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**ABBHEY THEATRE**  
**AMHARCLANN**  
**NA MAINISTREACH**  
2012 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 audiences and artists 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 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, Frank McGuinness, Thomas Kilroy, Tom MacIntyre, 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, including Stacey Gregg, Nancy Harris, Owen McCafferty, Phillip McMahon, Mark O'Rowe, Elaine Murphy, Gary Duggan and Carmel Winters.

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

# Director's Report

Up until now, we produced a Three Year Review, the most recent of which reported on the years 2009 – 2011. From now on, the Abbey Theatre will produce an Annual Report for every year.

## 2012 AT THE ABBAY THEATRE

2012 was an eventful and important year at the Abbey Theatre and I am delighted to present some of the highlights of the year here. Seeds sown in recent years came to fruition, with Abbey Theatre commissioned plays reaching the stage, and the continuation of creative relationships with Ireland's leading artists. We had one eye to the future this year when we embarked on three exciting new projects with the re-launch of our Community & Education programme, the purchase of a new building for the future redevelopment of the Abbey Theatre, and the commencement of a ground-breaking project to digitise the Abbey Theatre Archive.

## CREATING NEW PLAYS, NEW INTERPRETATIONS, NEW EXPERIENCES

In 2012, we continued to mirror Irish society through the plays on our stages. Bernard Farrell, a playwright who has chronicled the life and times of middle-class Ireland for Abbey Theatre audiences since *I do not like thee, Dr. Fell* in 1979, returned to the Abbey stage with *Bookworms*, revived due to its popularity with audiences in 2010.

Annabelle Comyn's production of *The House* established Tom Murphy's play as a classic of Irish theatre. Its themes of emigration and the search for home have a particular relevance in the Ireland of today.

The world premiere of Frank McGuinness' new dramatisation of *The Dead* brought James Joyce's iconic story to the stage in an illuminating and celebratory way. I was delighted to invite Joe Dowling, a former Artistic Director of the Abbey Theatre, back to direct an internationally renowned cast of twenty-two.

Plays are timeless stories which can speak through the centuries, but in our artistic programme, my intention is not merely to revisit classic plays, rather, it is to interrogate them to see whether they are still relevant in today's world.

This led to my inviting Wayne Jordan to direct *The Plough and the Stars* by Sean O'Casey, and Neil Bartlett to adapt and direct *The Picture of Dorian Gray* by Oscar Wilde, following his major success with *An Ideal Husband* in 2008. Both productions brought these classic texts to life in a fresh and contemporary way and attracted a large volume (22,000 people across the two productions) of new audiences to the Abbey Theatre.

*Alice in Funderland* was the first musical to be produced at the Abbey Theatre in over twenty years. It was originally developed by Phillip McMahon and Jennifer Jennings of THISISPOPBABY, with Raymond Scannell as composer and Wayne Jordan as director. I was proud to present this imaginative, soulful and connected musical, which captures the reality of Irish society at this dark but hopeful time. Out of a cast of fifteen actors, eight young actors made their debut on the national stage.

## NURTURING NEW WRITERS & CREATING THE CLASSICS OF THE FUTURE

Through our Literary Department we commission new plays to create a pipeline of future plays for production in the years to come. This year, four new Abbey Theatre commissions reached the stage. These were *Shibari* by Gary Duggan, *Quietly* by Owen McCafferty, *Alice in Funderland* with book and lyrics by Phillip McMahon and composed by Raymond Scannell, and *Maeve's House* by Eamon Morrissey, which received a work-in-progress showing as part of the Dublin Theatre Festival.

*Shibari*, presented on the Peacock stage during the Dublin Theatre Festival 2012, marked the Abbey Theatre debut of playwright Gary Duggan, and Tom Creed's directorial debut. Set in contemporary Dublin, it continued our exploration of life in Dublin following *Alice in Funderland* earlier in the year. Orion Lee and Alicja Ayres also made their Abbey Theatre debuts in *Shibari*.

Set in contemporary Belfast, *Quietly*, by Owen McCafferty and directed by Jimmy Fay, received its world premiere on the Peacock stage as part of our *Great Irish Writers* season. This in my view is a hugely important play that reflects the reality of Belfast today. I would like to tour with this play in the years to come so that this story reaches as many people as possible.



We see nurturing an audience for new writing to be an important part of our role as Ireland's national theatre. Touring to reach audiences in Ireland and abroad and to extend the life of a new play is an important part of that strategy.

Apart from presenting three world premieres, our Literary team brought short plays to the Peacock stage, hosted workshops of plays-in-progress, continued our New Playwrights Programme, attended 146 shows in Ireland and England during the year, and gave feedback on 190 unsolicited scripts.

Our 2012 Short Play Commission Series, *Into the Woods*, was directed by Resident Assistant Director Oonagh Murphy and featured *The Big Bad Wolf* by Mark Cantan, *The Juniper Tree* by Jody O'Neill, and *Maeve in Lamplight* by Neil Sharpson. The Short Play Commission Series is an initiative of our Literary Department enabling us to start relationships with writers of promise with a view to a longer-term relationship.

Six emerging writers joined our New Playwrights Programme this year. In its fourth year, this programme supports talented emerging playwrights, nurturing and developing their talent through an intensive 18-month artist development programme. This year, writers took part in 23 workshops with 34 established theatre artists and writers. We had a surprise visit from Sam Shepard and Patti Smith who performed a special fundraiser in support of the New Playwrights Programme. It was thrilling to hear Patti Smith read Yeats from the Abbey stage on Easter Monday.

## BRINGING PEOPLE TOGETHER

As Ireland's national theatre, it is important that we tour in Ireland and abroad. In 2012, *The Plough and the Stars* completed a seven-venue UK and Irish tour to Belfast, Letterkenny, Tralee, Limerick, Cambridge, Birmingham and Bath.

On the Peacock stage, our space for emerging work, as well as presenting two new plays and a work-in-progress presentation of *Maeve's House*, I was delighted to invite HotForTheatre and Fishamble: The New Play Company to present Amy Conroy's *I [Heart] Alice [Heart] I* and Pat Kinevane's *SILENT*. It was also a pleasure to host three Dublin Dance Festival productions as part of our continued commitment to the dance community. While I would have liked to have programmed more activity on the Peacock stage, that would have meant making a loss, which is a risk I could not afford to take. This is not a popular decision but we work to programme the Peacock stage in as meaningful a way as we can, with reduced funds.

In 2012, 114,477 people came to the Abbey Theatre. We continue to attract new audience members; over 60% of our audiences in 2012 were visiting for the first time. Our task now is to encourage repeat attendance from amongst this group. *The Picture of Dorian Gray* was our best attended play with 24,045 people seeing the production.

Online sales continue to grow. Over 500,000 people visited our website in 2012 and 43% of our ticket transactions were online.

## PREPARING FOR THE FUTURE

2012 saw us embark on exciting new plans that are important to the Abbey Theatre's continued growth and sustainability in the future.

We had long held the ambition to make the Abbey Theatre Archive more widely accessible, so it was with great pride and excitement that we embarked on a new partnership with NUI Galway this year. This ground-breaking project will lead to the digitisation of our 1.8 million item collection. Since 1996, our Archivist Mairead Delaney has meticulously built up our vast archive which we believe is an invaluable resource for the Irish and international theatre community. The digitisation will take place over three to four years.



A major decision about the future of the Abbey Theatre was finalised by my senior management team and our Board this year, with the purchase of a new building at 15-17 Eden Quay. This investment was made with a view to redeveloping the Theatre on its Abbey Street site in the years to come.

The current building is a 1966 building and inadequate in a number of ways, including cramped rehearsal conditions for actors and a deficit of disability access. We are regularly faced with health and safety issues. In 2012, we had to temporarily relocate to the O'Reilly Theatre to stage *The Plough and the Stars*, to facilitate the removal of asbestos from specific sites at the Abbey Theatre.

The Abbey Theatre has had a strong Outreach Department for years, but in 2012, we re-launched it in the form of a Community & Education Department, with a mission of empowering citizens of all ages to play an active role in society and to engage with the work of their national theatre. Our projects bring together theatre artists and community groups to explore issues in society and on our stages. In 2012, we launched our new *Priming the Canon* series, with the aim of giving primary schools the opportunity to engage with theatre in a new and entertaining way. A series of specially commissioned monologues, *Priming the Canon* introduces the classics of Irish theatre to a younger audience, through live performance in schools and classroom resources. The first of the series was Ali White's *Me, Mollser* – from Sean O'Casey's *The Plough and the Stars* – and was piloted in three schools this year.

## MANAGING OUR FINANCES TO ACHIEVE SUSTAINABILITY

We take a prudent approach to the management of the Abbey Theatre's finances. In 2012, we wound down our defined benefit pension scheme, which led to us recording a deficit of €1.4m. It was a difficult decision but the scheme proved unsustainable. Another factor in recording a deficit was our investment of our reserves back into the artistic programme to maintain a high level of activity in 2012.

The Abbey Theatre received €7.1m in funding from the Arts Council in 2012. This represents an almost 30% cut on 2008 funding levels.

Fundraising will be a key factor in our success in the years to come. On Easter Monday, as Patti Smith and Sam Shepard finished their performance on the Abbey stage, we heard the great news that the Abbey Theatre Foundation in the US was granted non-profit status. The Foundation has been established specifically to raise funds for the Abbey Theatre in the US. Our fundraising will expand into the UK in 2013, where our tour of *The Plough and the Stars* proved successful this year.

