLAYWRIGHTS' HUB

The 2015 Playwrights' Hub took place in the Irish Writers' Centre, September 8 – 10 as part of the Tiger Dublin Fringe.

A series of curated workshops was held over three afternoons and facilitated by members of the literary team Róisín Coyle, Jessica Traynor and Jesse Weaver and playwright Michael West. 30 playwrights attended this series of workshops.

### VERITY BARGATE AWARD MASTERCLASS

On 5 June, the Literary Department organised a Verity Bargate Masterclass for invited playwrights which was led by Joe Murphy, Associate Artist from Soho Theatre. 13 playwrights attended this masterclass.

# Community and Education

*'Citizenship cannot thrive without a willingness to explore the differences and inequalities that exist in our society.'*

Phil Kingston, Community and Education Manager

Through our Community and Education programme we foster a dialogue with contemporary Irish society, with a particular regard for those who are heard less often. Our programme works by cultivating partnerships and collaborations between, on the one hand, community and education groups, and, on the other, a pool of experienced facilitators, actors, writers and theatre-makers. These partnerships nurture a more active engagement with society and bring new voices into the Abbey Theatre.

Key to our work is the knowledge that the skills that theatre can encourage – articulacy, self-awareness, celebration and empathy – can give people the tools to challenge the inequalities of society and become more active citizens.

## COMMUNITY

### *DEADLY* BY PADDY CUNNEEN

We collaborated with author Paddy Cunneen and local Youth Reach groups to rewrite this hard hitting play about knife crime, in such a way that it would reflect contemporary Dublin. We delivered 28 workshops to 24 Garda Youth Diversion Projects and four schools. 262 young people from these workshops attended one of the nine performances held on the Peacock stage. We also organised a performance of the play at Wheatfield Prison.

### *FIGHTING WORDS*

For the third year running we arranged for eight teenage playwrights from the Fighting Words creative writing project to see their work given a full professional reading in the Peacock Theatre. The readings were performed to a full capacity audience.

### *A MIDSUMMER NIGHT'S DREAM*

We delivered 13 pre-show workshops to Active Retirement groups and to schools.

### *THE SAOL PROJECT*

The Saol Project offers support to women recovering from drug addiction. We continued our relationship with this organisation by supporting their play about Rosie Hackett and by helping to launch their latest poetry collection. Hedda Gabler actor Deirdre Molloy delivered five workshops exploring themes from the play and intern Alix Rosenfield designed and delivered a pre-show workshop for *The Shadow of a Gunman*.



### *PAVEE POINT*

16 women from the Pavee Point Centre for Travellers and Roma met the director and cast of *By the Bog of Cats* and participated in a workshop programme before coming to see the play.

### *WE KNOW WHAT'S BEST*

We partnered with the *Belong To* group for LGBT teenagers and Dublin Theatre Festival to create a special programme exploring the theme of family in a variety of contemporary drama. The group visited five productions in Dublin Theatre Festival and met with the theatre makers behind the work. The newly inspired ensemble gave a performance of their response, entitled *We Know What's Best*, to an audience of 70 family and friends.

### *GUERRILLA ASPIES*

We hosted self-styled Guerilla Aspie, Paul Wady, to give a talk about Asperger's Syndrome to 48 members of 'As I Am,' an organisation for people on the autism spectrum.



# EDUCATION

## ARTS IN EDUCATION PORTAL

The Community and Education department sat on the advisory group and then the editorial committee for this new website dedicated to promoting best practice in arts in education. We also helped launch the website at Dublin Castle.

## PRIMING THE CANON: ME, MICHAEL

The Priming the Canon series introduces classics of Irish theatre to a younger audience. Tara McKeivitt wrote *Me, Michael*, the second production in the series, which retells *Dancing at Lughnasa* by Brian Friel. We brought *Me, Michael* on two Irish tours, January – March and October – November. We visited 35 schools and 13 arts venues, with 93 performances, bringing the production to a total audience of, 2903 people.

## PRIMING THE CANON: ME, MOLLSER

The Department of Education and Skills agreed to fund a pioneering tour of this show to primary schools nationwide in 2016. Written by Ali White, *Me, Mollser* retells the story of *The Plough and the Stars* by Sean O'Casey.

## MENTORING

For the third year we mentored 12 students on the Outreach module of Coláiste Dhulaigh's theatre course. We provided a facilitator/tutor for one of two projects and then hosted both of the devised showings that the students made in response to their work in the community.

## TEACHING DRAMA VIDEOS

We partnered with RTÉ and working teachers at St Catherine's, Donore Avenue, to create five videos showing how to make drama using the primary school curriculum. This was our contribution to the Ireland 2016 All-Island Primary Schools Drama Competition.

## THEATRE-MAKING AND CITIZENSHIP

Theatre-Making and Citizenship is a drama programme for Junior Certificate level students, which we piloted with Larkin Community College in 2014. Four schools are now participating in the programme, and 160 students attended a matinee of *Oedipus* and discussed the play with the cast afterwards.

## VILLANOVA UNIVERSITY SUMMER STUDIO

The Abbey Theatre designed and delivered a two week pilot programme on Irish theatre for 10 undergraduate and Masters students from both the US and Ireland.



## WORKSHOPS AND RESOURCE PACKS

We produced resource packs for *Death of a Comedian*, *Hedda Gabler*, *The Shadow of a Gunman*, *By the Bog of Cats* and *Oedipus*; ran pre-show workshops for visiting schools; and delivered a masterclass training day for Artstrain, the National Association for Youth Drama's course for facilitators, as well as .

## WORK EXPERIENCE AND INTERNSHIPS

We hosted three interns and two weeks of work experience for 20 transition year students.

## COLLABORATION

In 2015 the Abbey Theatre chaired the **Education, Community and Outreach Working Group** of the Council of National Cultural Institutions, specifically contributing to the updating of the policy document **A Fresh View** and commissioning an accessible cartoon version and video (available at the Arts in Education Portal). We also liaised with the Arts in Education Charter's new oversight body – the **Higher Implementation Group**; were part of the Steering Committee of the new arts and education sector lobbying group **Encountering the Arts Ireland**; and sat on the editorial board of and contributed material to National Association of Youth Drama's annual magazine *Youth Drama Ireland*. We visited the **National Theatre**, **Southbank Centre** and the **Donmar Warehouse** to share ideas with their teams.

OVER 8,500

listeners enjoyed the Abbey Talks Series

2,903

children saw *Me, Michael* in their schools and communities

6

Matinee club dates for the Abbey stage

audio described performances for visually impaired patrons

11

sign language interpreted performances for deaf and hard of hearing patrons

# Abbey Talks

The Abbey Theatre offers a programme of talks to complement, interrogate and explore its plays. These talks are recorded as podcasts and are made available online. In 2015, over 8,500 people listened to the podcasts and attended post-show talks. All of the below recordings are available through [www.abbeytheatre.ie](http://www.abbeytheatre.ie)

POST-SHOW TALK: **MEET THE MAKERS: LIPPY** 3 FEBRUARY

Dead Centre's Bush Moukarzel and Mark O'Halloran discussed the meaning behind *Lippy* with actor David Heap.

PODCAST: **MEET THE MAKERS: GAVIN QUINN** 4 FEBRUARY

Director of *A Midsummer Night's Dream* Gavin Quinn talked to gerontologist Dr Desmond O'Neill about the philosophy behind the production and our attitude to ageing.

POST-SHOW TALK: **MEET THE MAKERS – A MIDSUMMER NIGHT'S DREAM** 26 FEBRUARY

Seán Rocks, presenter of Arena on RTÉ Radio 1, hosted a melodious post-show talk with the cast of *A Midsummer Night's Dream*.

PODCAST: **MEET THE MAKERS – OWEN MCCAFFERTY** 18 MARCH

Writer Owen McCafferty talked about *Death of a Comedian*, honesty and different types of love stories.

PRE-SHOW TALK: **SEACHTAIN NA GAEILGE** 19 MARCH

A rare live recording with music and verse looking back on the week that was Seachtain na Gaelige with actor Mary-Louise McCarthy and musician Rónán Ó Snodaigh (Kíla).

PODCAST: **MEET THE MAKERS – OWEN ROE** 17 APRIL

To celebrate Owen McCafferty's *Death of a Comedian* opening in Soho Theatre, London, King Lear himself Owen Roe talked about kings of comedy, connecting with audiences and Ivan the doner kebab.

PODCAST: **MEET THE MAKERS – MIKEL MURFI** 18 APRIL

Theatre-maker Mikel Murfi talked to fellow Sligo native, film director Dearbhla Walsh about small town characters, rural upbringings and the universality of his storytelling.

PODCAST: **MEET THE MAKERS – PETER O'BRIEN** 25 APRIL

*Hedda Gabler* costume designer Peter O'Brien talked about designing for character, killer instincts and living an Elizabeth Taylor kind of life.

POST-SHOW TALK: **MEET THE MAKERS – MIKEL MURFI** 1 MAY

Hawk's Well director Marie O'Byrne talked with the man in the woman's shoes on the opening night of the Bealtaine Festival.

PODCAST: **MEET THE MAKERS – CATHERINE WALKER** 6 MAY

Catherine Walker spoke about her beginnings in Dublin, London and the process of finding *Hedda Gabler*.

PODCAST: **MEET THE MAKERS – LIZ ROCHE** 11 MAY

Choreographer Liz Roche discussed *Bastard Amber*, inspired by W.B. Yeats and the paintings of Patrick Scott.

POST-SHOW TALK: **DUBLIN DANCE FESTIVAL** 20 MAY

Damaged Goods Dance Company shared insights into their process with Pan Pan Theatre's Gavin Quinn

POST-SHOW TALK: **DUBLIN DANCE FESTIVAL** 27 MAY

Liz Roche Company explored aspects of *Bastard Amber* with film maker Alan Gilsean.

PODCAST: **MEET THE MAKERS – JIMMY MCALEAVEY** 12 JUNE

*Monsters, Dinosaurs, Ghosts* playwright Jimmy McAleavey considered opportunities, otherness and making his debut on the Peacock stage.

PODCAST: **MEET THE MAKERS – AMY MCALLISTER** 3 JULY

Amy McAllister discussed *The Shadow of a Gunman* and being the current Anti Slam Poet in the UK.

PODCAST: OTHER VOICES – **SHIVAUN O’CASEY (ABBAY TALKS ARCHIVES)** 29 JULY 2010

Keeper of the O’Casey estate Shivaun O’Casey chatted about growing up with her father’s work.

PODCAST: **MEET THE MAKERS – MARINA CARR** 31 JULY

Playwright Marina Carr considered *By the Bog of Cats*, then and now and the cautionary tale that is *Medea*.

PODCAST: **MEET THE MAKERS – SUSAN LYNCH** 29 AUGUST

Actor Susan Lynch talked about approaching the central role of Hester Swane, being true to yourself and the collective experience of theatre.

POST-SHOW TALK: **OUR FRIENDS IN THE NORTH** 8 OCTOBER

Literary Manager Jessica Traynor talked with playwrights Stacey Gregg and Jimmy McAlevey about Northern Irish plays after a performance of *Shibboleth*.

PODCAST: **MEET THE MAKERS – WAYNE JORDAN** 18 SEPTEMBER

Director Wayne Jordan talked to writer and actor Mark O’Halloran about adapting a new version of *Oedipus*, intellectual rigour and seeing colour in black and white.

PODCAST: **MEET THE MAKERS – BARRY JOHN O’CONNOR** 18 OCTOBER

Actor Barry John O’Connor talked about the central role of Oedipus, the grand design of having no masterplan and collaborating with THEATREclub 2016.

PODCAST: **MEET THE MAKERS – BERNARD SHAW (ABBAY TALKS ARCHIVES)** 25 NOVEMBER

Triple-play compendium on Bernard Shaw, with *Pygmalion* director Annabelle Comyn (May 2011), theatre critic Emer O’Kelly (August 2013) and director of *Heartbreak House* Roisin McBrinn (August 2014).

PODCAST: OTHER VOICES – **JUST A SONG AT TWILIGHT (ABBAY TALKS ARCHIVES)** 14 DECEMBER 2013

Actors Aileen Mythen, Damian Kearney and musician Kieran McEvoy serenaded us through a lively recording of *Christmas Morning* by Frank O’Connor.

# Green-Light Programme

## THE ABBAY THEATRE’S ARTISTIC DEVELOPMENT PROGRAMME

For over one hundred years the Abbey Theatre has been encouraging professionals to develop their creative talents and stage craft. From writers and directors to actors, designers and technicians, the Abbey Theatre has cultivated a fertile environment in which excellence and passion are celebrated. From transition year students to established artists, we are always looking at ways to nurture Irish theatre talent.

To support actors, we hold Open Call auditions bi-annually to discover new talent, as well as intensive acting and voice workshops, and audition techniques coaching. All actors at the Abbey Theatre have the opportunity to do one to one voice coaching sessions.

To encourage young theatre designers, the Abbey Theatre awards an annual Yeats Design Residency in partnership with IT Sligo. The Abbey Theatre’s Resident Assistant Director programme enables talented young directors to work on Abbey Theatre productions alongside leading Irish and international theatre artists.