I would like to thank the Arts Council for their long-term support. I would also like to thank the Department of Arts, Heritage and the Gaeltacht and Culture Ireland for their support.

We continue to operate in a difficult financial climate and the outlook for 2013 and beyond is challenging for the Abbey Theatre and the wider arts sector. We will continue to show leadership through our work with the National Campaign for the Arts to highlight the importance of the arts to our society.

We would not survive or flourish without the continued support of our artists, staff, funders, financial supporters, Members and audience members. A sincere thank you to you all.



Senator Fiach Mac Conghail  
Director of the Abbey Theatre



# Financial Overview

The Abbey Theatre reported an operating deficit of €1,403,554 in 2012. The Abbey Theatre adopts a prudent approach to its finances and this deficit was planned for. The end of year result reflects our use of the surplus accumulated in preceding years in order to maintain our activities at as high a level as possible this year. For example, this enabled a successful tour of the ever popular *The Plough and the Stars* by Sean O'Casey in Ireland and the UK.

However, the most significant factor in recording this deficit was the exceptional once-off charge of €969,393. This arose from the winding down of The National Theatre Society Limited Contributory Pension Plan, the Abbey Theatre's defined benefit pension scheme, because it proved unsustainable. While difficult and not done lightly, this decision will strengthen the financial position of the Abbey Theatre in the years to come.

In 2012, the Abbey Theatre purchased 15-17 Eden Quay (adjacent to our current building) to facilitate the redevelopment of the Abbey Theatre in the future. The purchase price paid for this building was €1,500,000 and was financed by a mortgage facility of €1,125,000, with the balance coming from the Abbey Theatre's own funds.

The Abbey Theatre received €7.1m in funding from the Arts Council in 2012. This was the second instalment in a three-year funding arrangement between the Abbey Theatre and the Arts Council to recognise our remit as Ireland's national theatre. We expect to be operating in a challenging economic environment in 2013, as the national and global conditions remain negative. Coupled with this, the funding outlook is bleak, with funding to the Abbey Theatre likely to decrease in the next three-year funding arrangement of 2014-2016. However, we will continue with our strategy of expanding our programme of new plays, working to grow audience numbers, and increasing revenue through fundraising.

We are continuing to focus on fundraising to off-set our dependency on depleting State funding. The Abbey Theatre brand remains strong in the US, where the Abbey Theatre Foundation was established to raise funds for the Abbey Theatre. In 2013 we plan to expand the fundraising effort into the UK.



Declan Cantwell  
Director of Finance

## 2012

| <b>Income</b>                         | <i>Euros</i>      |
|---------------------------------------|-------------------|
| Productions and Tours                 | 2,599,817         |
| Community and Education               | 6,100             |
| Arts Council Grant                    | 7,100,000         |
| Other Grants                          | 118,204           |
| Trading, fundraising and other income | 1,339,161         |
|                                       | <b>11,163,282</b> |

## Expenditure

|  |                   |
|--|-------------------|
| Productions and Tours  | 9,315,075         |
| Commissions, research & development<br>& New Playwrights Programme | 1,310,974         |
| Community and Education  | 218,111           |
| Trading, fundraising and other expenditure                         | 753,282           |
|  | <b>11,597,442</b> |

|   |           |
|---|-----------|
| <i>Net Surplus / (Deficit) before restructuring costs</i> | (434,160) |
|---|-----------|

|                     |         |
|---------------------|---------|
| Restructuring Costs | 969,393 |
|---------------------|---------|

|                                |             |
|--------------------------------|-------------|
| <i>Net Surplus / (Deficit)</i> | (1,403,554) |
|--------------------------------|-------------|

## Income & Expenditure Account

|                                     |             |
|-------------------------------------|-------------|
| Surplus / (Deficit) at 1 January    | (644,459)   |
| Operating deficit for the period    | (1,403,554) |
| Movement in pension reserve in year | 2,099,194   |
| Surplus at 31 December              | 51,181      |



# Our Impact

|                |  |
|----------------|--|
| <b>114,477</b> | people visited the Abbey Theatre.                              |
| <b>15,058</b>  | people saw Abbey Theatre productions on tour in                |
| <b>48</b>      | performances in Ireland and the UK.                            |
| <b>4</b>       | visiting theatre companies were welcomed to the Peacock stage. |
| <b>120</b>     | actors, dancers and performers worked with the Abbey Theatre.  |
| <b>26</b>      | Irish playwrights were under commission.                       |
| <b>3</b>       | new Irish plays were staged in                                 |
| <b>102</b>     | performances, enjoyed by                                       |
| <b>18,428</b>  | people.  |
| <b>3</b>       | short play commissions had public readings enjoyed by          |
| <b>262</b>     | people.  |

|                |  |
|----------------|--|
| <b>34</b>      | established playwrights and theatre artists worked with                |
| <b>6</b>       | emerging playwrights in  |
| <b>23</b>      | workshops as part of the New Playwrights Programme.                    |
| <b>190</b>     | unsolicited scripts received feedback from the Literary team.          |
| <b>2,553</b>   | people joined the conversation in our Talks Series.                    |
| <b>730</b>     | people took part in  |
| <b>122</b>     | workshops in community centres across Ireland.                         |
| <b>950</b>     | children and teenagers enjoyed and responded to                        |
| <b>112</b>     | performances and workshops in  |
| <b>36</b>      | schools and communities nationally.                                    |
| <b>839</b>     | people explored the Abbey Theatre through                              |
| <b>91</b>      | backstage tours and workshops.   |
| <b>12,468</b>  | people visited Ireland's national theatre from overseas.               |
| <b>514,768</b> | visits to <a href="http://www.abbeytheatre.ie">www.abbeytheatre.ie</a> |



# Artistic Programme



## ABBAY THEATRE PRODUCTIONS

### BOOKWORMS

*By Bernard Farrell*

AN ABBEY THEATRE COMMISSION

7 February – 17 March

40 performances on the *Abbey stage*

*Cast:* Donna Dent, Deirdre Donnelly, Phelim Drew, Liz Fitzgibbon, Louis Lovett, Michael Glenn Murphy, Marion O'Dwyer

*Director:* Jim Culleton

*Set and Costume Design:* Anthony Lamble

*Lighting Design:* Kevin McFadden

*Sound Design:* Ben Delaney

### ALICE IN FUNDERLAND

*Book and Lyrics by Phillip McMahon*

*Composed by Raymond Scannell*

WORLD PREMIERE | AN ABBEY THEATRE COMMISSION

30 March – 12 May

40 performances on the *Abbey stage*

*Cast:* Ian-Lloyd Anderson, Robert Bannon, Lisa Byrne, Philip Connaughton, Tony Flynn, Sarah Greene, Keith Hanna, Emmet Kirwan, Ruth McGill, Aoibhinn McGinnity, Aileen Mythen, Kathy Rose O'Brien, Mark O'Regan, Paul Reid, Susannah de Wrixon

*Director:* Wayne Jordan

*Resident Assistant Director:* Oonagh Murphy

*Set and Costume Design:* Naomi Wilkinson

*Lighting Design:* Sinéad McKenna

*Musical Director:* Ivan McKenna

*Musical Supervisor:* David Hayes

*Sound Design:* Carl Kennedy

*Sound Engineer:* Terry Heron

*Video Design:* Jack Phelan

*Choreographer:* Liz Roche



## THE HOUSE

*By Tom Murphy*

AN ABBEY THEATRE COMMISSION

7 June – 14 July

38 performances on the *Abbey* stage

*Cast:* Michael Bates, Cathy Belton, Declan Conlon, Lorcan Cranitch, Bosco Hogan, Andrea Kelly, Darragh Kelly, Frank Laverty, Gerard Lee, Aonghus Óg McAnally, Niamh McCann, Eleanor Methven, Bríd Ní Chumhaill, Patrick O'Donnell, Karl Shiels, Catherine Walker, Robert Webster

*Director:* Annabelle Comyn

*Set Design:* Paul O'Mahony

*Costume Design:* Niamh Lunny

*Lighting Design:* Chahine Yavroyan

*Movement Director:* Sue Mythen

*Sound Design:* Philip Stewart

*Fight Director:* Brendan Condren

## THE PLOUGH AND THE STARS

*By Sean O'Casey*

26 July – 15 September

51 performances at the *O'Reilly Theatre*

*Cast:* Kate Brennan, Kelly Campbell, Dara Devaney, Mark Fitzgerald, Tony Flynn, Gavin Fullam, Joe Hanley, Keith Hanna, Laurence Kinlan, Frankie McCafferty, Gillian McCarthy, Deirdre Molloy, Roxanna Nic Liam, Karl Quinn, Gabrielle Reidy, Barry Ward

*Director:* Wayne Jordan

*Resident Assistant Director:* Maeve Stone

*Set Design:* Tom Piper

*Costume Design:* Joan O'Clery

*Lighting Design:* Sinéad McKenna

*Composer:* Conor Linehan

*Sound Design:* Ben Delaney

*Movement Director:* Sue Mythen







## THE PICTURE OF DORIAN GRAY

*By Oscar Wilde, in an adaptation by Neil Bartlett*

WORLD PREMIERE | AN ABBEY THEATRE COMMISSION

27 September – 24 November

58 performances on the *Abbey* stage

*Cast:* Jane Brennan, Jasper Britton, Gerard Byrne, Tom Canton, Bairbre Ni Chaoimh, Aaron Heffernan, Bob Kelly, Emmet Kirwan, Andrew Macklin, Charlotte McCurry, Frank McCusker, Lise Ann McLaughlin, Kate O'Toole, Ben Reynolds, Michael Sheehan, Ali White, Susannah de Wrixon