To encourage and support emerging playwrights, we read and respond to plays written by Irish playwrights or by playwrights resident in Ireland; and hold a number of mentoring workshops throughout the year.



SUPPORTING ACTORS:

**IN-HOUSE TRAINING**

As the only theatre in Ireland with a full-time in-house Voice Director, the Abbey theatre offers in-house training in the form of individual and group sessions to support the actor from the beginning of rehearsals to the final performance. This work is vital to developing expressive and engaging live performances for our audiences.

As well as the work with the acting companies the Voice Director offers workshops to a wide range of groups including students, members of the public, community groups, students and teachers. Speaking Shakespeare, a series of workshops for Junior Certificate teachers, was delivered nationally in 2015.

In search of emerging talent, the Casting Director attends performances nationally and internationally and holds bi-annual Open Call Auditions. The Casting and Voice departments of the Abbey Theatre work together to support and develop actors through a programme of professional workshops. This includes Audition Technique, Speaking Shakespeare, and Voice and Text workshops throughout the year.

SUPPORTING DESIGNERS:

**YEATS DESIGN RESIDENCY**

In 2012, the Abbey Theatre launched the Yeats Design Residency in partnership with IT Sligo. This awards one graduate in Theatre Design from IT Sligo's BA in Performing Arts a six-month residency at the Abbey Theatre. The Yeats Design Resident works alongside world class designers, directors, production staff and creative teams on a range of productions on the Abbey and Peacock stages, gaining insight into stage management, production, lighting and sound.

The BA (Hons) in Performing Arts at IT Sligo is the only full-time degree programme which specialises in theatre design in Ireland. Rebekka Duffy, the Yeats Design Residency Award winner in 2014, went on in 2015 to design set and costume for *Our Island* in Tiger Dublin Fringe at Project Arts Centre.

The Yeats Design Residency Award winner in 2015 was Rachel Molloy (29 June – 18 December 2015).

SUPPORTING DIRECTORS:

**RESIDENT ASSISTANT DIRECTOR**

The position of Abbey Theatre Resident Assistant Director is the only full-time paid position of its kind in Irish theatre, and is a unique and invaluable opportunity to gain experience working in Ireland's busiest producing and commissioning theatre. Its primary focus is to give a young director experience working alongside many of the best Irish and international directors and actors on several in-house Abbey Theatre productions. Created in 2007, the position was first awarded to Wayne Jordan, who has since directed 10 productions for the Abbey Theatre as well as productions for the Gate Theatre, Dublin Fringe Festival, the Lir Academy and THISISPOPBABY.

In 2015, the Abbey Theatre Resident Assistant Director was Ronan Phelan (22 September 2014 – 31 October 2015). Ronan is a freelance theatre director and an Associate Director with Rough Magic Theatre Company. During his residency as Assistant Director he assisted Wayne Jordan, Annabelle Comyn, Conall Morrison, Caitriona McLaughlin, Selina Cartmell and Gavin Quinn. Previous directing credits include *Assassins* (Rough Magic SEEDS), *LAMBO* and *Clear\_the\_Air* (Underscore Productions), *To SPACE* (Niamh Shaw), *BROADENING* (Glassdoll Productions), *Pocket Music*, Winner Little Gem Award (Show in a Bag, Dublin Fringe 2011) and *Durang Durang* (Brazen Tales Theatre Company). Radio productions include *LAMBO* (RTÉ Drama On One, Winner PPI Radio Awards Best Drama 2014). Ronan is a former participant of the Rough Magic SEEDS programme and is a graduate of the DIT Conservatory of Music and Drama.

SUPPORTING PLAYWRIGHTS:

**THE UNSOLICITED SCRIPT READING PROCESS**

As part of its remit to seek out and nurture new Irish playwriting talent, the Literary Department reads and responds to up to 300 scripts per year, providing detailed feedback to each submission. Members of the Literary Department also seek out new writers by attending new writing productions around Ireland and abroad, and meeting with playwrights to provide feedback and advice. The unsolicited script reading process is the first step in our engagement with playwrights, which continues through our other work strands including Playwriting Pop-ups, short play commissions and full commissions.



# Archive

The Abbey Theatre Archive was established in 1996 to collect, preserve and make available the documentary heritage of 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. In 2015 the Archive continued to accept donations of archival material relating to the Abbey Theatre.

The Abbey Theatre Archive primarily serves as a resource for the theatre and is heavily utilised by directors, actors and staff consulting production records from the theatre's vast canon. Records housed both on-site and off-site are made available to bone fide researchers by appointment. In 2015 over 200 hours of supervised researcher access was given to archival material. Material from the Abbey Theatre collection continues to be utilised in TV documentaries and publications.

In 2015 the Abbey Theatre Archivist gave over 20 specialised tours and lectures to various groupings in addition to presentations at conferences. Three interns completed placements in the Archive department over the course of the year.

## THE ABBEY THEATRE ORAL HISTORY PROJECT

In 2011 the Abbey Theatre Archive initiated the Oral History Project, to capture the experiences of individuals who have contributed to the history of the theatre. On 27 December 2014, the 110th anniversary of the theatre, the Oral History Project was publicly launched by historian and broadcaster John Bowman. Interviews with theatre practitioners and former staff members continued throughout 2015. In addition,

the dissemination of further podcasts on the Abbey Theatre website has continued. These podcasts give a short preview of the stories and recollections gathered thus far and are available on the Abbey Theatre website.

## THE ABBEY THEATRE MINUTE BOOKS PROJECT

As part of the Abbey Theatre and NUI Galway Digital Archive Partnership, which began in 2012, the Abbey Theatre Minute Books website was launched on 14 December 2015. Seven minute books from the years when W.B. Yeats was active in the theatre's management were made publicly available for the first time. The transcribed minute books give a fascinating glimpse behind the scenes of the theatre, allowing insight into the decisions made during the years 1904 to 1939. Playwright Thomas Kilroy gave a keynote address at the launch.



# Handbook of the Irish Revival

## AN ANTHOLOGY OF IRISH CULTURAL AND POLITICAL WRITINGS 1891 – 1922

Edited By Declan Kiberd and P.J. Mathews  
Published by Abbey Theatre Press

*Handbook of the Irish Revival* is an anthology which reflects the debate and energy of the revival period. This major new work, the first under the imprint of Abbey Theatre Press, features essays, articles and letters by world famous figures like James Joyce, Patrick Pearse and J.M. Synge published alongside less well-known voices such as Stopford A. Brooke, Mary Colum and Helena Molony.

The Irish Revival of 1891 to 1922 was an extraordinary era of literary achievement and political debate in Ireland. The artists, thinkers and political activists of the day exchanged ideas and opinions about what Ireland was and could become. Yet much of this discourse remains out of print with some of these voices almost forgotten.



In 2014 at the Abbey Theatre's Theatre of Memory Symposium, Professor Declan Kiberd noted the relative difficulty in accessing some of these seminal texts. The Abbey Theatre holds a central position in the national and cultural conversation in Ireland, and in 2015 we continue this legacy with *Handbook of the Irish Revival* by making these revival texts available once again to the public.

*Handbook of the Irish Revival* was designed in Ireland by Zero-G, and launched on the Abbey stage on 22 June 2015 by President Michael D. Higgins. Following its publication, *Handbook of the Irish Revival* was nominated for the Best Irish Published Book of the Year award at the 2015 Bord Gáis Energy Irish Book Awards. The first print run sold out in less than six months and in December of 2015 the paperback version was published. In 2016 Abbey Theatre Press will seek a US co-publication.

*“New writers are like moths, they move towards an area that seems to be sparkling. This Handbook is one of the Abbey's most recent sparks.”*  
Thomas McCarthy, *Irish Examiner*

# Diversifying our income streams

In recent years, a consistent objective has been to diversify our income streams to earn more income to programme more plays and reduce our dependency on Arts Council funding. In 2015 our Costume Hire business went from strength to strength and we embarked on two new offerings; Theatre Skills for Business and the opening of the Peacock Cafe.

These activities enable us to nurture and further develop the talents of our staff, meet new stakeholders, support the theatre sector in Ireland by making our costumes accessible to them, and welcome audiences into our spaces to experience something other than a play on the stage.



## PEACOCK CAFE

The Peacock Cafe opened to the public in early October 2015 with seating capacity for 40 people. The vision for the Peacock Cafe is that it will become an attractive destination in its own right and to become an integral part of the Abbey Theatre's visitor experience. It is a creative working space that can be enjoyed by staff, audiences, artists and creative teams, tourists and the local business community. It focuses on simple, quality Irish dishes, great coffee, good value for money and genuine customer service. The Peacock Cafe is open for breakfast, lunch and pre-show dinner or drinks.







## COSTUME HIRE

The Abbey Theatre Costume Hire was established in 2009 and since then has become a vital source of costumes for film, television, theatre and amateur dramatics in Ireland.

2015 was the busiest year for Costume Hire since opening, and saw us providing costumes for *Rebellion* (RTÉ), *Wrecking the Rising* (TG4), *The Secret Scripture* (Ferndale Films), *Penny Dreadful* (Showtime) and *Ripper Street* (BBC), as well as numerous commercials for Ireland and abroad.

In 2015 Costume Hire provided costumes for many theatre and opera companies nationally and internationally, such as ANU Productions, Second Age Theatre Company, Decadent Theatre Company, An Taibhdhearc, Verdant Productions, Fishamble: The New Play Company, Rough Magic Theatre Company, Theatre Lovett, Macnas, Lismore Music Festival and the Guthrie Theater Minneapolis.

Costume Hire regularly hires to theatre houses such as The Gate Theatre, Lyric Theatre, Belfast, and Cork Opera House, and is a constant source for costumes



for colleges and schools such as The Lir Academy. It hires to large numbers of amateur dramatic societies nationwide and these costumes are seen on stage various times during the amateur dramatic circuits.

The Costume department of the Abbey Theatre creates costumes year round for productions on our Abbey and Peacock stages, and as such the Costume



Hire stock expands constantly. New costumes from 2015 that are now available for hire include items from *She Stoops to Conquer*, *Hedda Gabler*, *The Shadow of a Gunman* and *Oedipus*.

## THEATRE SKILLS FOR BUSINESS

In 2013 the Abbey Theatre hired an Event Sales Manager to identify additional revenue streams using the theatre's existing assets. The goal was to sell the Abbey theatre auditorium and other spaces in the building for conferences and private events; however, this soon reached capacity due to the volume of interest and existing programming commitments on our stages. So in 2015, we focused on developing a programme called Theatre Skills for Business: a concept developed by Andrea Ainsworth, Voice Director, and Phil Kingston, Community and Education Manager, brought to the market by Laura Pulling, Events Sales Manager.

Theatre Skills for Business offers specialised workshops and individual coaching delivered by in-house experts. Participants are given the opportunity to present from the Abbey stage – a unique experience which sets us apart from similar providers. The aim is to create more confident, charismatic communicators. Workshops focus on voice skills, increasing confidence, understanding personal presence, listening skills, use of silence, audience impact, improvisation, team building and much more.

Participants have found these sessions help them to develop the quality of their relationships with clients, enhance creative expression and encourage team work and collaboration with colleagues.

In 2015 Theatre Skills for Business saw us work with clients including Northern Trust, Bank of Ireland, Social Entrepreneurs Ireland and the Institute for Advertising Practitioners in Ireland.