*Director:* Neil Bartlett

*Resident Assistant Director:* Oonagh Murphy

*Set and Costume Design:* Kandis Cook

*Lighting Design:* Chris Davey

*Sound Design:* Ivan Birthistle and Vincent Doherty

*Additional Staging:* Paul Kieve

*Fight Director:* Donal O'Farrell

## SHIBARI

*By Gary Duggan*

WORLD PREMIERE | AN ABBEY THEATRE COMMISSION

4 October – 3 November

30 performances on the *Peacock* stage

*Cast:* Ian-Lloyd Anderson, Alicja Ayres, Orion Lee, Janet Moran, Kate Nic Chonaonaigh, Michael Yare

*Director:* Tom Creed

*Set Design:* Frank Conway

*Costume Design:* Eimer Ní Mhaoldomhnaigh

*Lighting Design:* Sarah Jane Shiels

*Sound Design:* Denis Clohessy

*Video Design:* Jack Phelan

## QUIETLY

*By Owen McCafferty*

WORLD PREMIERE

14 November – 15 December

32 performances on the *Peacock* stage

*Cast:* Declan Conlon, Patrick O'Kane, Robert Zawadzki

*Director:* Jimmy Fay

*Set Design:* Alyson Cummins

*Costume Design:* Catherine Fay

*Lighting Design:* Sinéad McKenna

*Sound Design:* Philip Stewart

*AV Design:* Neil O'Driscoll

*Fight Director:* Donal O'Farrell

## THE DEAD

*By James Joyce, in a dramatisation by*

*Frank McGuinness*

WORLD PREMIERE

5 December 2012 – 19 January 2013

44 performances on the *Abbey* stage

24 in 2012, 20 in 2013

*Cast:* Fiona Bell, Anna Brady, Ingrid Craigie, Lorcan Cranitch, Derbhle Crotty, Morgan Crowley, Muiris Crowley, Patrick Kelliher, Pascal Kennedy, Mark Lambert, Rosaleen Linehan, Laura Macken, Charlotte McCurry, Alison McKenna, Jonathan Mitchell, Aileen Mythen, Emma O'Kane, Clare O'Malley, Shane O'Reilly, Derry Power, Anita Reeves, Stanley Townsend

*Director:* Joe Dowling

*Resident Assistant Director:* Maeve Stone

*Set Design:* Riccardo Hernandez

*Costume Design:* Joan Bergin

*Lighting Design:* Malcolm Rippeth

*Composer and Musical Director:* Conor Linehan

*Sound Design:* Ben Delaney

*Movement Director and Choreographer:* David Bolger

# ABBEY THEATRE ON TOUR

## THE PLOUGH AND THE STARS

*By Sean O'Casey*

18 September – 1 November

48 performances

*Cast:* Kate Brennan, Kelly Campbell, Dara Devaney, Mark Fitzgerald, Tony Flynn, Gavin Fullam, Joe Hanley, Keith Hanna, Laurence Kinlan, Frankie McCafferty, Gillian McCarthy, Deirdre Molloy, Roxanna Nic Liam, Karl Quinn, Gabrielle Reidy, Barry Ward

*Director:* Wayne Jordan

*Resident Assistant Director:* Maeve Stone

*Set Design:* Tom Piper

*Costume Design:* Joan O'Clery

*Lighting Design:* Sinéad McKenna

*Composer:* Conor Linehan

*Sound Design:* Ben Delaney

*Movement Director:* Sue Mythen

*Grand Opera House, Belfast*

*An Grianán, Letterkenny*

*Cambridge Arts Theatre, Cambridge*

*Birmingham Repertory Theatre, Birmingham*

*Theatre Royal, Bath*

*Siam Tíre, Tralee*

*Lime Tree Theatre, Limerick*



# VISITING COMPANY PRODUCTIONS

SHOWCASING INDEPENDENT THEATRE AND DANCE

DUBLIN DANCE FESTIVAL

## I [HEART] ALICE [HEART] I

By Amy Conroy  
HotForTheatre

30 January – 18 February  
21 performances on the *Peacock* stage

Cast: Amy Conroy, Clare Barrett  
Director: Amy Conroy  
Set and Lighting Design: Ciarán O'Melia  
Sound Design: Jack Cawley

## SILENT

Written and performed by Pat Kinevane  
Fishamble: The New Play Company  
30 January – 18 February  
12 performances on the *Peacock* stage

Director: Jim Culleton  
Costume Design: Catherine Condell  
Composer: Denis Clohessy

## NOWHERE AND DARSHAN

Choreographed and performed by Divya Kasturi  
24 – 25 May  
2 performances on the *Peacock* stage

### DARSHAN

Vocals: S. R. Veeraraghavan  
Percussive Enunciations: Udupi Laxminarayana  
Indian Cymbals: Ramanujan  
Violin: Veeramani  
Flute: Madhumathy Prakash

### NOWHERE

Composer and Video Designer: John-Marc Gowans  
Mentor: Kate Flatt  
Vocals: Divya Kasturi  
Lighting: Kevin McFadden

## CHEAP LECTURE AND THE COW PIECE

Written and performed by Jonathan Burrows and Matteo Fargion  
21 – 22 May  
2 performances on the *Peacock* stage

## ACCUMULATION; SET AND RESET; LES YEUX ET L'ÂME; SPANISH DANCE; AND FOR M.G: THE MOVIE

Trisha Brown Dance Company  
17 - 19 May

3 performances on the *Abbey* stage

Artistic Director and Choreographer: Trisha Brown

### ACCUMULATION

Performer: Leah Morrison  
Music: The Grateful Dead, 'Uncle John's Band'

### SET AND RESET

Performers: Tara Lorenzen, Megan Madorin, Leah Morrison, Tamara Riewe, Stuart Shugg, Nicholas Strafaccia, Samuel Wentz  
Original Music: Laurie Anderson, 'Long Time No See'  
Visual Presentation and Costume Design: Robert Rauschenberg  
Lighting Design: Beverly Emmons with Robert Rauschenberg

### LES YEUX ET L'ÂME

Performers: Patrick Ferreri, Tara Lorenzen, Megan Madorin, Leah Morrison, Tamara Riewe, Stuart Shugg, Nicholas Strafaccia, Samuel Wentz  
Music: Excerpts from Jean-Philippe Rameau's 'Pygmalion', recorded by William Christie and Les Arts Florissants for Harmonia Mundi  
Visual Presentation: Trisha Brown  
Costume Design: Elizabeth Cannon  
Lighting Design: Jennifer Tipton

### SPANISH DANCE

Performers: Tara Lorenzen, Diane Madden, Megan Madorin, Leah Morrison, Tamara Riewe  
Music: Gordon Lightfoot, 'Early Morning Rain', performed by Bob Dylan

### FOR M.G: THE MOVIE

Performers: Patrick Ferreri, Tara Lorenzen, Megan Madorin, Leah Morrison, Tamara Riewe, Stuart Shugg, Nicholas Strafaccia, Samuel Wentz  
Original Music: Alvin Curran, 'For M.G. (One Step Too)'  
Lighting Design: Spencer Brown

# Awards

**BEST DIRECTOR**

IRISH TIMES THEATRE AWARDS

**Annabelle Comyn**

For *The House*, written by Tom Murphy.



**BEST ACTOR**

IRISH TIMES THEATRE AWARDS

**Declan Conlon** in his role as *Christy* in *The House*, written by Tom Murphy, directed by Annabelle Comyn.





# Literary Programme

The role of the Literary Department is to nurture and support new and established playwrights in developing and staging new Irish plays. The Literary Department has several strands of activity, including writer development workshops, where emerging writers learn from and work alongside established theatre artists; short play commissions and public readings, where new playwrights are supported in creating short pieces to explore the possibility of longer-term collaboration; and full-length play commissions, where the Literary team partners with writers over several years in commissioning and developing future modern Irish classics.

In 2012, the Abbey Theatre premiered three new Irish plays and held public readings of three short play commissions. The Literary team organised workshops throughout the year of new work-in-development for the Abbey and Peacock stages. 26 playwrights worked with the team on commissions, and six emerging writers joined our New Playwrights Programme. As part of the Abbey Theatre's work to find new talent and support new writing, the Literary team attended 146 shows in Ireland and England during the year, and gave feedback on 190 unsolicited scripts.

## COMMISSIONING, DEVELOPING AND STAGING NEW WRITING

### ABBAY THEATRE COMMISSIONS PREMIERED

#### SHIBARI

*by Gary Duggan*

#### ALICE IN FUNDERLAND

*by Phillip McMahon and Raymond Scannell*

#### THE PICTURE OF DORIAN GRAY

*by Oscar Wilde – an adaptation by Neil Bartlett*

### ANNUAL SHORT PLAY COMMISSION SERIES

#### PUBLIC READINGS

25 – 26 June

Directed by Oonagh Murphy, Abbey Theatre Resident Assistant Director.

Into the Woods:

#### THE BIG BAD WOLF

*by Mark Cantan*

#### THE JUNIPER TREE

*by Jody O'Neill*

#### MAEVE IN LAMPLIGHT

*by Neil Sharpson*

### WORK-IN-PROGRESS PERFORMANCE OF AN ABBAY THEATRE COMMISSION AS PART OF THE DUBLIN THEATRE FESTIVAL

11 – 12 October

#### MAEVE'S HOUSE

Written and performed by Eamon Morrissey, featuring extracts from the writing of Maeve Brennan.  
Directed by Oonagh Murphy, Abbey Theatre Resident Assistant Director.