# Abbey Theatre Staff\*

\*As of 31 December 2015

## BOARD

Dr. Bryan McMahon  
(*Chairman*)  
Jane Brennan  
Dónall Curtin  
Loretta Dignam  
Thomas Kilroy  
Deirdre Kinahan  
Niamh Lunny  
James McNally  
Sheelagh O'Neill  
Mark Ryan  
Paul Smith

## SENIOR MANAGEMENT TEAM

**Director / CEO**  
Senator Fiach Mac Conghail

**Director of Finance & Administration**  
Declan Cantwell

**Director of Public Affairs & Advancement**  
Oonagh Desire

**Technical Director**  
Aisling Mooney

**Executive Office**  
Fiona Reynolds

## ARTISTIC

**Casting**  
Kelly Phelan  
Jan Schneider

**Voice**  
Andrea Ainsworth

**Assistant Producer**  
Lara Hickey

**Associate Artists**  
Marina Carr  
Frank McGuinness  
Mark O'Rowe

**Resident Assistant Director**  
Ronan Phelan

## DEVELOPMENT

Brian Horgan  
Georgina Neal-Magna  
Niamh Ryan  
Karen Lee Walpole

## LITERARY

**Archive**  
Mairéad Delaney  
Pauline Swords

**Literary**  
Róisín Coyle  
Jessica Traynor  
Jesse Weaver

## PUBLIC AFFAIRS

**Sales & Customer Service**  
Gary Andrews  
Aoife Brady  
Marian Rose Carroll  
Luke Casserly  
Barbara Cermak  
Eileen Collins  
Diane Crotty  
Con Doyle  
Pat Doyle

Ciara Dunbar  
Tom Elliot  
David Fleming  
Helen Fahey  
Orla Gallagher  
Ruta Gulbe Svane  
Emma Hanley  
Dermot Hicks  
James Hickson  
Dara Hogan  
Brian Kelly  
Luke Lamont  
Michael Loughnane  
Bridget Lynskey Faust  
Patricia Malpas  
Elaine Mannion  
Bob Mansour  
Ciaran McGlynn  
Milka Martins  
Donna Murphy  
Brian O'Brien  
Colin O'Connor  
Laura Pulling  
Helena Tobin  
Caitlin White

## Communications

Maura Campbell  
Fergus Hannigan  
Maeve Keane  
Sarah Ling  
Heather Maher  
Myra McAuliffe

## Community & Education

Lisa Farrelly  
Lisa Harris  
Phil Kingston

## FINANCE AND ADMINISTRATION

### Accounts

Gina Arkins  
Paul Meagher  
Aidan Moran  
Trish O'Leary-Dunne  
Tara O'Reilly

### Human Resources

Barbara Pender  
Michelle Sheridan

## TECHNICAL

### Lighting

Eoin Byrne  
David Carpenter  
Kevin McFadden  
Eoin Stapleton

### Production

Des Kenny  
Andy Keogh  
Emma Lennon

## Props

Stephen Molloy  
Eimer Murphy

## Stage Management

Orla Burke  
Stephen Dempsey  
Tara Furlong  
Anne Kyle  
Diarmuid O'Quigley  
John Stapleton

## Stage Technicians

Cliff Barragry  
Pat Dillon  
John Finnegan  
Mick Russell  
Pat Russell

## Sound

Derek Conaghy  
Ben Delaney

## Costume

Helen Connolly  
Sandra Gibney  
Donna Geraghty  
Marian Kelly  
Niamh Lunny  
Vicky Miller  
Tara Mulvihill  
Siofra Ní Chiardha  
Saileóg O'Halloran  
Kerri Morris

## HONORARY COUNCIL

Kathleen Barrington  
Conor Bowman  
Siobhán Bourke  
Loretta Brennan Glucksman  
Frank Cuneen  
Mairéad Delaney  
Eugene Downes  
Paddy Duffy  
Clare Duignan  
John Fairleigh  
Clive Geraghty  
Des Geraghty  
Eithne Healy  
Peadar Lamb  
John Lynch  
Patricia McBride  
Muriel McCarthy  
Paul Mercier  
Jimmy Murphy  
Edna O'Brien  
Ulick O'Connor  
John O'Mahony  
Pat O'Reilly  
Peter Rose  
Michael J. Somers  
John Stapleton



# ABBAY 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 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 30 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 *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), *Black Day at Blackrock* (Venus Three Productions) and *Brooklyn* (Wildgaze / Parallel Films).



## 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 and now chairs the recently founded Gender Equality Sub Committee.



### THOMAS KILROY

Thomas Kilroy was born in Callan, County Kilkenny. In 1965, he was appointed lecturer in English at UCD, and has been a visiting professor in various American and Japanese universities. In 1971 his novel, *The Big Chapel*, was short-listed for the Booker Prize. He was appointed Professor of Modern English at the National University of Ireland, Galway, in 1978. He is a Fellow of the Royal Society of Literature and a member of Aosdána. He has received numerous artistic awards, including the Guardian Fiction Prize, the Heinemann Award for Literature, the AIB Literary Prize, a BBC Radio Drama Prize, the American-Irish Foundation Prize, a lifetime achievement award at the Irish Theatre Awards, and a Pen Ireland Award for his achievement in literature. He is Emeritus Professor of NUI Galway and an Honorary Fellow of Trinity College, Dublin. His plays include *The Death and Resurrection of Mr. Roche*, *The O'Neill*, *Tea and Sex and Shakespeare*, *Talbot's Box*, *Double Cross*, *The Madame Mac Adam Travelling Theatre*, *The Secret Fall of Constance Wilde*, and *The Shape of Metal*. *Christ Deliver Us!* was first performed at the Abbey Theatre in 2010.



### DEIRDRE KINAHAN

Deirdre Kinahan is both a playwright and producer. She sits on the Stewart Parker Trust Advisory Committee. Her work is translated into many languages and produced regularly in Ireland and on the international stage. She is published by Nick Hern Books. In 2016, Deirdre's new play *Wild Sky*, commissioned by Meath County Council Arts Office in commemoration of the 1916 Rising, will premiere in Meath, Dublin and New York. *Rise*, a large scale community project written for the Old Vic Theatre, will open in London in August. *Spinning*, a hit at the Dublin Theatre Festival 2014, now opens in a new production in Chicago with *Moment* receiving a Washington DC premiere in March. Deirdre is currently under commission to Fishamble: The New Play Company, The Old Vic, London, and Manhattan Theatre Club, New York. Deirdre is co-writing her first feature film with the support of the Irish Film Board, and has another feature in development with Blinder films. Her plays include *Spinning*, *These Halcyon Days*, *Bogboy*, *Moment*, *Hue & Cry*, and *Melody*. Work for radio includes *Bogboy* (RTÉ) and *A Bag on Ballyfinch Place* (BBC). Awards include the Edinburgh Fringe First Award for *These Halcyon Days*; the Tony Doyle Bursary, with BBC Northern Ireland, for *Bogboy*; the Jim McNaughton Tilestyle Bursary 2013; and the Peggy Ramsay Award 2014.



### 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 *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, Dr. 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.



**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, focusing on advising pharmaceutical companies on domestic and international tax planning and structuring, value chain transformation, R&D, and intellectual property.



**SHEELAGH O'NEILL**

Sheelagh O'Neill is a graduate of Trinity College Dublin (BA History 1984), and the College of Marketing and Design. She has a special interest in cultural tourism, having 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. She supports the performing arts in Ireland and the UK. She is a member of the Institute of Directors in the UK.



**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 working in the both the US and in 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.



**PAUL SMITH**

Paul Smith worked in Ernst & Young and its predecessor firms for his entire professional life. He specialised in international taxation, was seconded to Ernst & Young New York for 1994-1996, and was Managing Partner from 2000 to 2009, when he retired. He was educated at Trinity College Dublin (BBS - 1973). He qualified as an accountant in 1976, and was a Fellow of the Institute of Chartered Accountants in Ireland. He was a member and later Chairman of the Tax Committee of the Institute. He served on the Institute's Council in 2008 and was a member of its Strategic Review Group. He became a member of the Institute of Taxation in 1978, and became a Barrister at King's Inns in 1979. He is currently a History PhD candidate at Trinity College Dublin. He is a member of the Board of Holocaust Educational Trust Ireland and in the past served on the Boards of Glenans Irish Sailing Centre and Opera Ireland.

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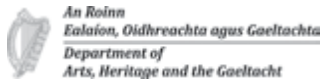


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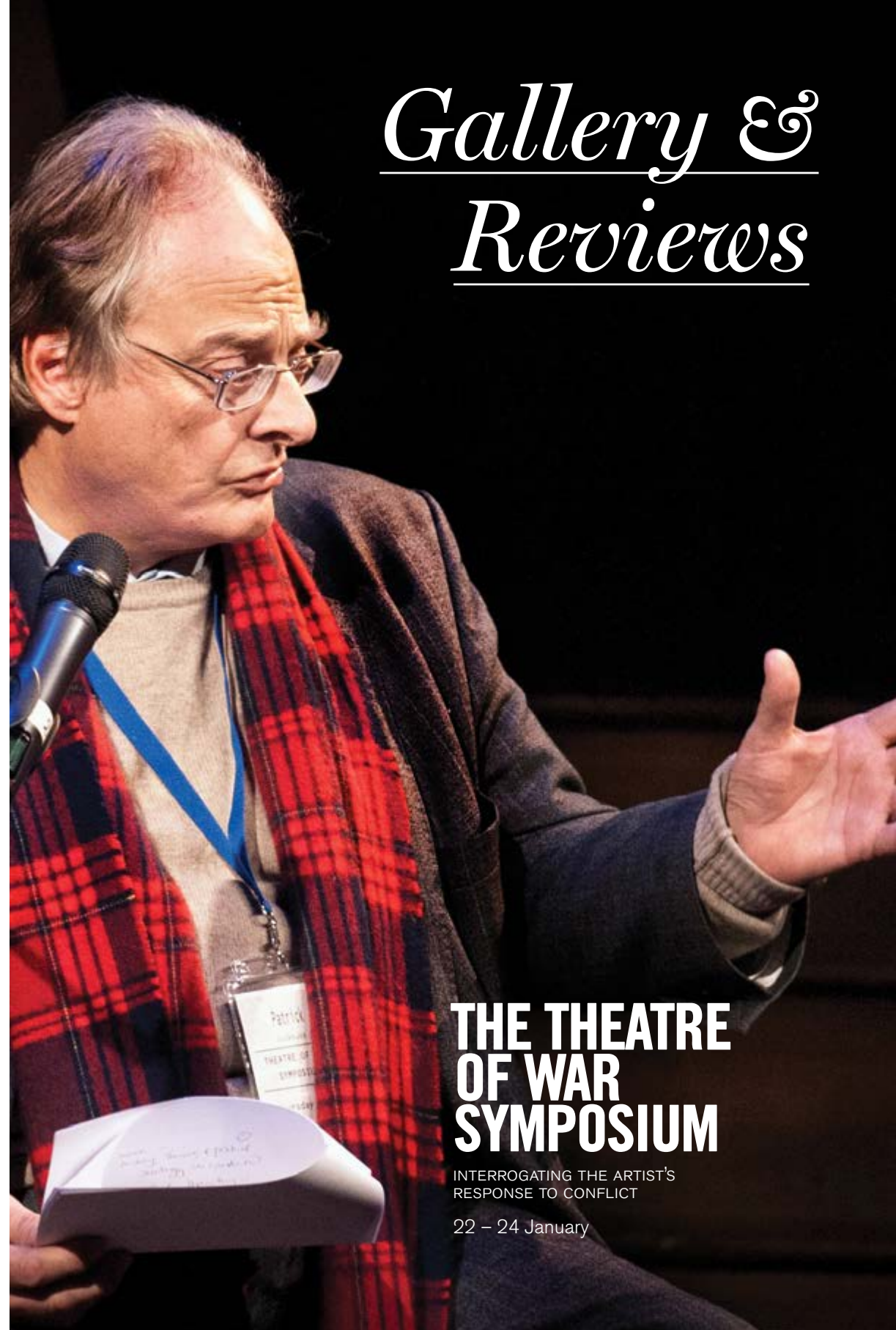
Gareth Parry, Catherine Quinn, Michelle Rabbette, Claire Reynolds, Aoife Ruane, Linda Ryan, Letal Salzberg, Catherine Santoro, Janette Stokes, Seán Venn, Ruth Webster, Joan Westrap, Colm Whelan, Niamh Whelan.

We are also grateful for the support of our Chorus and Cameo Club members, and the Abbey Theatre volunteers.

The Abbey Theatre is funded by the Arts Council and receives financial assistance from the Department of Arts, Heritage and the Gaeltacht and Culture Ireland.



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# Gallery & Reviews

## THE THEATRE OF WAR SYMPOSIUM

INTERROGATING THE ARTIST'S RESPONSE TO CONFLICT

22 – 24 January





*'This excellent production...  
turns Shakespeare's most sexy  
play on its head'*  
Irish Independent, 18.02.2015

## A MIDSUMMER NIGHT'S DREAM

WRITTEN BY William Shakespeare

DIRECTED BY Gavin Quinn

11 February – 28 March



*'An important new  
play, an excellent  
production'*

Belfast Times, 12.02.2015

AN ABBEY THEATRE COMMISSION  
**DEATH OF A  
COMEDIAN**

A CO-PRODUCTION BETWEEN THE ABBEY  
THEATRE, SOHO THEATRE AND LYRIC THEATRE

WRITTEN BY Owen McCafferty

DIRECTED BY Steve Marmion

10 March – 4 April

# HEDDA GABLER

WRITTEN BY Henrik Ibsen,  
in a new version by Mark O'Rowe  
DIRECTED BY Annabelle Comyn  
10 April – 16 May



*'This excellent production shows that her  
power to captivate audiences remains as  
potent and seductive as ever.'*

The Sunday Business Post, 19.04.2015

DUBLIN DANCE FESTIVAL

# BASTARD AMBER

BY LIZ ROCHE COMPANY

A CO-PRODUCTION BETWEEN THE ABBEY THEATRE,  
DUBLIN DANCE FESTIVAL AND LIZ ROCHE COMPANY

CHOREOGRAPHER Liz Roche

25 – 27 May

*'Bastard Amber is a stunning  
and beautiful production,  
worthy of its historic  
commission'*