## WRITER DEVELOPMENT

### THE NEW PLAYWRIGHTS PROGRAMME

Entering its fourth year in 2012, the New Playwrights Programme supports talented emerging playwrights, nurturing and developing their talent through an intensive 18-month artist development programme. This includes a series of workshops, talks and master classes with leading international theatre practitioners and Abbey Theatre writers, directors, actors and designers. During the course of the 18-month annual programme, each participant writes a full-length play with continuous dramaturgical support.

Guest speakers and facilitators of the New Playwrights Programme 2012-2013 included Marina Carr, Annabelle Comyn, Patrick Mason, Paul Mercier, Conall Morrison, Tom Murphy and Mark O'Rowe.

The playwrights completing the Programme this year were Neil Bristow, Amy Conroy, Clare Dwyer Hogg, Damian Kearney, Tara McKeivitt and Lydia Prior.

The playwrights entering the Programme this year were Shaun Dunne, Paul Kennedy, Nick Lee, Maev MacCoille, John McManus and Darren Murphy.

### SPECIAL EVENT WITH PATTI SMITH AND SAM SHEPARD IN SUPPORT OF THE NEW PLAYWRIGHTS PROGRAMME

#### AN INTIMATE EVENING OF MUSIC AND READINGS

*Performers:* Patti Smith and Sam Shepard

*Joined by:*

Dermy Diamond, *fiddle*

Tony Shanahan, *piano*

Hannah Jane Shepard, *cello*

Banjo Bill Whelan, *banjo*

'In 2009, we set up the New Playwrights Programme as a pilot scheme for young writers who were starting to follow their voices. Every year, the Abbey Theatre receives up to 350 scripts from 'unknown' writers. They send their newly minted scripts to the theatre by way of introduction, for a constructive response and in the hope of a production. In our business, they're typically referred to as 'unsolicited scripts', a serious misnomer, since my Literary colleagues and I actively encourage and solicit these scripts at every opportunity. We read, consider and discuss the submissions and respond to every one. From those hundreds of submissions we select the playwrights who will take part in the annual New Playwrights Programme.

To date, we have worked with 30 promising playwrights at the beginning of their artistic lives. A central tenet of the programme is to forge connections between these talented emerging artists and the established writers whose work is already well-known and frequently produced on our stages. Since Sam Shepard first met with a group of young writers in the Abbey Theatre rehearsal room during the production of his *Kicking a Dead Horse* in 2007, he, along with his Irish colleagues Tom Murphy, Marina Carr, Billy Roche, Paul Mercier, Tom MacIntyre, Mark O'Rowe, Michael West, Carmel Winters and Stacey Gregg, have been part of our programme.

This event made that connection even more special. We were delighted and proud to welcome Patti Smith and Sam Shepard to the Abbey Theatre in support of our New Playwrights Programme.'

*Aideen Howard, Abbey Theatre Literary Director*

This was made possible with the support of Brown Thomas, Deloitte, our individual donors, Banjo Bill Whelan and the Westbury Hotel.

# Abbey Theatre Archive

## ARCHIVE DIGITISATION PARTNERSHIP WITH NUI GALWAY

In 2012, the Abbey Theatre formed a partnership with NUI Galway to create a ground-breaking digital archive of the Abbey Theatre's 1 million item collection in order to preserve and give greater access to over 100 years of Irish theatre history.

Its earliest item dating to 1894, the Abbey Theatre Archive houses an extraordinary wealth of unique and historic materials, including costume, set and lighting designs, sound effects, audio cues and musical scores, playbills, programmes, photographs, reviews, scripts and video recordings.

'The Abbey Theatre Archive is a major resource for Irish theatre and will help us celebrate the unheralded artists, actors and writers who have worked at the Abbey Theatre over the years. It will also inspire the next generation of theatre-makers.'

*Senator Fiach Mac Conghail, Director of the Abbey Theatre*

'As [...] the creative arts and scholarship combine, this project will see NUI Galway bring the most advanced digital technology to bear on one of the country's most historic theatre archives. This digitisation project is based on an awareness of the importance of the Abbey Theatre for the social, cultural and economic history of this country – not to mention its on-going significance for Ireland and the international community as one of the key national theatres in the world.

The benefits to our students and researchers of having direct access to this rich national collection will be immense. There is also great interest in the digital archive abroad and it will draw researchers of international repute to Ireland.'

*Dr. Jim Browne, President of NUI Galway*

# Community & Education Programme

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

*Phil Kingston, Community & Education Manager*

Through our Community & Education Programme, we foster a dialogue with contemporary Irish society, with a particular regard for those who are less often heard. The programme works by cultivating partnerships and collaborations between community and education groups and 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 national 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.

2012 saw the re-launch of the Community & Education Department of the Abbey Theatre in an ambitious programme of exploratory work, anchored by the principle that our projects should be inspired by our Artistic Programme.

In 2012, 730 people were involved with the team's community work and 22 assisted performances (sign language interpreted, captioned, and audio described). 525 students participated in educational workshops and 425 primary school students saw *Me, Mollser*. The Department hosted 32 talks which were attended by 2,553 people, and held two master classes for drama facilitators.

## PARTNERSHIPS

The Department established partnerships with Jobcare, Larkin Job Club, Lourdes Youth and Community Services, SAOL Project, North City Centre Community Action Project, Kilbarrack Writers Group, Kilbarrack Community Development Project: Kilbarrack After-School Club and Kilbarrack Youth Group, Portarlinton Youth Group, Fighting Words, Irish Cancer Society, Sean O'Casey Community Centre, Ruhama, Youthreach, Samaritans, and RADE.

## PROJECTS

### COMMUNITY & EDUCATION PROJECTS IN 2012 INCLUDED

#### IRISH CANCER SOCIETY

Inspired by the production of *I [Heart] Alice [Heart] I* by Amy Conroy, the team approached the Irish Cancer Society, who sought to highlight the importance of 'Survivors Supporting Survivors'. Actress and facilitator Gillian McCarthy co-created a short theatre piece with two Irish Cancer Society volunteers. The ten-minute piece was shown at the ICS headquarters on 3 May, and went on to be used at ICS conferences.

#### RUHAMA: TAKING BACK OUR VOICES

In order to give voice to the sex workers featured in *Alice in Funderland* by Phillip McMahon and Raymond Scannell, the team collaborated with Ruhama and Abbey Theatre Resident Assistant Director, Oonagh Murphy, to devise a theatrical expression of contemporary prostitution. Seven theatre-makers met with women from Ruhama over a five-month period, and one joined them to perform the finished piece. The play was shown to over 350 people on the Abbey stage in November 2012.

#### SEAN O'CASEY COMMUNITY CENTRE: HOME FROM HOME

The real life stories of emigration behind Tom Murphy's *The House* prompted a partnership with the Sean O'Casey Community Centre. New Playwrights Programme alumnus, Darren Donohue, wrote seven scenes based on memories related by older members of the community. He also convened a writers' group who wrote five more. These were performed by the local drama group on both the Abbey stage and in the Sean O'Casey Theatre.

#### PRIMING THE CANON: SERIES PILOT

In 2012, we commissioned Ali White to write a monologue based on a secondary character from Sean O'Casey's *The Plough and the Stars*, the fifteen year old Mollser. Introduced by a facilitator and accompanied by classroom resources, *Me, Mollser* toured to three schools as a pilot for the new series, Priming the Canon. It introduced topics such as the rights of the child, tenement life and the 1916 Rising. The series is devised to introduce the classics of Irish theatre to a younger audience, while tying in with 5th and 6th year school curricula for Drama, English, History and SPHE.

This was made possible through the support of the Ireland Funds and the Department of Arts Philanthropy Pilot Initiative.

#### COLÁISTE DE HÍDE: THE GOVERNMENT ASSISTANTS

The Government Assistants was the first in a new series of Community & Education projects inspired by our Artistic Programme and part of an on-going investigation into making the most of the national theatre's resources.

Ten cast members from our Abbey stage production of Roddy Doyle's new version of *The Government Inspector* (24 November 2011 – 28 January 2012) by Nikolai Gogol mentored five transition year students from Coláiste De hÍde in Tallaght in devising a satirical comic monologue in just under three weeks, for the re-launched Department's first public showing of work.

## THEATRE WORKSHOPS AND RESOURCES

The Community & Education Department produced five general educational resource packs and delivered 122 new workshops. These included seven in-house showings, three public showings, and one play which featured in the Dublin Fringe Festival: *Ten More Years* by RADE, for which the Department created the choreography.

# Talks

MEET THE MAKERS: [RODDY DOYLE](#) 17 JANUARY

Roddy Doyle spoke with writer Arthur Mathews about working on his new version of Nikolai Gogol's *The Government Inspector*.

MEET THE MAKERS: [AMY CONROY](#) 7 FEBRUARY

Writer and director Amy Conroy spoke with Veronica Coburn of the Tenderfoot Theatre Programme about creating work concerning 'real' people.

OTHER VOICES: [REBELS AND ROMANTICS](#) 14 FEBRUARY

Senator Katherine Zappone and Dr. Ann Louise Gilligan spoke about living their lives out loud, championing love and campaigning for justice.