Examiner.com, 26.05.2015





WORLD PREMIERE | AN ABBEY THEATRE COMMISSION

# MONSTERS, DINOSAURS, GHOSTS

WRITTEN BY Jimmy McAleavey

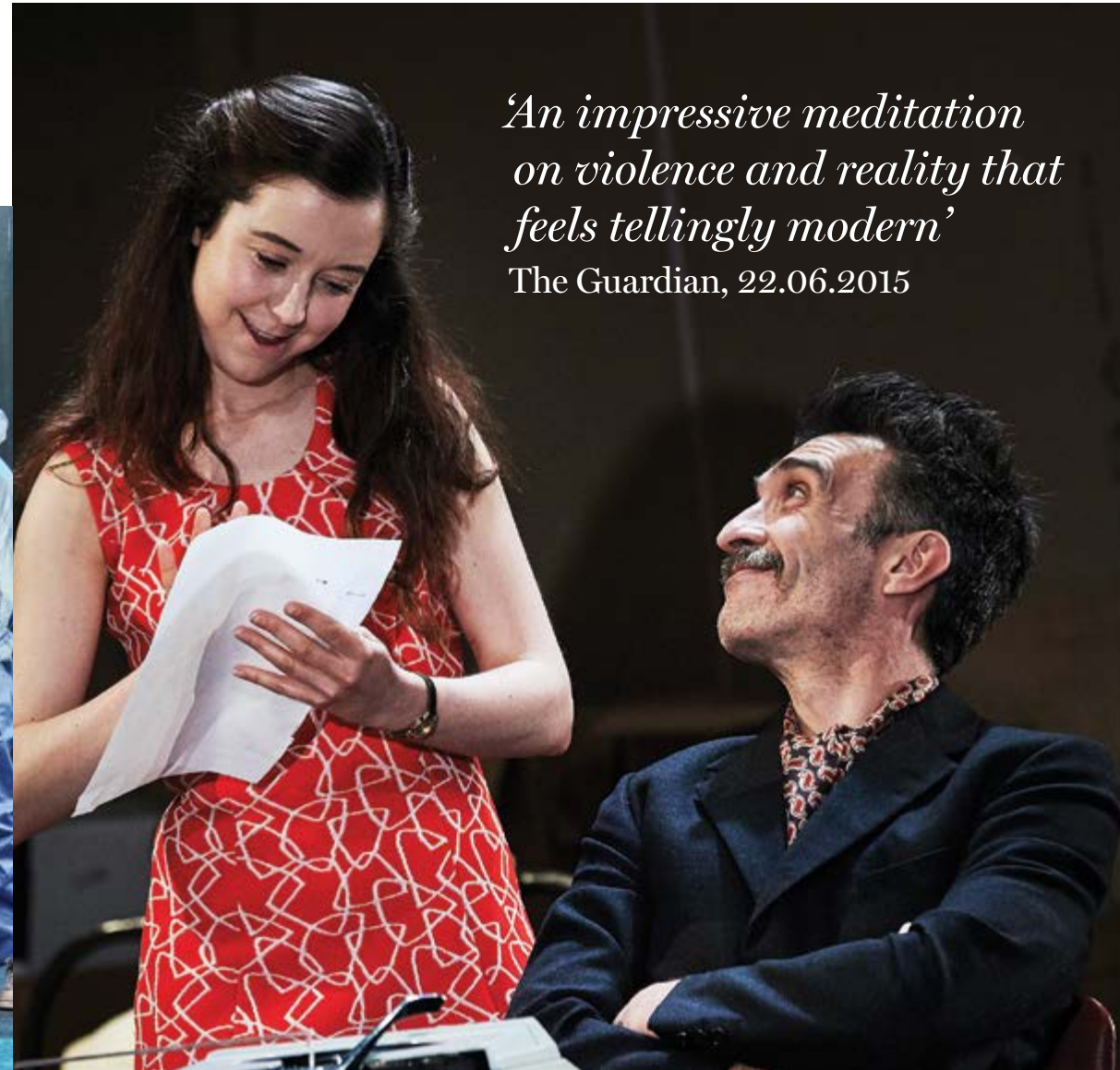
DIRECTED BY Caitríona McLaughlin

4 – 27 June



*'A compelling piece of work...  
full of provocative ideas and  
salty northern humour'*

The Sunday Business Post, 14.06.2015



*'An impressive meditation  
on violence and reality that  
feels tellingly modern'*

The Guardian, 22.06.2015

## THE SHADOW OF A GUNMAN

A CO-PRODUCTION BETWEEN THE ABBEY THEATRE  
AND THE LYRIC THEATRE, BELFAST

WRITTEN BY Sean O'Casey

DIRECTED BY Wayne Jordan

12 June – 1 August





# BY THE BOG OF CATS

WRITTEN BY Marina Carr  
DIRECTED BY Selina Cartmell  
14 August – 12 September

*'An exceptionally haunting  
piece of work'*

The Sunday Business Post,  
23.08.2015





# THE GALLANT JOHN JOE

WRITTEN BY Tom Mac Intyre  
22 March



DUBLIN THEATRE FESTIVAL

# OEDIPUS

WRITTEN BY Sophocles,  
in a new version by Wayne Jordan  
DIRECTED BY Wayne Jordan  
24 September – 31 October

*'A brilliant Oedipus for our times'*  
Irish Independent, 03.10.2015



*'Gregg has a point to make...  
a refreshingly anarchic  
addition to drama about  
Northern Ireland'*

The Irish Times, 12.10.2015

WORLD PREMIERE | AN ABBEY THEATRE COMMISSION  
DUBLIN THEATRE FESTIVAL

# SHIBBOLETH

WRITTEN BY Stacey Gregg  
DIRECTED BY Hamish Pirie

A CO-COMMISSION BETWEEN  
THE ABBEY THEATRE AND THE GOETHE-INSTITUT  
PART OF DUBLIN THEATRE FESTIVAL 2015  
2 - 31 October

*'It has a lot to say on the current  
state of the peace process, and  
quite a lot to say on masculinity'*

Examiner.com, 09.10.2015





# YOU NEVER CAN TELL

WRITTEN BY Bernard Shaw

DIRECTED BY Conall Morrison

2 December 2015 – 6 February 2016

*'Exuberance is the overall quality in Conall Morrison's new production for the Abbey, turning high summer in an English seaside resort into perfect Christmas fare'*

The Sunday Independent, 13.12.2015

**DIRECTORS' REPORT  
AND FINANCIAL  
STATEMENTS**

For the year ended  
31 DECEMBER 2015

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# Directors' Report

FOR THE YEAR ENDED 31 DECEMBER 2015

The directors submit their annual report and audited financial statements, for the year ended 31<sup>st</sup> December 2015.

## PURPOSE

Abbey Theatre Amharclann na Mainistreach is governed by its Constitution under the Companies Act 2014 (previously known as its Memorandum of Association) which sets out its objects as follows:

- i. To continue the tradition of the Abbey Theatre as the national theatre of Ireland for the purpose of acting and producing plays in Irish and/or English, 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.

The Abbey Theatre's mission is:

*'To create world-class theatre that actively engages with and reflects Irish society. We place the writer and the theatre artist at the heart of the Abbey Theatre'*

The Abbey Theatre strives to achieve its mission by

- Sustaining and re-imagining the repertoire of Irish plays;
- Presenting classic and contemporary world theatre;
- Promoting and developing the long term success of Irish Theatre;
- Touring nationally and internationally;
- Engaging its communities in community and education programmes

The Abbey Theatre delivers its objective and activities primarily through its two theatres The Abbey Theatre and The Peacock Theatre.



## VISION

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

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

2015 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 2015 with:

- The appointment of Graham McLaren and Neil Murray as the future Directors of the Abbey Theatre, a post they will assume in January 2017, after a period as Directors Designate from 1 July 2016 to 31 December 2016, working alongside Fiach Mac Conghail. They will share the leadership together as a team. The Board's appointment 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 a sub-committee of the Board 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 is made up of Loretta Dignam, Deirdre Kinahan, Niamh Lunny and Mark Ryan. As a Board we are committed to the development of a comprehensive policy and detailed implementation plan to address this issue. 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.

## ARTISTIC AND BUSINESS PRIORITIES FOR THE YEARS 2014 – 2016

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

- Maintain the highest possible standard of productions on the Abbey stage including new Irish plays and a commitment to employ Irish theatre artists, and 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
- Maintain the work of our Community and Education Department
- Seek funding for national and international touring
- Develop and implement a digital strategy

Other, specific priorities for 2015 were to:

- Continue to develop a long-term plan for the Abbey Theatre building
- Appoint a new Director/s to lead the Abbey Theatre from 2017 onwards
- Establish a sub-committee on gender equality to develop a comprehensive policy and detailed implementation in light of the gender imbalance in the 2016 Waking the Nation season for January to September 2016

## ORGANISATIONAL OBJECTIVES FOR 2015

In 2015 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 our people both internal and external
- 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
- Maintenance of two stages, a building, offices, rehearsal spaces, warehouse for storage
- Establishment and resourcing of the Peacock Cafe

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

## ACTIVITY & OUTPUT

2015 was a significant year for the Abbey Theatre. As a Board we were proud of the ambitious artistic programme we presented, with a record 40 plays on our stages and on tour in one year. We are proud of our advances on a number of strategic fronts, including the appointment of two new Directors to lead the Abbey Theatre into its next phase, from January 2017 onwards.

The Abbey Theatre's activities spanned not just productions presented on our two Dublin stages, the Abbey and Peacock stage, as well as two national tours to 13 counties in Ireland; but strong and impressive work emerged from our Community and Education programme and the Literary and Archive department. We were also proud of the work achieved in Artistic Development, Fundraising and Development programmes, and commercial ventures including Costume Hire, Theatre Skills for Business, and the opening of the Peacock Cafe.

The Abbey Theatre continued to pursue its mission by:

- Sustaining and re-imagining the repertoire of Irish plays
- Presenting classic and contemporary world theatre
- Promoting and developing the long-term success of Irish theatre
- Touring nationally and internationally
- Engaging with our citizens through Education and Community programmes

The Abbey Theatre's output in 2015 included:

- Eight Abbey Theatre productions on the Abbey stage
- Six Abbey Theatre productions on the Peacock stage
- 10 visiting theatre companies on the Peacock stage
- Five world premieres, all of which were Abbey Theatre commissions
- Two touring productions which visited 13 counties in Ireland
- Two co-productions which brought the Abbey Theatre to Belfast and to London
- 26 writers under commission
- 64 writers engaged in our literary programmes
- Over 275 unsolicited scripts read and reported on
- 3 writer development workshops
- 284 actors, dancers and performers employed
- One resident assistant director
- Six matinee club dates on the Abbey stage
- Six audio described performances for visually impaired patrons
- 11 sign language interpreted performances
- Theatre visits from schools and colleges
- The establishment and resourcing of the Peacock Cafe

## ACHIEVEMENTS AGAINST OBJECTIVES

The Abbey Theatre's three year funding is subject to the agreement of targets with the Arts Council. 2015 was the second year of a three year funding agreement with the Arts Council for the years 2014 – 2016.

For 2015, our plays target was to produce six Abbey stage plays, two visiting company plays on the Peacock stage and to achieve a box office income of €2,101,831.

We presented 40 plays on our stages and on tour, a significant increase on 2014 when we presented 25 plays. As in 2014, in 2015 we premiered three new Irish plays. This also included work by 10 independent theatre companies on the Peacock stage, down slightly on 2014 when we collaborated with 12 theatre companies but still a significant increase, in-keeping with our efforts to increase activity on the Peacock stage in recent years.

Our total box office receipts for 2015 were €1,920,340. This was 91% of our original target of €2,101,831 set in January 2015. In 2015 we issued 93,147 tickets for all events at the Abbey Theatre. This was a 17.5% reduction on attendance on 2014, but the same attendance levels as 2013.

We employed 284 actors, dancers and performers; another increase on 2014 when we employed 204 actors, dancers and performers across the year.

In all, 104,826 people attended an event at the Abbey Theatre in 2015. This was down slightly on 2014 when 122,295 people visited the Abbey Theatre. Our production of *Sive* by John B. Keane proved to be a major draw in 2014.

## FACTORS INFLUENCING ACHIEVEMENTS OF OBJECTIVES

2015 was not without its challenges for the Abbey Theatre. Funding has decreased from €10m in 2008 to €6.2m in 2015 and is set to reduce further to €5.8m in 2016, an important year for the Abbey Theatre and for Ireland in light of the Commemorations of the 1916 Rising.

While our ambition is for a major programme to mark the centenary, the funds available to the Abbey Theatre will be at their lowest levels in 10 years, returning near to 2004 levels in real terms.

It remains extremely challenging for the Abbey Theatre to deliver on its wide ranging remit as the national theatre at such reduced funding levels. This is not just about levels of output; rather it is about levels of quality, integrity and ambition.

The steady reduction in funding in recent years has 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.

For example, the Abbey Theatre would not be delivering whole-heartedly on its mission and on touring if it did not pursue new Irish writing, an artistic programme of integrity and activities such as its Community and Education and Artistic Development programmes, such is its responsibility to Irish citizens and artists.

In recent years, as funding has decreased, the Board and management of the Abbey Theatre have struck a delicate balance between remaining ambitious and curtailng costs: running the risk of de-railing long-term investments and plans. For example the temporary suspension of the New Playwrights Programme (in place since 2009 and resulting in 24 graduates of promise over a four year period) and the Short Play Commission Series. In its place, during 2015, we used our remaining resources to invest in the graduates of both of these programmes through a series of full commissions, workshops and writer engagement events.

Against a backdrop of decreasing state funding we have developed a long term financial plan. Our plan allows us to have a sustainable artistic output by generating reserves to reinvest in our artistic programme.

In 2014 we achieved strong box office results and finished the year with a surplus of €1 million euro. This surplus was reinvested in our artistic programme for 2015.

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.

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

**Fundraising:** As a Board and with the Executive we are pursuing an ambitious development strategy aimed at growing our income from fundraising as a key business priority. The economic climate in Ireland continues to present a considerable challenge. In the long-term we are optimistic for our prospects at home and internationally.

We have found a willingness to engage with the Abbey Theatre, particularly in the US, and we are spending time on the ground in the US building relationships. We are working closely with the Abbey Theatre Foundation Chapter Chairs in Boston and New York to grow our supporter base in each city.

The Abbey Theatre Foundation in the US was established as a 501c3 corporation in April 2012. Its purpose is to support the work of the Abbey Theatre in Ireland and globally.

In the latter half of 2015 our focus broadened to re-energising our strategy for the UK and to secure sponsorship for our 2016 programme.

**The Building:** The current Abbey Theatre building opened in 1966 and is not adequate to meet the needs of a modern theatre today. It takes continuous investment in maintenance and presents considerable challenges when it comes to delivering on productions. The world class performers, theatre makers and staff who work here, as well as the audience members who attend the Abbey Theatre, deserve higher standards than we can currently provide in relation to working conditions, health and safety standards and access for people with different abilities.

Upon the discovery of asbestos in the Abbey auditorium in 2012, our production of *The Plough and the Stars* had to relocate to the O'Reilly Theatre, Belvedere. This is indicative of just one of the challenges of the current Abbey Theatre building. Our talented, committed staff wrestle with and overcome these challenges daily through expertise and commitment however it is not sustainable, nor does it make economic sense, making planning for a redevelopment imperative.

## IN CONCLUSION

The support of the Arts Council is crucial to our success. We continue to work closely with them, and we are extremely grateful for their continued investment.

As a Board we'd like to commend the staff of the Abbey Theatre who work so tirelessly and with such pride in their work. Abbey Theatre staff took a pay-cut back in 2010 as part of a restructuring process, that pay-cut has remained in place since then.

We are also grateful to the Department of Arts, Heritage and the Gaeltacht and to Culture Ireland for additional funding support during 2015. We would like to thank our growing family of Members and our Volunteers. Finally, we would like to say a huge thank you to every member of our audience.

As a Board we have overseen a period of steady growth despite funding-related challenges.

2015 presents a snap-shot of how the Board and Staff of the Abbey Theatre have worked to address these in a way that honours the need for long-term planning and sustained growth at the Abbey Theatre.

The Abbey Theatre is by no means alone in this challenge; we are acutely aware of the challenge suffered by our peers in theatre and arts communities. As we approach 2016, the Irish Government needs to re-assess its long-term vision for and commitment to the arts in Ireland.

Our commitment is to strive for our mission statement, deliver on our artistic policy and programme, and to play our part as Ireland's national theatre as the nation moves towards 2016. Our hope now is that we can achieve this with our ambition intact.

## **Financial Review**

### **RESULTS 2015**

The new Companies Act 2014 applies to the Abbey for the first time in the preparation of its financial statements for the year end 31 December 2015. The financial reporting obligations of the Companies Act 2014 require the Abbey to prepare its financial statements in accordance with Financial Reporting Standard (FRS102) "The Financial Reporting Standard applicable in the UK and Ireland", issued by the Financial Reporting Council and the Statement of Recommended Practice (Charities SORP) applicable to charities preparing their financial statements in accordance with FRS102.

The Statement of Financial Activities shows Net (Expenditure) of (€906,220) for the year ended 31 December 2015 compared with Net Income of €963,143 for the year ended 31 December 2014. In 2015, the theatre accounted for €6,200,000 (€6,470,000 in 2014) 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 2015. The investment of surpluses earned in previous years, has in 2015, mitigated the impact of a further cut in core funding from the Arts Council/ An Chomhairle Ealaíon of €270,000, in addition to successive cuts in this funding since 2008. The result in 2015 was funded by the fund balances brought forward from 2014.

The Charities SORP FRS 102 has the effect of changing the way the Abbey Theatre reports its reserves. Reserves now show €999,197 in unrestricted funds, which can be spent on any charitable purpose, and €2,020,746 in restricted funds, which can only be used for purposes specified by the donor. The restricted fund of €2,020,746 consists mainly of capital grants relating to specific tangible fixed assets.



## **Financial Outlook 2016**

The 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 2016 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 2015 was €6,200,000 and will be reduced to €5,800,000 in 2016. In 2016, 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 will also invest fund balances from previous years into the Peacock Theatre programme by budgeting a further reduction in funds in 2016. The budgeted reduction in funds in 2016 will be funded from the unrestricted fund balances carried forward of €999,197 at 31 December 2015. The Theatre will undertake an extensive programme of national and international touring in 2016 to commemorate 1916. The Theatre will also mark the centenary of 1916 with a programme designed to commemorate the events of that year. The 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 theatre will also focus on leveraging its investment in its Literary Department and its Box Office, Ticketing, Marketing and Development System. 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 2016. The Theatre's extensive national and international touring programme for 2016 is expected to provide substantial fundraising opportunities.

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.

## **Structure, Governance and Management**

### **BOARD OF DIRECTORS**

Dr. Bryan McMahon  
(*Chairman*)

Ms. Jane Brennan

Mr. Paul Davis  
(*retired 17 January 2015*)

Ms. Deirdre Kinahan

Mr. Thomas Kilroy  
(*retired 20 January 2016*)

Mr. James McNally  
(*retired 17 January 2015, re-appointed 16 July 2015*)

Mr. Mark Ryan

Ms. Niamh Lunny

Ms. Sheelagh O'Neill

Ms. Loretta Dignam  
(*appointed 16 July 2015*)

Mr. Paul Smith

Mr. Dónall Curtin

### **DIRECTOR (Chief Executive)**

Mr. Fiach Mac Conghail

### **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  
D01 PF72

**Board**

The Board of Directors is constituted as follows:

- i. Three Directors appointed by the Minister for Arts, Heritage and the Gaeltacht, 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 Chairman, 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 Chairman can hold office for a term of five years. The Chairman is eligible for reappointment for a further single consecutive term of five years. The Chairman may not serve for in excess of two terms of office. The term of the current Chairman has been 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.

Ms. Loretta Dignam was appointed to the Board in July 2015. Mr. James McNally retired from the Board in January 2015 and was re-appointed in July 2015.

Mr. Paul Davis and Mr. Thomas Kilroy retired from the Board in January 2015 and January 2016 respectively. The Board of Directors expresses its sincere appreciation for their contribution to the Abbey Theatre during their tenure.

The Board of Directors met ten times in 2015. The record of attendance by members of the Board is shown in the table below:

Director	Board Meeting Attendance	
	<i>Possible</i>	<i>Actual</i>
Dr. Bryan McMahon	10	10
Mr. James McNally (retired January 2015 & re-appointed May 2015)	6	6
Mr. Paul Davis (retired January 2015)	0	0
Ms. Loretta Dignam (appointed May 2015)	6	6
Mr. Thomas Kilroy	10	9
Ms. Jane Brennan	10	7
Mr. Mark Ryan	10	10
Ms. Deirdre Kinahan	10	9
Ms. Niamh Lunny	10	10
Ms. Sheelagh O'Neill	10	7
Mr. Paul Smith	10	10
Mr. Dónall Curtin	10	8

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. The code requires the Board of Directors to have a formal schedule of matters specifically reserved for its decision to ensure that the direction and control of the body is firmly in its hands. In accordance with the code, the Board of Directors has approved a schedule of matters which should be reserved for its decision. The schedule of matters is subject to review from time to time to ensure its relevance and appropriateness to the organisation.

Matters reserved for the Board of Directors include:

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

The procedure for induction and training of newly appointed Directors includes:

- i. Meetings with the Chief Executive and key members of staff.
- ii. Meeting with the Company Secretary who provides an overview of the organisation structure, legal structure, governance structures, fiduciary duties of directors, corporate policies and procedures, board meeting protocols and any specific areas requested by the new Director.
- iii. Discussion with Company Secretary or Chairman 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 eight times during 2015.

Membership of the Audit Committee:

- Dónall Curtin (Chair)
- James McNally
- Paul Smith
- Bryan McMahan

Audit Committee key areas of responsibility:

- Financial
- Fraud
- Internal Audit Function
- Internal Controls
- External Audit Function

## **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 McMahan
- 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 Development Committee:

- Loretta Dignam (Chair)
- Niamh Lunny
- Deirdre Kinahan
- Mark Ryan

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.

Gender Equality key responsibilities:

- Drafting a Gender Equality Policy in artistic matters for the Abbey Theatre for consideration by the Board.
- Developing a plan for implementation of the Gender Equality Policy for the short term and the long term in the Abbey Theatre.
- Carrying out the responsibilities above in accordance with a timetable for their completion which is agreed by the Board.
- Scoping and exploring other equality issues in the Abbey Theatre.

**Executive**

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



**Senior Management Team**

Membership of the Senior Management Team:

- Fiach Mac Conghail, Chief Executive
- Declan Cantwell, Director of Finance & Administration
- Oonagh Desire, Director of Public Affairs & Advancement
- Aisling Mooney, Technical Director

The main responsibilities of the Chief Executive include:

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

# Directors' Responsibilities Statement

FOR THE YEAR ENDED 31 DECEMBER 2015

## **Accounting Records**

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

## **Statement of relevant audit information**

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

- (a) so far as each director is aware, there is no relevant audit information of which the company's statutory auditors are unaware, and
- (b) each director has taken all the steps that he or she ought to have taken as a director in order to make himself or herself aware of any relevant audit information and to establish that the company's statutory auditors are aware of that information.

Signed:



**Dr. Bryan McMahon**



**Mr. Dónall Curtin**

Date: 11 August 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.

The directors are responsible for the maintenance and integrity of the corporate and financial information included on the company's website. Legislation governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

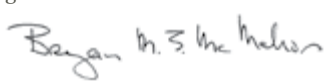
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In preparing these financial statements, the directors are required to:

- select suitable accounting policies and then apply them consistently;
- make judgments 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.

Signed:

  
Dr. Bryan McMahon

  
Mr. Dónall Curtin

Date: 11 August 2016



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 2015 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 2015 and of its income and expenditure for 2015; 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.

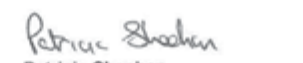
In my opinion, the information given in the directors' report is consistent with the financial statements.

#### 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  
11 August 2016



# 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

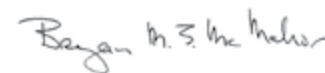
- initiative to implement efficient management performance;
- Training is provided to up-skill staff on key information technology systems and the company's accounting systems.

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.

## **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 2015..

Signed on behalf of the Board:



**Dr. Bryan McMahon**



**Mr. Dónall Curtin**

Date: 11 August 2016

# Statement of Financial Activities

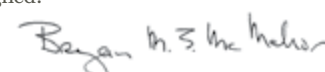
(INCLUDING PROFIT AND LOSS ACCOUNT)  
FOR THE YEAR ENDED 31 DECEMBER 2015

	Note	Y/E 31.12.15				Y/E 31.12.14
		Unrestricted Funds	Restricted Funds		Total	Total
		Operations €	Capital Projects €	Short Term Projects €	€	€
<b>Income From:</b>						
Donations and Legacies						
Government Grants		6,200,000	375,000	29,898	6,604,898	6,945,230
Other Donations		543,416	0	2,500	545,916	683,232
<b>Total Donations and Legacies</b>	3.1	<b>6,743,416</b>	<b>375,000</b>	<b>32,398</b>	<b>7,150,814</b>	<b>7,628,462</b>
Charitable Activities						
Operation of Theatres	3.2	1,988,956	0	0	1,988,956	2,841,259
Other Trading Activities	3.3	715,170	0	0	715,170	701,945
<b>Total Income</b>		<b>9,447,542</b>	<b>375,000</b>	<b>32,398</b>	<b>9,854,940</b>	<b>11,171,666</b>
<b>Expenditure On:</b>						
Charitable Activities						
Operation of Theatres	4.1	9,010,116	519,657	128,906	9,658,679	9,246,804
Raising Funds	4.2	1,102,481	0	0	1,102,481	961,719
<b>Total Expenditure</b>		<b>10,112,597</b>	<b>519,657</b>	<b>128,906</b>	<b>10,761,160</b>	<b>10,208,523</b>
<b>Net (Expenditure) / Income</b>		<b>(665,055)</b>	<b>(144,657)</b>	<b>(96,508)</b>	<b>(906,220)</b>	<b>963,143</b>
Transfers	4.3	(96,508)	0	96,508	0	0
<b>Net (Expenditure) / Income and net movement in funds for the year</b>		<b>(761,563)</b>	<b>(144,657)</b>	<b>0</b>	<b>(906,220)</b>	<b>963,143</b>
<b>Reconciliation of funds</b>						
Fund balances brought forward		1,760,760	2,165,403	0	3,926,163	2,963,020
<b>Fund Balances carried forward</b>		<b>999,197</b>	<b>2,020,746</b>	<b>0</b>	<b>3,019,943</b>	<b>3,926,163</b>

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 26 form part of these financial statements.