MEET THE MAKERS: [JIM CULLETON](#) 21 FEBRUARY

Director of *Bookworms* and Artistic Director of Fishamble: The New Play Company, Jim Culleton discussed directing, supporting new writing, and nurturing new work with New Playwrights Programme Manager Bryan Delaney.

OTHER VOICES: [JOHN LONERGAN](#) 28 FEBRUARY

Former Governor of Mountjoy Prison, John Loneragan spoke with a participant in a work programme for ex-offenders about the reality of offender rehabilitation in Ireland from his forty years' experience in the prison service.

SPECIAL EVENT: [YEATS AND THE ABBAY THEATRE IN HIS OWN WORDS](#) 6 MARCH

An evening of readings from Yeats' letters, poems and plays giving insight into the life and work of the writer and founder of the Abbey Theatre during its early days.

SPECIAL EVENT: [THE GREAT DEBATE: DUBLIN VS. CORK](#) 5 APRIL

Comedians Maeve Higgins and Peter O'Byrne, Cork Midsummer Festival Director Tom Creed, and THEATREclub's Grace Dyas argued the contentious issue of 'The Real Republic' in a debate chaired by the neutral, former midlands T.D., Minister Mary O'Rourke.

OTHER VOICES: [RICHARD O'BRIEN](#) 13 APRIL

Creator of the musical *The Rocky Horror Picture Show*, host of *The Crystal Maze*, actor and musician Richard O'Brien was interviewed by Miss Panti Bliss.

SPECIAL EVENT: [SURPRISE SCREENING](#) 14 APRIL

A free family screening of a much loved animated classic on *Alice in Funderland's* giant LED screen.

STREETS TO THE STAGE: [DUBLIN STORIES AS POETRY](#) 17 APRIL

Dublin hip-hop artists Ophelia and Lethal Dialect, performance poet Dave Lordan, and Phantom FM's Shane Galvin, spoke about dedication, inspiration and connections with Dublin City life.

UCD — ABBAY THEATRE SHAKESPEARE LECTURE SERIES: [DO YOU BELIEVE IN MAGIC?](#) 19 APRIL

Professor Frank McGuinness gave a lecture on the role of magic, the supernatural and power in one of Shakespeare's bloodiest tragedies, *Macbeth*.

MEET THE MUSIC MAKERS: [HOME-GROWN MUSICAL THEATRE](#) 24 APRIL

Prompted by our new musical, *Alice in Funderland*, a panel of actors including Stephen Brennan, Arthur Riordan, Kathy Rose O'Brien and composer Jim Doherty, discussed home grown musical theatre with Cian O'Brien, Artistic Director of Project Arts Centre.

OTHER VOICES: [JOYCE IN THE CITY — CHRISTINE DWYER HICKEY](#) 26 APRIL

As part of *One City: One Book*, award-winning writer Christine Dwyer Hickey discussed her work, the influence of Joyce, and using Dublin as a back-drop for her latest novel, *The Cold Eye of Heaven*.

MEET THE MAKERS: [TRISHA BROWN DANCE COMPANY](#) 18 MAY

An insight into the life of the Trisha Brown Dance Company, Trisha Brown's process of making dance, and the company members' experiences of working with one of the most important choreographers of the 20th century.

MEET THE MAKERS: [JONATHAN BURROWS AND MATTEO FARGION](#) 22 MAY

Jonathan Burrows and Matteo Fargion spoke with playwright and director, Conor McPherson, about their innovative approach to dance.

MEET THE MAKERS: [DIVYA KASTURI](#) 25 MAY

Divya Kasturi spoke about classical Indian dance and how traditional boundaries are being pushed by current trends and new technologies.



MEET THE MAKERS: [PAT KINEVANE](#) 7 JUNE

Pat Kinevane discussed breaking silence, pre-conceptions, and shedding light on dark stories, with actor Olwen Fouéré.

FROM STAGE TO SCREEN: [JOHN FORD AND THE ABBEY THEATRE](#) 9 JUNE

Professor Adrian Frazier, author of *Hollywood Irish: John Ford, Abbey Actors and the Irish Revival in Hollywood*, explored the many vibrant links between director John Ford and the Abbey Theatre, with a focus on how he adapted plays like *The Plough and the Stars* and *The Rising of the Moon* using a company of Abbey Theatre actors. In partnership with the John Ford Ireland Film Symposium.

OTHER VOICES: [VOICES FROM THE EDGE](#) 12 JUNE

A discussion from the frontline and an exploration of how we can change the emotional landscape that gives rise to suicide, with representatives from the Samaritans and the Paramedic Service, journalist and writer Tony Bates, and actor and writer Pat Kinevane.

MEET THE MAKERS: [MURPHY'S MELODIES](#) 19 JUNE

Maestro Tom Murphy spoke with Mark O'Halloran about his passion for music and how it underscores his writing.

OTHER VOICES: [LAST SIGHT OF HOME](#) 26 JUNE

Members of the Irish Diaspora spoke with author Catherine Dunne about their experiences.

OTHER VOICES: [THE YOUNG COVEYS](#) 2 AUGUST

Four young people from the youth wing of each main political party presented a new manifesto.

OTHER VOICES: [O'CASEY AND POLITICS](#) 9 AUGUST

Richard Boyd Barrett T.D. spoke about ideology in the life and the work of Sean O'Casey.

MEET THE MAKERS: [THE INHERITORS](#) 21 AUGUST

In the shadow of O'Casey's social and theatrical legacy, ANU Productions' Louise Lowe, THEATREclub's Grace Dyas, and playwright Stacey Gregg questioned where we are now as theatre-makers and citizens, with Absolut Fringe Festival Director Róise Goan.

A NOBLE CALL: [O'CASEY](#) 28 AUGUST

Barry John O'Connor and Niamh McCann presented well-known traditional songs and selections of autobiography to celebrate the life of Sean O'Casey.

OTHER VOICES: [IS S/HE ONE OF THEM?](#) 4 OCTOBER

Through her own work and that of others, award-winning artist Sadie Lee explored subjects of idealised beauty, narcissism and how we are changed in another's gaze.

MEET THE MAKERS: [GARY DUGGAN](#) 11 OCTOBER

Successful on stage, screen and film, *Shibari* playwright Gary Duggan discussed the connections between writing for theatre and screen.

OTHER VOICES: [WILDE AT HEART](#) 16 OCTOBER

Rupert Everett discussed his current role as Oscar Wilde in *The Judas Kiss* at The Gaiety Theatre, and his screenplay *The Happy Prince*, a biopic of the legendary writer, with Sean Rocks, presenter of *Arena* on RTÉ Radio 1.

MEET THE MAKERS: [TOM CREED](#) 23 OCTOBER

Tom Creed, director of *Shibari*, spoke with the production's bondage consultant, Dommy Darko, about the vibrant BDSM community.

OTHER VOICES: [THE MORALITY OF MENTORSHIP](#) 30 OCTOBER

Michael Barron of BeLonG To spoke about some of the parallels between his work with lesbian, gay, bisexual and transgender youth, and Dorian Gray's two mentors, Lord Henry Wotton and Basil Hallward.

MEET THE MAKERS: [ACTORS' VOICES](#) 22 NOVEMBER

*Quietly* actor Patrick O'Kane discussed his book, *Actors' Voices*, joined by producer Lynnette Moran, to consider the role of actors as theatre artists within the broader spectrum of the arts.

NOBLE CALL: [JAMES JOYCE – THE TENDER FIRES OF STARS](#) 13 DECEMBER

Actors Aileen Mythen and Damian Kearney, and musician Kieran McEvoy, performed lyrics and lines inspired by James Joyce and the season of goodwill.



# Artistic Development Programme

The Abbey Theatre's artistic development programme nurtures emerging talent in all areas of theatre, from writing and acting, to directing and set design.

To support actors, we hold Open Call Auditions bi-annually to discover new talent, as well as intensive acting and voice workshops, audition technique coaching, and in-house training for actors working on Abbey Theatre productions.

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.

## SUPPORTING ACTORS: AUDITION, VOICE AND STAGE TRAINING WORKSHOPS

As the only theatre in Ireland with a full-time in-house Voice Director, the Abbey Theatre offers in-house voice training and direction in the form of one-to-one as well as full-company sessions, to support and offer continual development to actors from the beginning to the end of a production. This work is vital to developing expressive and engaging live performances for our audiences.

The Abbey Theatre works to support and develop actors through a programme of artistic development workshops. For actors outside Dublin, our Voice Director holds Voice & Text workshops to accompany nationally touring productions. In search of emerging talent, we hold bi-annual Open Call Auditions as well as intensive acting and voice workshops during the year.

In 2012, we launched a pilot programme of Audition Technique workshops, offered to 12 promising young actors across three days. Following the success of the pilot programme, these workshops will become part of the Abbey Theatre's annual programme of artistic development workshops.

## 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 Resident Assistant Designer 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.

The Yeats Design Residency Award winner in 2012 was Lydia Concannon (3 September 2012 – 1 March 2013).

## SUPPORTING DIRECTORS: RESIDENT ASSISTANT DIRECTOR PROGRAMME

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. The primary focus of our Resident Assistant Director programme 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.

In 2012, the Abbey Theatre Resident Assistant Director was Oonagh Murphy (16 May 2011 – 1 March 2013).

In June, we were delighted to award the Lennox Robinson Bursary for Resident Assistant Director to Maeve Stone (18 June 2012 – 1 June 2013).

# Abbey Theatre Staff\*

\*As of 31 December 2012

## **BOARD**

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*(Chairman)*

Jane Brennan

Paul Davis  
*(appointed 18 January 2012)*

Moya Doherty

John Finnegan

Róise Goan

Thomas Kilroy

James McNally  
*(appointed 18 January 2012)*

Maurice O'Connell  
*(retired 3 September 2012)*

Mark Ryan  
*(appointed 30 January 2012)*

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Senator Fiach Mac Conghail

**Director of Finance & Administration**  
Declan Cantwell

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

**Literary Director**  
Aideen Howard

**Technical Director**  
Gavin Harding

**Executive Office**  
Fiona Reynolds

## **ARTISTIC**

**Casting**  
Kelly Phelan  
Julie O'Leary

**Voice**  
Andrea Ainsworth

**Resident Assistant Director**  
Oonagh Murphy

**Honorary Associate Director**  
Vincent Dowling

**Associate Artists**  
Jimmy Fay  
Wayne Jordan  
Stephen Rea

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Karen Lee Walpole

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Derek Garland  
Paul Meagher  
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**Human Resources**  
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**Archive**  
Mairéad Delaney

**Literary**  
Ruth McGowan

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Paul Fleming  
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Joe Kearney  
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Michael Loughnane  
Bridget Lynskey Faust  
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Elaine Mannion  
Áine McNelis  
Gary Mulligan  
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Colin O'Connor  
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Kate O'Sullivan  
Jan Schneider

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Fergus Hannigan  
Jeanette Keane  
Myra McAuliffe

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Lisa Farrelly  
Phil Kingston

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### **Lighting**

Eoin Byrne  
David Carpenter  
Kevin McFadden  
Eoin Stapleton

### **Production**

Andy Keogh  
Aisling Mooney  
Roisin Ní Loingsigh

### **Props**

Stephen Molloy  
Eimer Murphy

### **Stage Management**

Orla Burke  
Stephen Dempsey  
Tara Furlong  
Anne Kyle  
John Stapleton

## **Stage Technicians**

Cliff Barragry  
Pat Dillon  
John Finnegan  
Brian O'Carroll  
Mick Russell

### **Sound**

Derek Conaghy  
Ben Delaney

### **Costume**

Helen Connolly  
Donna Geraghty  
Sandra Gibney  
Marian Kelly  
Niamh Lunny  
Sorcha McClenaghan  
Vicky Miller  
Siofra Ní Chiardha  
Saileóg O'Halloran

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Siobhán Bourke  
Conor Bowman  
Loretta Brennan Glucksman  
Frank Cuneen  
Mairéad Delaney  
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Paddy Duffy  
Clare Duignan  
John Fairleigh  
Clive Geraghty  
Des Geraghty  
Eithne Healy  
Peadar Lamb  
John Lynch  
Patricia McBride  
Muriel McCarthy  
Paul Mercier  
Jimmy Murphy  
Donal Nevin  
Edna O'Brien  
Ulick O'Connor  
John O'Mahony  
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*The Abbey Theatre  
thanks you all for  
your generous support*

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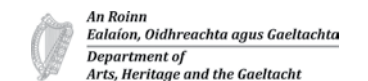
John Allen, Eamonn Ballance, Mary Barry, Angelo Bottone, Rosalind Bowles, Ciara Boyle, Lisa Brady, Muriel Brady, Louise Brangan, Paul and Anne Brennan, Ann Brophy, Tony Brown, Jason and Audrey Burns, Niamh Butler, Ciaran Byrden, Dorothy Byrne, Tom Byrne, Brenda Cahill, Siobhan Callanan, Colette Carroll, Nigel Clerkin, Katherine Conlon, Declan Connaughton, Maura Connolly Little, Nicola Cooke, Maura Coughlan, Deborah Crilly, Rob Cruickshank, Eiven Curran, Gavin Daly, Aifric D'Arcy, Anne Desmond, Thomas Dooley, Brendan Doyle, Darragh Doyle, Bernard and Annette Doyle, Sean Driver, Christine Dwyer Hickey, James Enright, Paul Fagan, Hugh Fahy, Barbara Farrell, Vincent Fegan, Marian Fenton, Anna Finnegan, Mary Fitzgerald, Joan Flood, Jonathan Ford and Órfhlaith Flynn, Heydi Foster, Claire Graham, Garvan Grant, Andrea Grunert,

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.....  
We are also grateful for the support of our Ensemble, 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.



Archive partner of the Abbey Theatre

\*As of 31 December 2012

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# *Gallery & Reviews*

*'A production that is very much  
the national theatre doing what  
it does best'*

The Irish Independent

*'If you care about  
theatre, indeed if you  
care about Ireland, The  
House must be seen'*

The Sunday Independent

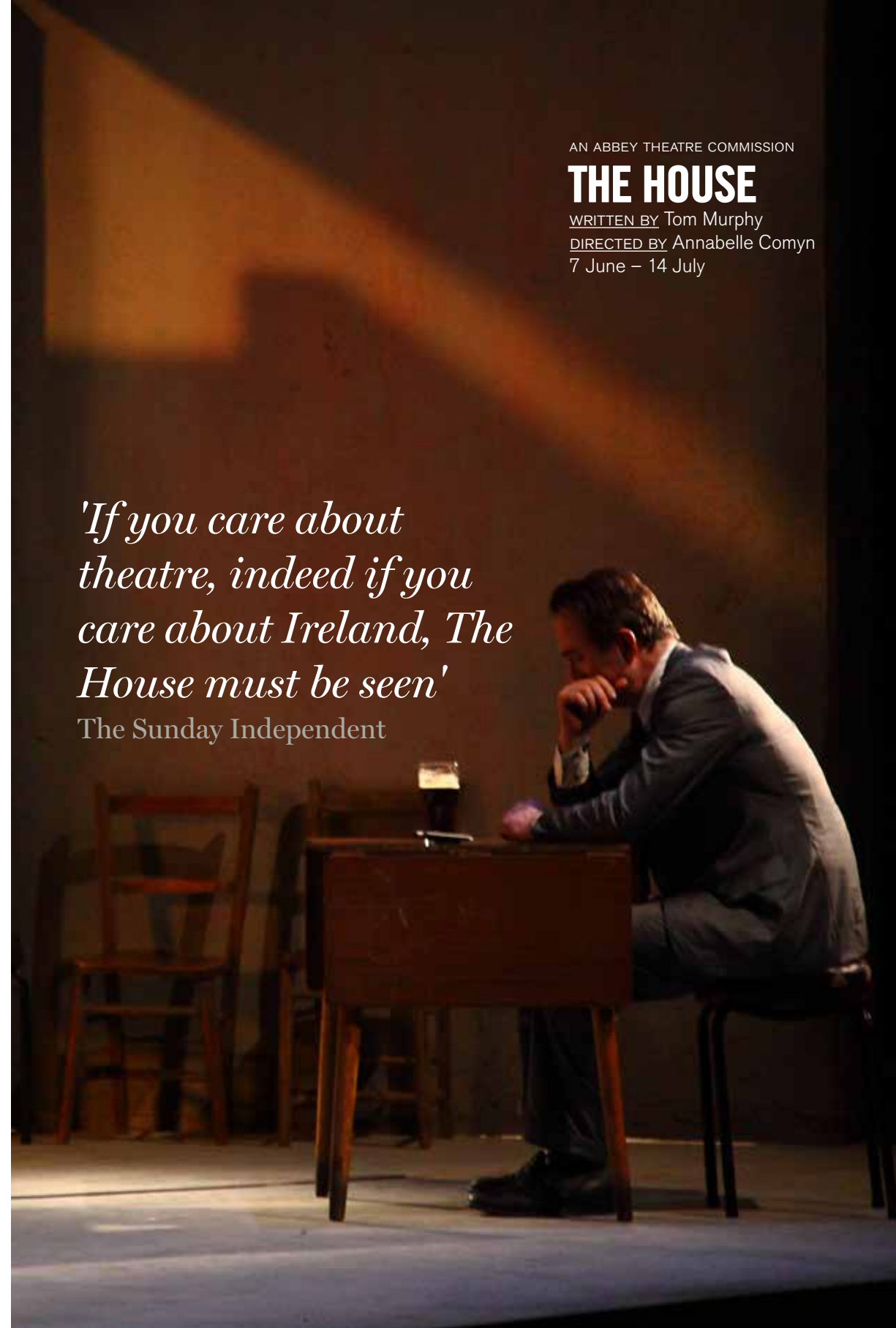
AN ABBEY THEATRE COMMISSION

## **THE HOUSE**

WRITTEN BY Tom Murphy

DIRECTED BY Annabelle Comyn

7 June – 14 July





WORLD PREMIERE | AN ABBEY THEATRE COMMISSION

# ALICE IN FUNDERLAND

BOOK AND LYRICS BY Phillip McMahon

COMPOSED BY Raymond Scannell

DIRECTED BY Wayne Jordan

30 March – 12 May



*'a brilliant show  
– a triumph for  
the Abbey'*

The Irish Mail on Sunday

*'The most  
invigorating and  
revitalising show  
you will see all year'*

The Metro Herald



AN ABBEY THEATRE COMMISSION

# BOOKWORMS

WRITTEN BY Bernard Farrell

DIRECTED BY Jim Culleton

7 February – 17 March



*'punchy and resonant, Bookworms is laugh-out-loud entertainment'*

The Sunday Business Post

WORLD PREMIERE

# THE DEAD

WRITTEN BY James Joyce

DIRECTED BY Frank McGuinness

5 December 2012 – 19 January 2013



*'Frank McGuinness has made this look like it was originally written for the stage'*