Signed:



Dr. Bryan McMahon



Mr. Dónall Curtin

Date: 11 August 2016

# Balance Sheet

AS AT 31 DECEMBER 2015

		Y/E 31.12.15	Y/E 31.12.14
	Note	€	€
<b>Fixed Assets</b>			
Tangible Assets	8	4,008,660	4,169,707
<b>Total Fixed Assets</b>		4,008,660	4,169,707
<b>Current Assets</b>			
Stock	9	21,514	19,570
Debtors & Prepays	10	485,844	455,124
Cash at bank and in hand		924,977	1,768,483
<b>Total Current Assets</b>		1,432,335	2,243,177
<b>Current Liabilities: amounts falling due within one year</b>			
	11	(1,552,565)	(1,552,161)
<b>Net Current (Liabilities) / Assets</b>		(120,230)	691,016
<b>Total assets less current liabilities</b>		3,888,430	4,860,723
Creditors: Amount falling due after one year	12	(868,487)	(934,560)
<b>Net Assets</b>		3,019,943	3,926,163
<b>Represented by:</b>			
Unrestricted Operation Funds	14	999,197	1,760,760
Restricted Funds	14	2,020,746	2,165,403
<b>Total Funds</b>		3,019,943	3,926,163

The Statement of Cash Flows and notes 1 to 26 form part of these financial statements.

Signed:

Dr. Bryan McMahon

Mr. Dónall Curtin

Date: 11 August 2016

# Statement of Cash Flows

FOR THE YEAR ENDED 31 DECEMBER 2015

	Note	Y/E 31.12.15	Y/E 31.12.14
		€	€
<b>Cash flows from Operating Activities</b>			
Net cash (used in) / generated from operating activities	16	(361,813)	236,603
<b>Cash flows from Investing Activities</b>			
Improvements to premises and acquisition of other tangible assets		(382,238)	(587,957)
Interest Received		4,945	18,094
<b>Net cash (used in) investing activities</b>		(377,293)	(569,863)
<b>Cash flows from Financing Activities</b>			
Interest Paid		(40,806)	(43,100)
Repayment of bank loans		(63,594)	(61,300)
<b>Net cash (used in) financing activities</b>		(104,400)	(104,400)
Net decrease in cash and cash equivalents		(843,506)	(437,660)
Cash and cash equivalents at beginning of year		1,768,483	2,206,143
<b>Cash and cash equivalents at end of year</b>		924,977	1,768,483

Signed:

Dr. Bryan McMahon

Mr. Dónall Curtin

Date: 11 August 2016



# Notes to the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2015

## 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 26 constitute the individual financial statements of Abbey Theatre Amharclann Na Mainistreach for the financial year ended 31 December 2015.

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 Directors' Report on pages 104 to 122.

### (b) Statement of Compliance

The financial statements of Abbey Theatre Amharclann Na Mainistreach for the year ended 31 December 2015 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"). These are the first financial statements that comply with FRS 102.

The company transitioned from previously extant Irish GAAP to FRS 102 as at 1 January 2014. An explanation of how transition to FRS 102 and The Charities SORP FRS 102, has affected the reported financial position and financial performance is given in note 18.

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
- Archive & Rights Income
- Bar & Merchandising
- Costume Hire

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.

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 2015 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.

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.

#### 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.

## 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 2016 has been set at €5.8m. 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 €816,002 for 2016, which would leave the Abbey Theatre with reserves of €2,203,941 at 31 December 2016. 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 – INCOME

#### 3.1 Donations & Legacies

Year Ending 31/12/2015	Unrestricted Funds			Total
	Operations	Restricted Funds		
		Capital Projects	Short Term Projects	
€	€	€	€	
Government Grants:				
The Arts Council Revenue grant	6,200,000			6,200,000
Department of Arts, Heritage and the Gaeltacht (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	28,898	6,604,898
Other Donations:				
Development Income	373,532			373,532
Grant from French Embassy support of visiting theatre			2,500	2,500
Sundry Other Income	169,884			169,883
	543,416	0	2,500	545,916
	6,743,416	375,000	32,398	7,150,814

Year Ending 31/12/2014	Unrestricted Funds			Total
	Operations	Restricted Funds		
		Capital Projects	Short Term Projects	
€	€	€	€	
Government Grants:				
The Arts Council Revenue grant	6,470,230			6,470,230
Department of Arts, Heritage and the Gaeltacht (vote 33 / subhead A7)		475,000		475,000
	6,470,230	475,000	0	6,945,230
Other Donations:				
Development Income	441,266			441,266
Grant from Culture Ireland in respect of touring			17,000	17,000
Grant from The Arts Council in respect of touring			108,000	108,000
Grant from British Council in respect of touring			4,829	4,829
Lennox Robinson Trust grant to support theatre			31,947	31,947
Sundry Other Income	80,190			80,190
	521,456	0	161,776	683,232
	6,991,686	475,000	161,776	7,628,462



### 3.2 Charitable Activities – Operation of Theatres

	Y/E 31.12.15	Y/E 31.12.14
	Unrestricted Funds: Operations	
	€	€
Box Office	1,920,340	2,425,660
Touring Income	36,224	397,103
Community & Education	32,392	18,496
	<u>1,988,956</u>	<u>2,841,259</u>

### 3.3 Other Trading Activities

	Y/E 31.12.15	Y/E 31.12.14
	Unrestricted Funds: Operations	
	€	€
Theatre Rental	102,365	50,369
Archive & Rights Income	150,000	175,000
Bar & Merchandising	357,281	407,042
Costume Hire	105,524	69,534
	<u>715,170</u>	<u>701,945</u>

## 4 – EXPENDITURE

### 4.1 Charitable Activities – Operation of Theatres

Year Ending 31/12/2015	Unrestricted Funds			Total
	Restricted Funds			
	Operations	Capital Projects	Short Term Projects	
	€	€	€	€
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

Year Ending 31/12/2014	Unrestricted Funds			Total
	Restricted Funds			
	Operations	Capital Projects	Short Term Projects	
	€	€	€	€
Production Expenses	3,241,136			3,241,136
Touring Expenses	621,463			621,463
General Theatre Expenses	664,690			664,690
Artistic & CEO	423,639			423,639
Literary & Archive	475,656			475,656
Sales & Customer Service	917,220			917,220
Communications	476,592			476,592
Community & Education	153,117		33,951	187,068
Financial and Administration	889,796			889,796
Facilities, Cleaning & Maintenance	812,359			812,359
Depreciation	33,879	503,306		537,185
	8,709,547	503,306	33,951	9,246,804

#### 4.2 Raising Funds

	Y/E 31.12.15	Y/E 31.12.14
	Unrestricted Funds:	
	€	€
Theatre Rental	61,629	47,225
Development	453,677	426,953
Bar & Merchandising	330,366	251,335
Sundry Other Activities	5,053	5,739
Costume Hire	59,443	49,990
Finance and Administration	102,970	90,215
Facilities, Cleaning & Maintenance	89,343	90,262
	<u>1,102,481</u>	<u>961,719</u>

#### 4.3 Fund Transfers

The company received funding of €32,398 to support certain projects. 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

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

	Year Ending 31/12/2015			Year Ending 31/12/2014		
	Charitable Activities	Raising Funds	Total	Charitable Activities	Raising Funds	Total
	€	€	€	€	€	€
Finance & Administration	926,728	102,970	1,029,698	811,933	90,215	902,148
Cleaning & Maintenance	100,440	11,160	111,600	89,596	9,955	99,551
Facilities	703,644	78,183	781,827	722,763	80,307	803,070
	<u>1,730,812</u>	<u>192,313</u>	<u>1,923,125</u>	<u>1,624,292</u>	<u>180,477</u>	<u>1,804,769</u>

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

	Y/E 31.12.15	Y/E 31.12.14
<b>The net (expenditure) / income for the period is stated after charging/ (crediting):</b>	<b>€</b>	<b>€</b>
Salary – Director (Chief Executive)	107,173	107,173
Company Contribution to Personal Pension – Director (Chief Executive)	12,857	12,857
Fees paid to the Board	0	0
Expenses paid to the Board		
Travel Expenses		
Dr. Bryan McMahon	8,841	4,132
Thomas Kilroy	3,429	1,393
Sheelagh O'Neill	1,191	579
Deirdre Kinahan	3,146	963
Mark Ryan	308	0
Niamh Lunny	30	0
	16,945	7,067
Entertaining	3,696	889
Dr. Bryan McMahon		
Research	396	336
Dr. Bryan McMahon		
Training	455	0
Niamh Lunny		
Telephone Allowance	540	570
Dr. Bryan McMahon		
Remunerations to directors who are employees of the company		
Niamh Lunny - Salary *	45,777	46,827
Niamh Lunny - Company Contribution to Personal Pension	2,514	2,515
Jane Brennan - Salary **	22,560	630
Auditor's remuneration	17,000	18,000
Bank interest receivable	4,945	18,094
Depreciation	543,284	537,185

\* In addition to the salary of €45,777 Ms. Lunny also received fees of €1,250 which relate to costume design services provided by her in 2015. These services fall outside of the terms of Ms. Lunny's contract of employment and do not form part of her regular annual salary. Such fees are not guaranteed and may fluctuate year to year.

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

During the year €44,559 was incurred on entertainment/hospitality and €61,959 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

	Y/E 31.12.15	Y/E 31.12.14
<b>The staff costs comprise:</b>	<b>€</b>	<b>€</b>
Wages and salaries	5,007,382	4,680,141
Employers' P.R.S.I.	501,784	484,538
Pension costs	136,671	154,351
	5,645,837	5,319,030
Number of employees with Gross Pay between		
€100,000 – €110,000	1	1
€90,000 – €99,999	1	1
€80,000 – €89,999	0	0
€70,000 – €79,999	2	3
€60,000 – €69,999	2	1

The average number of persons employed by the company in the financial year was 144 (2014 - 136) and is analysed into the following categories:	2015		2014	
	Headcount	€	Headcount	€
Production (including freelance theatre artists)	75	2,921,575	70	2,721,931
Sales & Customer Service	35	910,362	34	875,160
Administration	34	1,813,900	32	1,721,939
	144	5,645,837	136	5,319,030

**8 – FIXED ASSETS**

Year Ending 31/12/2015	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
<b>Depreciation</b>						
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
<b>Net Book Value</b>						
At 31 December	2,511,981	1,194,518	70,459	231,701	1	4,008,660

Year Ending 31/12/2014	Premises	Improvements to Premises	Painting & Library	Furniture, Fittings & Equipment	Auditorium	Total
Cost	€	€	€	€	€	€
Balance at 1 Jan	4,246,903	2,606,046	53,259	5,455,995	723,307	13,085,510
Additions	0	368,968	7,200	211,789	0	587,957
Balance at 31 Dec	4,246,903	2,975,014	60,459	5,667,784	723,307	13,673,467
<b>Depreciation</b>						
Balance at 1 Jan	1,582,057	1,514,217	0	5,147,648	722,653	8,966,575
Charge for Period	80,593	254,831	0	201,434	327	537,185
Balance at 31 Dec	1,662,650	1,769,048	0	5,349,082	722,980	9,503,760
<b>Net Book Value</b>						
At 31 December	2,584,253	1,205,966	60,459	318,702	327	4,169,707

## 9 – STOCK

	Y/E 31.12.15	Y/E 31.12.14
	€	€
Bar and Abbey Merchandising	21,514	19,570
	<u>21,514</u>	<u>19,570</u>

Stocks considered obsolete are written down to net realisable value. There were no write downs this year (2014 - €0) and the carrying value of stock at net realisable value is €21,514 (2014 - €19,570)

## 10 – DEBTORS

	Y/E 31.12.15	Y/E 31.12.14
	€	€
Prepayments	303,590	265,622
Debtors	182,254	189,502
Total	<u>485,844</u>	<u>455,124</u>

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

## 11 – CURRENT LIABILITIES

(amounts falling due within one year)

	Y/E 31.12.15	Y/E 31.12.14
	€	€
Trade creditors	273,414	316,375
Accruals and deferred income	1,072,225	996,688
PAYE and PRSI	106,814	130,431
VAT	34,935	45,969
Bank Loan	65,177	62,698
	<u>1,552,565</u>	<u>1,552,161</u>

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 (2014 - €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.