Le Cool



WORLD PREMIERE | AN ABBEY THEATRE COMMISSION

# THE PICTURE OF DORIAN GRAY

WRITTEN BY Oscar Wilde

ADAPTED AND DIRECTED BY Neil Bartlett

27 September – 24 November

*'a symphony of stage craft at its best'*

The Sunday Independent





*'The set and sound design  
are, as one would expect  
of the Peacock, first class'*

The Irish Examiner

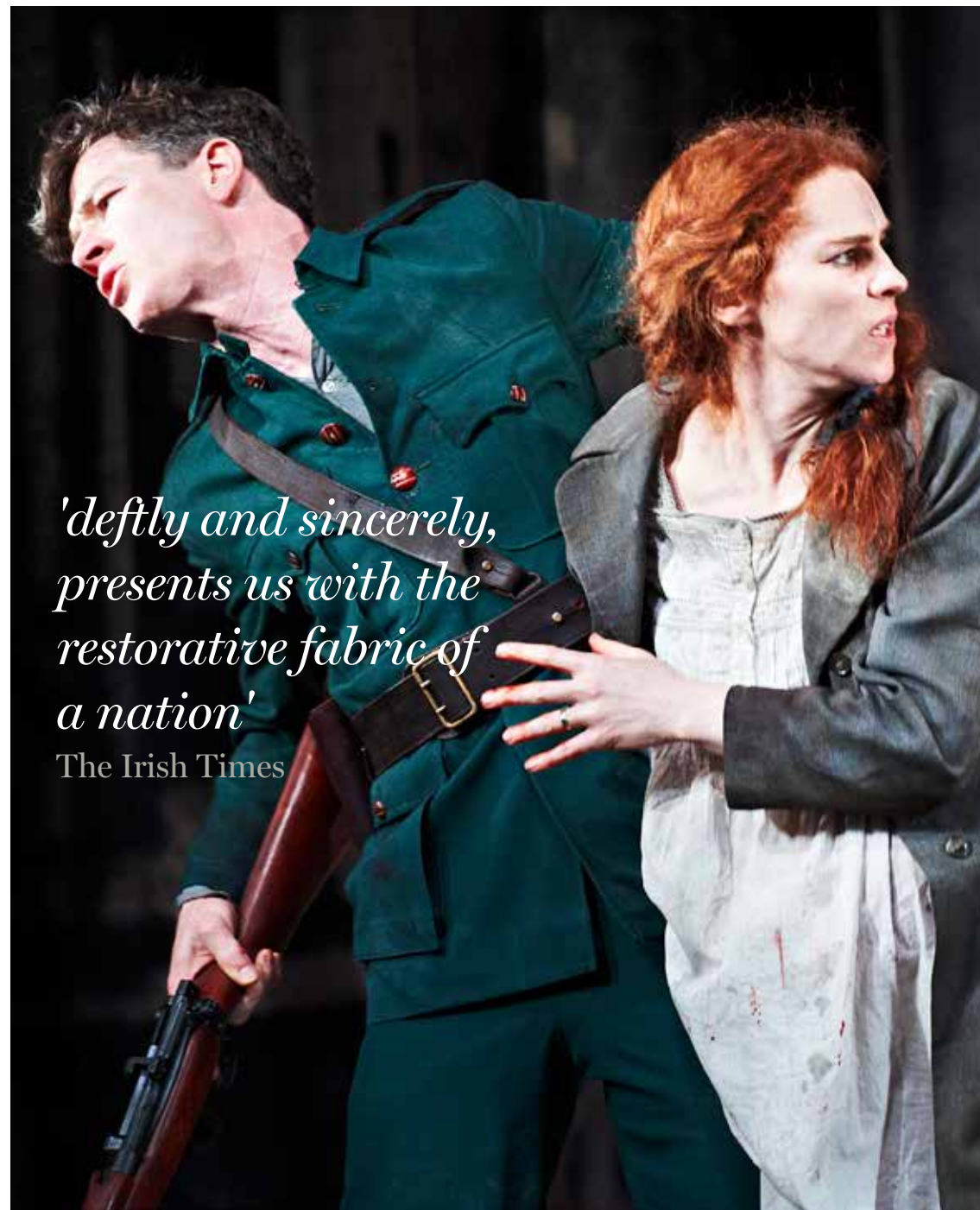
WORLD PREMIERE | AN ABBEY THEATRE COMMISSION

## SHIBARI

WRITTEN BY Gary Duggan

DIRECTED BY Tom Creed

4 October – 3 November



*'deftly and sincerely,  
presents us with the  
restorative fabric of  
a nation'*

The Irish Times

## THE PLOUGH AND THE STARS

WRITTEN BY Sean O'Casey

DIRECTED BY Wayne Jordan

26 July – 15 September



WORLD PREMIERE

# QUIETLY

WRITTEN BY Owen McCafferty

DIRECTED BY Jimmy Fay

14 November – 15 December

*'This play is extraordinary  
and completely unmissable'*

The Metro Herald



# Photo Credits

## PAGE 6

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

## PAGE 18

Bernard Farrell (*Writer*) during rehearsals for *Bookworms*. Directed by Jim Culleton. Photography by Ros Kavanagh.

## PAGE 19

L – R Aoibhinn McGinnity (*Ensemble*), Mark O'Regan (*Ensemble*), Robert Bannon (*Ensemble*), Keith Hanna (*Ensemble*) Sarah Greene (*Alice*), Paul Reid (*Ensemble*), Tony Flynn (*Ensemble*), Aileen Mythen (*Ensemble*), Susannah de Wrixon (*Ensemble*) and Lisa Byrne (*Ensemble*) during rehearsals for *Alice in Funderland* by Phillip McMahon and Raymond Scannell. Directed by Wayne Jordan. Photography by Rich Gilligan.

## PAGE 20

Kate Stanley Brennan (*Lilly Maxwell*) and Joe Hanley (*Rashers Tierney*) during rehearsals for *The Plough and the Stars* by Sean O'Casey. Directed by Wayne Jordan. Photography by Ros Kavanagh.

## PAGE 21

Cathy Belton (*Marie*) during rehearsals for *The House* by Tom Murphy. Directed by Annabelle Comyn. Photography by Anthony Woods.

## PAGE 22

L – R Tom Canton (*Dorian Gray*) and Neil Bartlett (*Director*) during rehearsals for *The Picture of Dorian Gray* by Oscar Wilde, adapted and directed by Neil Bartlett. Photography by Ros Kavanagh.

## PAGE 25

Kelly Campbell (*Nora Clitheroe*) during rehearsals for *The Plough and the Stars* by Sean O'Casey. Directed by Wayne Jordan. Photography by Rich Gilligan.

## PAGE 28

Photo 1  
Annabelle Comyn, director of *The House* by Tom Murphy, at the opening night for *Hedda Gabler* (2015) by Henrik Ibsen, which she also directed. Photography by Brian McEvoy Photography.

## Photo 2

Declan Conlon (*Christy*) during rehearsals for *The House* by Tom Murphy. Directed by Annabelle Comyn. Photography by Anthony Woods.

## PAGE 29

Cathy Belton (*Marie*) and Niamh McCann (*Louise*) in *The House* by Tom Murphy. Directed by Annabelle Comyn. Photography by Anthony Woods.

## PAGE 51

Declan Conlon (*Christy*) in *The House* by Tom Murphy. Directed by Annabelle Comyn. Photography by Anthony Woods.

## PAGES 52 - 53

Paul Reid (*The Gay*) and Sarah Greene (*Alice*) in *Alice in Funderland*. Book and Lyrics by Phillip McMahon. Composed by Raymond Scannell. Directed by Wayne Jordan. Photography by Rich Gilligan.

## PAGE 54

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

## PAGE 55

Derbhle Crotty (*Gretta Conroy*) and Stanley Townsend (*Gabriel Conroy*) in *The Dead* by James Joyce, dramatised by Frank McGuinness. Directed by Joe Dowling. Photography by Ros Kavanagh.

## PAGES 56 - 57

L – R Ali White (*Lady Ruxton*), Emmet Kirwan (*Ensemble*), Susannah de Wrixon (*Lady Narborough*), Tom Canton (*Dorian Gray*), Charlotte McCurry (*Lady Monmouth*), Jane Brennan (*Lady Wotton*), Lise Ann McLaughlin (*Lady Agatha Carlisle*), Bairbre Ní Chaoimh (*Mrs Erlynne*) and Michael Sheehan (*Ensemble*) in *The Picture of Dorian Gray* by Oscar Wilde, adapted and directed by Neil Bartlett. Photography by Ros Kavanagh.

## PAGE 58

Janet Moran (*Marie*) and Orion Lee (*Hideo*) in *Shibari* by Gary Duggan. Directed by Tom Creed. Photography by Fiona Morgan.

## PAGE 59

Barry Ward (*Jack Clitheroe*) and Kelly Campbell (*Nora Clitheroe*) in *The Plough and the Stars* by Sean O'Casey. Directed by Wayne Jordan. Photography by Ros Kavanagh.

## PAGES 60 - 61

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

Designed by Maeve Keane.

Artworked by Colm Brennan and Mariane Picard.