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 31.12.15	Y/E 31.12.14
	€	€
Bank Loan	868,487	934,560
	<u>868,487</u>	<u>934,560</u>



### 13 – DETAILS OF BANK BORROWINGS

	Y/E 31.12.15	Y/E 31.12.14
<b>Bank Loan</b>	<b>€</b>	<b>€</b>
Current	65,177	62,698
Non Current	868,487	934,560
<b>Total</b>	<b>933,664</b>	<b>997,258</b>

#### Maturity Analysis

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
	<u>65,177</u>	<u>260,708</u>	<u>607,779</u>	<u>933,664</u>
<b>Year ending 31/12/2014</b>	<b>Within one year</b>	<b>Between one &amp; five years</b>	<b>After five years</b>	<b>Total</b>
	€	€	€	€
Indebtedness repayable by instalments:				
Bank Loans	62,698	250,792	683,768	997,258
	<u>62,698</u>	<u>250,792</u>	<u>683,768</u>	<u>997,258</u>

The bank loan is secured by a fixed charge on specific freehold land and buildings, which are carried in the Balance Sheet at €1,416,931 (2014 - €1,447,733) at the financial year end date. It carries a variable interest rate of 4.21% (2014 - 4.20%). It is repayable by instalments over the next 11 years.

### 14 – ANALYSIS OF CHARITABLE FUNDS

Year Ending 31/12/2015	Balance 1 Jan 2015	Incoming Resources	Resources Expended	Funds 31 Dec 2015
	€	€	€	€
<b>Unrestricted Funds</b>				
Operations	1,760,760	9,447,542	(10,209,105)	999,197
<b>Restricted Funds</b>				
Capital Projects	2,165,403	375,000	(519,657)	2,014,119
Short Term Projects	6,627	32,398	(32,398)	6,627
<b>Total</b>	<b>2,165,403</b>	<b>407,398</b>	<b>(552,055)</b>	<b>2,020,746</b>
Year Ending 31/12/2014	Balance 1 Jan 2015	Incoming Resources	Resources Expended	Funds 31 Dec 2015
	€	€	€	€
<b>Unrestricted Funds</b>				
Operations	769,310	10,534,890	(9,543,440)	1,760,760
<b>Restricted Funds</b>				
Capital Projects	2,187,082	475,000	(503,306)	2,158,776
Short Term Projects	6,627	161,776	(161,776)	6,627
<b>Total</b>	<b>2,193,709</b>	<b>636,776</b>	<b>(665,082)</b>	<b>2,165,403</b>

#### 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 31/12/2015	Unrestricted Funds	Restricted Funds		Total
		Operations	Capital 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

Year ending 31/12/2014	Unrestricted Funds	Restricted Funds		Total
		Operations	Capital Projects	
	€	€	€	€
Tangible Fixed Assets	2,004,304	2,165,403		4,169,707
Cash at bank and in hand	1,768,483			1,768,483
Other net current assets / (liabilities)	(1,077,467)			(1,077,467)
Creditors due after more than one year	(934,560)			(934,560)
	1,760,760	2,165,403	0	3,926,163

16 – CASH FLOWS FROM OPERATING ACTIVITIES

	Y/E 31.12.15	Y/E 31.12.14
	€	€
Net (Expenditure) / Income and net movement in funds for the year	(906,220)	963,143
Interest Received	(4,945)	(18,094)
Interest Paid	40,806	43,100
Depreciation	543,285	537,185
(Increase) / Decrease in Debtors	(30,720)	(188,509)
(Increase) / Decrease in Stocks	(1,944)	3,724
(Decrease) / Increase in Creditors	(2,075)	(1,103,946)
Cash flows from operating activities	(361,813)	236,603

17 – PROFIT AND 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 – TRANSITION TO THE CHARITIES SORP FRS 102 - RECONCILIATION WITH PREVIOUS GENERALLY ACCEPTED ACCOUNTING PRACTICE

The effect of restating opening reserves, in accordance with the Charities SORP FRS 102 into their respective restricted and unrestricted funds and the change in accounting policy for government grants on closing funds is as follows

Reconciliation of retained funds to prior period retained reserves	As at 01.01.14	As at 31.12.14
	€	€
Retained reserves as previously stated	769,311	1,760,760
Capital Grants restated	2,187,082	2,158,776
Short Term Project Grants restated	6,627	6,627
<b>Total Funds</b>	<b>2,963,020</b>	<b>3,926,163</b>
Unrestricted Funds	769,311	1,760,760
Restricted Funds	2,193,709	2,165,403
<b>Total Funds</b>	<b>2,963,020</b>	<b>3,926,163</b>
<b>Reconciliation of the previously reported operating surplus for the year end 31 December 2014 prior to the adoption of the Charities SORP FRS 102.</b>		<b>Y/E 31.12.14</b>
		€
Operating surplus for the year – as previously reported		991,449
Capital Grants Received – restricted funds		475,000
Capital grants amortised		<b>(503,306)</b>
<b>Net Income – as restated</b>		<b>963,143</b>

In preparing the financial statements, the directors have considered whether in applying the accounting policies required by FRS102 and the Charities SORP FRS102 the restatement of comparative items was required.

### Government Grants

The Charities SORP FRS 102 requires government grants to be accounted for in accordance with the performance model, as set out in FRS 102, and as described in the accounting policy set out in note 1.3. Government grant income that does not impose specified future performance-related conditions is recognised in income when the grant proceeds are received or receivable. A grant that imposes specified future performance-related conditions is recognised in income only where the performance-related conditions are met.

Prior to implementing The Charities SORP FRS 102 the accounting policy for Government Grants applied by the Abbey was the accrual model. Under the accrual model grants relating to tangible fixed assets, (capital grants) were recognised in income on a systematic basis over the expected useful life of the asset.

At the date of transition unamortised capital grants of €2,187,082 have been de-recognised as Deferred Capital Grants

and accounted for as income and restated as Restricted Funds at 1 January 2014. Capital grants amortised in the financial statements for the year end 31 December 2014 of €503,306 have been re-stated and capital grants received of €475,000 have been included in income for the year end 31 December 2014.

### Fund Accounts

Fund accounting distinguishes between two primary classes of fund: those that are unrestricted in their use, which can be spent for any charitable purpose of a charity, and those that are restricted in use, which can only be lawfully used for a specific charitable purpose. Unrestricted funds are spent or applied at the discretion of the directors to further the Abbey's activities and mission. Restricted funds may only be applied for the purpose specified by the donor.

At the date of transition the relevant funds of the Abbey were identified and their respective assets, liabilities and retained reserves restated.

For information purposes and in the interest of transparency the table below sets out the effect of the Charities SORP FRS 102 on the comparatives previously disclosed in the published 2014 financial statements.

Re-statement of Balance Sheet Year Ending 31/12/2014

	2014	Transition	Re-stated 2014
	€	€	€
<b>Fixed Assets</b>			
Tangible Assets	4,169,707	0	4,169,707
Total Fixed Assets	4,169,707	0	4,169,707
<b>Current Assets</b>			
Stock	19,570	0	19,570
Debtors & Prepaids	455,124	0	455,124
Cash at bank and in hand	1,768,483	0	1,768,483
Total Current Assets	2,243,177	0	2,243,177
Current Liabilities: amounts falling due within one year	(1,558,788)	(6,627)	(1,552,161)
Net Current (Liabilities) / Assets	684,389	6,627	691,016
Total assets less current liabilities	4,854,096	6,627	4,860,723
Creditors: Amount falling due after one year	(3,093,336)	2,158,776	(934,560)
Net Assets	1,760,760	2,165,403	3,926,163
Represented by:			
Unrestricted Operation Funds	1,760,760	0	1,760,760
Restricted Funds	0	2,165,403	2,165,403
Total Funds	1,760,760	2,165,403	3,926,163

19 – FINANCIAL INSTRUMENTS

	Y/E 31.12.15	Y/E 31.12.14
	€	€
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	41,048	12,834
Other debtors	141,206	176,668
Cash at bank, Deposit Account and in hand	924,977	1,768,483
Financial liabilities measured at amortised cost		
Bank loans	933,664	997,258
Trade creditors	273,414	316,375

20 – COMMITMENTS

Operating Leases

Leasing commitments payable during the next twelve months amount to €232,277 (2014: €229,202) and are analysed as follows:

Amounts payable under lease to the end of the lease term/earliest break option	Y/E 31.12.15	Y/E 31.12.14
	€	€
Within 1 year	206,345	206,088
Between 2 to 5 years	815,949	815,949
After 5 years	1,012,655	1,216,643
	2,034,949	2,238,680



## 21 – CONTINGENT LIABILITIES

During 2013, an employee commenced legal proceedings against the company. The estimated costs associated with the case have been provided for in full. The Board has not disclosed details of the case

or its estimate of the associated costs as the Directors believe that to do so could prejudice the outcome of the case.

There are no other contingent liabilities that the directors are aware of.

## 22 – RELATED PARTY TRANSACTIONS

There are no related party transactions.

## 23 – 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.

## 24 – 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 2015 the Board paid

€24,148 (2014 - €8,026) for secretarial services for the Foundation. These costs are included in Administration charges.

## 25 – 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.

## 26 – APPROVAL OF FINANCIAL STATEMENTS

The Financial Statements were approved by the Board of Directors on 23 March 2016.

# Image Credits

PAGE 4

The façade of the Abbey Theatre. Photography by Ros Kavanagh.

PAGE 15

Stephen Rea (*Hobart Struther*) in *Kicking a Dead Horse* by Sam Shepard. Directed by Sam Shepard. Photography by Joan Marcus.

Olwen Fouéré (*Woman*) and Barbara Brennan (*Scarecrow*) in *Woman and Scarecrow* by Marina Carr. Directed by Selina Carr. Photography by Ros Kavanagh.

Paul Moriarty (*Harry*), Tom Vaughan Lawlor (*Len*), Eileen Walsh (*Pam*) and Eleanor Methven (*Mary*) in *Saved* by Edward Bond. Directed by Jimmy Fay. Photography by Ros Kavanagh.

PAGE 16

Fiona Shaw (*Winnie*) in the National Theatre's *Happy Days* by Samuel Beckett. Directed by Deborah Warner. Photography by Kokkinias + Polychronakis.

Andrea Irvine (*A*), Aidan Kelly (*C*) and Eileen Walsh (*B*) in *Terminus* by Mark O'Rowe. Directed by Mark O'Rowe. Photography by Ros Kavanagh.

Des Cave (*Actor* and *Ensemble*) and Tom Vaughan Lawlor (*Arturo*

*Ui* and *The Judge*) in *The Resistable Rise of Arturo Ui* by Bertolt Brecht. Directed by Jimmy Fay. Photography by Ros Kavanagh.

Gemma Reeves (*Antigone*) and Kathy Rose O'Brien (*Ismene*) in *The Burial at Thebes* by Seamus Heaney. Directed by Patrick Mason. Photography by Ros Kavanagh.

PAGE 17

Seán McGinley (*Byron*) and Stephen Rea (*Ames*) in *Ages of the Moon* by Sam Shepard. Directed by Jimmy Fay. Photography by Colm Hogan.

Mikel Murfi (*Patsy*) in Druid Theatre Company's *The New Electric Ballroom* by Enda Walsh. Directed by Enda Walsh. Photography by Toni Wilkinson.

Lisa Dwyer Hogg (*Girl*) and Stephen Rea (*Nicholas*) in *Tales of Ballycumber* by Sebastian Barry. Directed by David Leveaux. Photography by Ros Kavanagh.

Lorcan Cranitch in *No Escape*, compiled and edited by Mary Raftery. Directed by Róisín McBrinn. Photography by Ros Kavanagh.

PAGE 18

Hurling scene for *Christ Deliver Us!* by

Thomas Kilroy. Directed by Wayne Jordan. Photography by Ros Kavanagh

Louis Lovett (*B* and *Brian*) and Michele Moran (*Dee* and *Mrs. C*) in *B for Baby* by Carmel Winters. Directed by Mikel Murfi. Photography by Ros Kavanagh.

David McWilliams in *Outsiders* by David McWilliams. Directed by Conall Morrison. Photography by Ros Kavanagh.

Marion O'Dwyer (*Ann*) in *Bookworms* by Bernard Farrell. Directed by Jim Culleton. Photography by Ros Kavanagh.

Alan Rickman (*John Gabriel Borkman*), Lindsay Duncan (*Mrs. Ella Renheim*), Marty Rea (*Erhart Borkman*) and Fiona Shaw (*Mrs. Gunhild Borkman*) in *John Gabriel Borkman* by Henrik Ibsen in a new version by Frank McGuinness. Directed by James Macdonald. Photography by Ros Kavanagh.

PAGE 19

Ruth McGill (*Performer*) and Janet Moran (*Performer*) in The Corn Exchange production of *Freefall* by Michael West. Directed by Annie Ryan. Photography by Richard Gilligan.

Sarah Greene (*Amber*), Anita Reeves (*Kay*) and Hilda Fay (*Lorraine*) in *Little Gem* by Elaine Murphy. Directed by Paul Meade. No photographer credit available.

Bryan Bennett (*Performer*), Nyree Yergainharsian (*Performer*) and Rob McDermott (*Performer*) in *The Company's As You Are Now So Once Were We*. Directed by José Miguel Jiménez. Photography by Ros Kavanagh.

Malcolm Adams (*Alex*) in *16 Possible Glimpses* by Marina Carr. Directed by Wayne Jordan. Photography by Ros Kavanagh.

Karl Quinn (*Chief of Police / Abdulin*), Stephen Swift (*Korobkhin / Trader 2*), Jonathan Gunning (*Doctor Huebner / Prokhorov*), Ciarán O'Brien (*Khlestakov*), James Murphy (*Servant, Trader 4*) and Robert Bannon (*Mishka / Trader 3*) in *The Government Inspector* by Nikolai Gogol in a new version by Roddy Doyle. Directed by Jimmy Fay. Photography by Ros Kavanagh.

PAGE 20

James Thiérrée (*Performer*) in *Crying Out Loud's Raoul* by James Thiérrée. Directed by James Thiérrée.

Photography by Richard Haughton.

Risteárd Cooper (*Higgins*) and Charlie Murphy (*Eliza*) in *Pygmalion* by Bernard Shaw. Directed by Annabelle Comyn. Photography by Ros Kavanagh.

Hilda Fay (*Taylor's Mum*) and Andrea Irvine (*Lorraine*) in *Perve* by Stacey Gregg. Directed by Róisín McBrinn. Photography by Johnny Savage.

Janet Moran (*Laura*) in *No Romance* by Nancy Harris. Directed by Wayne Jordan. Photography by Ros Kavanagh.

PAGE 21

Clare Dunne (*Mary Boyle*) and Sinéad Cusack (*Juno Boyle*) in *Juno and the Paycock* by Sean O'Casey. Directed by Howard Davies. Photography by Mark Douet.

Aoife McMahon (*Máire*), Rory Nolan (*Doalty*), Janet Moran (*Bridget*), Janice Byrne (*Sarah*) and Donal O'Kelly (*Jimmy Jack*) in *Translations* by Brian Friel. Directed by Conall Morrison. Photography by Ros Kavanagh.

Sarah Greene (*Alice*) and Ruth McGill (*The Duchess*) in *THISISPOPBABY's Alice in Funderland*. Directed by Phillip McMahon. Photography by Richard Gilligan.

PAGE 22

Orion Lee (*Hideo*) and

Alicja Ayres (*Joana*) in *Shibari*. Directed by Tom Creed. Photography by Fiona Morgan.

HotForTheatre's *I Heart Alice Heart I* by Amy Conroy. Directed by Amy Conroy. No photographer credit available.

Patti Smith and Sam Shepard at *An Evening with Patti Smith and Sam Shepard*, in support of the Abbey Theatre's New Playwrights Programme. No photographer credit available.

Declan Conlon (*Jan*) and Patrick O'Kane (*Jimmy*) in *Quietly* by Owen McCafferty. Directed by Jimmy Fay. Photography by Anthony Woods.

PAGE 23

Mark Lambert (*Mr. Browne*), Ingrid Craigie (*Kate Morkan*), Rosaleen Linehan (*Mrs. Malins*), Derbhle Crotty (*Gretta Conroy*), Charlotte McCurry (*Lily*), Aileen Mythen (*Miss Daly*), Patrick Kelliher (*Ensemble*), Clare O'Malley (*Miss O'Callaghan*), Jonathan Mitchell (*Ensemble*), Emma O'Kane (*Ensemble*), Anita Reeves (*Julia Morkan*), Muiris Crowley (*Mr. Bergin*), Anna Brady (*Miss Furlong*) and Fiona Bell (*Molly Ivors*) in *The Dead* by James Joyce, dramatised by Frank McGuinness. Directed by Joe Dowling. Photography by Ros Kavanagh.

Eamon Morrissey (*Performer*) in *Maeve's House* by Eamon Morrissey, based on the

life of Maeve Brennan. Directed by Gerard Stemberge. Photography by Ros Kavanagh.

Deirdre Donnelly (*Breda*), Eva Bartley (*Clare*) and Ruth Hegarty (*Irene*) in *Shush* by Elaine Murphy. Directed by Jim Culleton. Photography by Ros Kavanagh.

Niall Buggy (*Sam Grant*) in *The Hanging Gardens* by Frank McGuinness. Directed by Patrick Mason. Photography by Ros Kavanagh.

Pat Kinevane (*McGoldrig*) in *Fishamble: The New Play Company's Silent* by Pat Kinevane. Directed by Jim Culleton. Photography by Maria Falconer.

PAGE 24

Karl Shiels (*Mickey No-No*) in *Drum Belly* by Richard Dormer. Directed by Sean Holmes. Photography by Anthony Woods.

Simon O'Gorman (*Thomasheen Seán Rua*), Róisín O'Neill (*Sive*) and Daniel Reardon (*Seán Dota*) in *Sive* by John B. Keane. Directed by Conall Morrison. Photography by Ros Kavanagh.

Sinéad Cusack (*Margaret*) and Tom Vaughan Lawlor (*Dennis*) in *Our Few and Evil Days* by Mark O'Rowe. Directed by Mark O'Rowe. Photography by Ros Kavanagh.

PAGE 25

Lisa Dwyer Hogg (*Ellie Dunn*) and Barbara Brennan (*Nurse*

*Guinness*) in *Heartbreak House* by Bernard Shaw. Directed by Róisín McBrinn. Photography by Ros Kavanagh.

Stephen Brennan (*He*) in *Conservatory* by Michael West. Directed by Michael Barker-Caven. Photography by Ros Kavanagh.

PAGE 26

Lloyd Cooney (*Martin*) in *The Waste Ground Party* by Shaun Dunne. Directed by Gerard Stemberge. Photography by Ros Kavanagh.

Mikel Murfi (*Performer*) in *Loco* and Reckless Productions Ltd.'s *The Man in the Woman's Shoes* by Mikel Murfi. Photography by Vitaliy Piltser.

Sophie Harkness (*Agnieszka*), Louise Mathews (*Councillor*), Kerri Quinn (*Ruby*), Rhys Dunlop (*Corey*), Andy Kellegher (*Alan*), Vincent Higgins (*Stuarty*) and Conor MacNeill (*Mo*) in *Shibboleth* by Stacey Gregg. Directed by Hamish Pirie. Photography by Ros Kavanagh.

PAGE 27

Barry John O'Connor (*Orsino*) in *Twelfth Night* by William Shakespeare. Directed by Wayne Jordan. Photography by Ros Kavanagh.

Steve Blount (*Tommy*) and Lalor Roddy (*Nig*) in *Monsters, Dinosaurs, Ghosts* by Jimmy McAleavey. Directed by Caitríona McLaughlin. Photography by Ros Kavanagh.

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Aine Ní Mhuiri (*Hermia*) and John Kavanagh (*Lysander*) in *A Midsummer Night's Dream* by William Shakespeare. Directed by Gavin Quinn. Photography by Ros Kavanagh.

PAGE 40

Andrew Bennett (*Nick Bottom*) and Peadar Lamb (*Francis Flute*) in rehearsals for *A Midsummer Night's Dream* by William Shakespeare. Directed by Gavin Quinn. Photography by Ros Kavanagh.

PAGE 41

Kate Stanley Brennan (*Thea Elvsted*) in rehearsals for *Hedda Gabler* by Henrik Ibsen in a new version by Mark O'Rowe. Directed by Annabelle Comyn. Photography by Ros Kavanagh.

PAGE 42 – 43

Lloyd Cooney (*Tommy Owens*) and Mark O'Halloran (*Donal Davoren*) in rehearsals for *The Shadow of a Gunman* by Sean O'Casey. Directed by Wayne Jordan. Photography by Ros Kavanagh.

PAGE 43

Jane Brennan (*Monica Murray*) and Elodie Devins (*Josie Swane*) in rehearsals for *By the Bog of Cats* by Marina Carr. Directed by Selina Cartmell. Photography by Pat Redmond.

PAGE 44

Nicola Kavanagh (*Chorus*), Rachel Gleeson (*Chorus*) and Charlotte McCurry (*Messenger/Chorus*) in rehearsals for *Oedipus* by Sophocles in a new version by Wayne Jordan. Directed by Wayne Jordan. Photography by Ros Kavanagh.

PAGE 45

Genevieve Hulme-Beaman (*Dolly*), Paul Reid (*Valentine*) and James Murphy (*Philip*) in rehearsals for *You Never Can Tell* by Bernard Shaw. Directed by Conall Morrison. Photography by Ros Kavanagh.

PAGE 53

Dan Gordon (*Adolphus Grigson*) and Louise Lewis (*Mrs. Grigson*) on the set of *The Shadow of a Gunman* by Sean O'Casey, directed by Wayne Jordan; winner of the Irish Times Theatre Award for Best Set Design 2015. Photography by Ros Kavanagh.

PAGE 57

Fionn Walton (*Razor*) in *Deadly*, written and directed by Paddy Cunneen. Photography by Cáit Fahey.

PAGE 58

John Doran (*Michael*), publicity shoot for *Me, Michael* by Tara McKeivitt. Directed by Dan Colley. Photography by Cáit Fahey.

PAGE 66

Thomas Kilory, Mairéad Delaney, Dr. Bryan McMahon and Patrick

Mason at the launch of Yeats' Minute Books at the Abbey Theatre, part of the Abbey Theatre and NUI Galway Digital Archive Partnership. Photography by Lensmen Photography.

PAGE 67

*Handbook of the Irish Revival: An Anthology of Irish Cultural and Political Writings, 1890 – 1922*, edited by Declan Kiberd and P.J. Mathews, published by Abbey Theatre Press on 22 June 2015. Photography by Lensmen Photography.

Prof. Declan Kiberd, Sabina Higgins, President Michael D. Higgins, Dr. P.J. Mathews and Fiach Mac Conghail at the launch of *Handbook of the Irish Revival: An Anthology of Irish Cultural and Political Writings, 1890 – 1922*, edited by Declan Kiberd and P.J. Mathews, published by Abbey Theatre Press on 22 June 2015. Photography by Lensmen Photography.

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The Peacock Cafe. Photography by Susie Coakley.

The entrance to the Peacock Cafe. Photography by Susie Coakley.

PAGE 70

Hats from the Abbey Theatre Costume Hire Department. Photography by Ros Kavanagh.

A dress worn by Genevieve Hulme-

Beaman in *You Never Can Tell* by Bernard Shaw, directed by Conall Morrison, held in the Abbey Theatre Costume Hire Department. Photography by Ros Kavanagh.

PAGE 71

A dress worn by Charlie Murphy in *Pygmalion* by Bernard Shaw, directed by Annabelle Comyn, held in the Abbey Theatre Costume Hire Department. Photography by Ros Kavanagh.

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Patrick Cockburn at *The Theatre of War Symposium*. Photography by Monika Chmielarz.

PAGE 84 – 85

Aine Ní Mhuiri (*Hermia*), John Kavanagh (*Lysander*), Barry McGovern (*Demetrius*) and Gina Moxley (*Helena*) in *A Midsummer Night's Dream* by William Shakespeare. Directed by Gavin Quinn. Photography by Ros Kavanagh.

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Brian Doherty (*Comedian*) and Shaun Dingwall (*Agent*) in *Death of a Comedian* by Owen McCafferty. Directed by Steve Marmion. Photography by Ros Kavanagh.

PAGE 87

Keith McErlean (*Ejlert Lovborg*), Peter Gaynor (*Jorge Tesman*) and Catherine Walker (*Hedda Gabler*) in *Hedda Gabler*

by Henrik Ibsen in a new version by Mark O'Rowe. Directed by Annabelle Comyn. Photography by Ros Kavanagh.

PAGE 88 – 89

Sarah Cerneaux, Katherine O'Malley, Liv O'Donoghue and Hélène Cathala in *Bastard Amber* by Liz Roche Company. Choreographed by Liz Roche. Photography by Luca Truffarelli.

PAGE 90

Lalor Roddy (*Nig*), David Pearse (*Wee Joe*) and Ryan McParland (*L*) in *Monsters, Dinosaurs, Ghosts* by Jimmy McAleavey. Directed by Caitríona McLaughlin. Photography by Ros Kavanagh.

PAGE 91

Amy McAllister (*Minnie Powell*) and Mark O'Halloran (*Donal Davoren*) in *The Shadow of a Gunman* by Sean O'Casey. Directed by Wayne Jordan. Photography by Ros Kavanagh.

PAGE 92 – 93

Susan Lynch (*Hester Swane*) in *By the Bog of Cats* by Marina Carr. Directed by Selina Cartmell. Photography by Ros Kavanagh.

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Tom Mac Intyre, President Michael D. Higgins, Patrick Mason, Sabina Higgins, Tom Hickey, Tom Murphy and Jane Brennan at *The Gallant John Joe* by Tom Mac Intyre. Photography by Monika Chmielarz.

PAGE 95

Barry John O'Connor (*Oedipus*) and Fiona Bell (*Jocasta*) in *Oedipus* by Sophocles in a new version by Wayne Jordan. Directed by Wayne Jordan. Photography by Ros Kavanagh.

PAGE 96 – 97

Rhys Dunlop (*Corey*) and Cara Robinson (*Wall*) in *Shibboleth* by Stacey Gregg. Directed by Hamish Pirie. Photography by Ros Kavanagh.

Page 98 – 99

Niall Buggy (*Walter the Waiter*) in *You Never Can Tell* by Bernard Shaw. Directed by Conall Morrison. Photography by Ros Kavanagh.