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# **DIRECTORS' REPORT AND FINANCIAL STATEMENTS — EXTRACT**

For the year ended **31 December 2012**

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*The full set of statutory accounts is available on the Abbey Theatre website:  
[www.abbeytheatre.ie/financial-accounts/](http://www.abbeytheatre.ie/financial-accounts/)*

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# Directors and other information

## **BOARD OF DIRECTORS**

Dr. Bryan McMahon  
*(Chairman)*

Ms. Jane Brennan

Mr. Paul Davis  
*(appointed 18 January 2012)*

Ms. Moya Doherty  
*(retired 7 February 2013)*

Mr. John Finnegan  
*(retired 21 January 2013)*

Ms. Róise Goan

Mr. Thomas Kilroy

Mr. James McNally  
*(appointed 18 January 2012)*

Mr. Maurice O'Connell  
*(retired 3 September 2012)*

Mr. Mark Ryan  
*(appointed 30 January 2012)*

Ms. Niamh Lunny  
*(appointed 21 January 2013)*

Ms. Sheelagh O'Neill  
*(appointed 25 March 2013)*

Mr. Paul Smith  
*(appointed 20 May 2013)*

Mr. Dónall Curtin  
*(appointed 22 July 2013)*

## **DIRECTOR**

Senator Fiach Mac Conghail

## **REGISTERED OFFICE**

Abbey Theatre  
26 Lower Abbey Street  
Dublin 1

## **REGISTERED NUMBER OF INCORPORATION**

414400

## **REGISTERED CHARITY NUMBER**

CHY 12923

## **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



# Directors' Report

*Year ended 31 December 2012*

The Board of Directors submits its annual report and audited financial statements for the year ended 31 December 2012.

## RESULTS FOR THE YEAR

The Income and Expenditure Account shows an operating deficit of €1,403,554 for the year ended 31 December 2012 compared with an operating deficit of €340,196 for the year ended 31 December 2011.

In 2012, the Abbey Theatre drew down €7,100,000 (€7,100,000 in 2011) in revenue grant funding from the Arts Council of Ireland/An Chomhairle Ealaíon. The result for the year reflects the Abbey Theatre's intention to use the surplus accumulated in earlier years to maintain its programme of activities in 2012 at as high a level as possible. In addition, the decision by the Abbey Theatre to cease contributions to the National Theatre Society Limited Contributory Pension Plan resulted in an exceptional charge to the Income and Expenditure Account for the year of €969,393. The National Theatre Society Limited Contributory Pension Plan was a defined benefit pension scheme which was originally established in 1968. The decision to cease contributions to this pension scheme was made due to a substantial deficit on the scheme despite every effort to fund the scheme since 2006. While the decision to cease contributions to the scheme resulted in an exceptional charge to the Income and Expenditure Account in 2012, the decision strengthens the financial position of the company going forward. The Abbey Theatre is currently establishing a defined contribution pension scheme to replace the National Theatre Society Limited Contributory Pension Plan.

In September 2012, the Abbey Theatre purchased a building at 15-17 Eden Quay, which is adjacent to the theatre building on Marlborough Street. This building was purchased to facilitate the redevelopment of the Abbey Theatre in the future. The purchase price paid for this building was €1,500,000 and was financed by a mortgage facility of €1,125,000, with the balance coming from the Abbey Theatre's own funds.

## OUTLOOK FOR 2013

The Abbey Theatre will continue to focus on its ambition to maximise its cultural, social and economic contribution to Ireland in its key roles as a national cultural institution and a national theatre. The Abbey Theatre expects to see itself operating in a more challenging business environment in 2013 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. Funding from the Arts Council in 2013 is €7,100,000. Subject to funding, the Abbey Theatre plans to tour a number of productions both nationally and internationally in 2013. The Abbey Theatre will also focus on leveraging its investment in its Literary Department and a new Box Office, Ticketing, Marketing and Development System. This investment continues to enhance the Abbey 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 its dependency on State funding, the Abbey Theatre is continuing to focus on developing its fundraising revenue. To this end, it has committed resources in the United States of America, where its brand and goodwill towards it remain strong. The Abbey Theatre Foundation was established in the United States in 2010 to raise funds specifically for the Abbey Theatre. The fundraising effort will also expand to the United Kingdom in 2013, where a tour of *The Plough and the Stars* in 2012 proved very successful.





## REVIEW OF ACTIVITIES

Abbey Theatre Amharclann na Mainistreach operated two theatres in 2012, the Abbey Theatre and the Peacock Theatre. The Abbey Theatre also toured its production of *The Plough and the Stars* by Sean O'Casey to venues in Ireland and the United Kingdom.

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:

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

## CAPITAL GRANTS

The Abbey Theatre received a capital grant of €450,000 in 2012 from the Department of Arts, Heritage and the Gaeltacht. This grant was used to remove asbestos from a number of areas around the Abbey Theatre building.

## DIRECTORS

In accordance with the company's articles of association, Mr. Maurice O'Connell retired during the year having served two terms on the Board of Directors. Mr. Mark Ryan, Mr. Paul Davis and Mr. James McNally were appointed to the Board of Directors in 2012. In 2013, Ms. Moya Doherty retired, having served one term of three years. Mr. John Finnegan retired in 2013, having served a four-year term as Director appointed by staff.



RECORD OF BOARD MEETING ATTENDANCE IN 2012

| Director                                       | Board Meeting Attendance |               |
|--|--------------------------|---------------|
|  | <i>Possible</i>          | <i>Actual</i> |
| Dr. Bryan McMahon                              | 7                        | 7             |
| Mr. James McNally                              | 7                        | 7             |
| Mr. Paul Davis                                 | 7                        | 6             |
| Mr. Maurice O'Connell (retired September 2012) | 6                        | 6             |
| Ms. Moya Doherty (retired February 2013)       | 7                        | 2             |
| Mr. Thomas Kilroy                              | 7                        | 5             |
| Ms. Róise Goan                                 | 7                        | 5             |
| Ms. Jane Brennan                               | 7                        | 7             |
| Mr. Mark Ryan                                  | 7                        | 7             |
| Mr. John Finnegan (retired January 2013)       | 7                        | 7             |

HEALTH AND SAFETY AT WORK

The well-being of the company's employees is safeguarded through adherence to health and safety standards. The Safety, Health and Welfare at Work Act 2005 imposes certain requirements on employers and the company has taken the necessary action to ensure compliance with the Act, including the adoption of a safety statement.



## STATEMENT OF DIRECTORS' RESPONSIBILITIES

The Board of Directors is responsible for preparing the Annual Report and the financial statements in accordance with applicable Irish law and Generally Accepted Accounting Practice in Ireland including the accounting standards issued by the Accounting Standards Board and published by the Institute of Chartered Accountants in Ireland.

Irish Company Law requires the Board of Directors to prepare financial statements for each financial period which give a true and fair view of the state of affairs of the company and of the profit or loss of the company for that period.

In preparing those financial statements, the Board of Directors is required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business;
- disclose and explain any material departures from applicable accounting standards.

The Board of Directors confirms that it has complied with the above requirements in preparing the financial statements.

The Board of Directors is responsible for keeping proper books of account which disclose with reasonable accuracy at any time the financial position of the company and which enable it to ensure that the financial statements are prepared in accordance with accounting standards, Generally Accepted Accounting Practice in Ireland and with Irish statute comprising the Companies Acts 1963 to 2012. The Board of Directors is also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

## PROPER BOOKS OF ACCOUNT

The measures taken by the Board of Directors to ensure compliance with the requirements of Section 202, Companies Act, 1990, regarding proper books of account, 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 finance function. The books of account are located at the company's registered office at the Abbey Theatre, 26 Lower Abbey Street, Dublin 1.

# 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 of Directors 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 of Directors' 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.





## PROCUREMENT

The Abbey Theatre acknowledges that it is not yet fully compliant with Public Procurement Guidelines/EU Procurement Directives. The unique nature of the Abbey Theatre's activities can result in the need to procure highly specialised goods and services. This can also be coupled with an absence of multiple suppliers or a satisfactory number of suppliers willing to respond to requests for tender.

The Abbey Theatre had a procurement policy in place in 2012 designed to support it in achieving greater compliance with the Public Procurement Guidelines/EU Procurement Directives. In addition, staff authorised to make purchases on behalf of the Abbey Theatre are fully aware and continue to be reminded of their obligation to adhere to the company's procurement policy. The Abbey Theatre's procurement policy was updated in 2013 to further improve its effectiveness in providing guidance to employees in the purchasing of goods and services. These policies include the Abbey Theatre's obligations under the Public Procurement Guidelines and EU Procurement Directives.

The Abbey Theatre acknowledges in particular that it is not yet fully compliant with Public Procurement Guidelines/EU Procurement Directives in relation to the procurement of certain goods and services which should be procured under national or EU tendering procedures. Following a review of purchases of goods and services in this category, the Abbey Theatre established a corporate procurement plan designed to bring procurement of these goods and services into line with Public Procurement Guidelines and EU Procurement Directives by 30 June 2014 in so far as is possible. The Abbey Theatre estimates that the annual value of such goods and services is €1.2m, which would be approximately 23% of its total expenditure in 2012, excluding pay costs, depreciation and an exceptional cost incurred in closing down its defined benefit pension scheme.

Between January 2011 and August 2012, the Abbey Theatre tendered for the following goods and services:

- Internal Audit Services
- Security Services (all premises)
- Cleaning Services (all premises)
- Mobile Phone Services

In addition, the Abbey Theatre has availed of government contracts in procuring utilities such as gas and electricity. The Abbey Theatre is in the process of finalising a Request for Tender for publishing in September 2013 for the procurement of fundraising services. In 2012, the Abbey Theatre attempted (on two occasions) to establish a framework agreement for the procurement of set construction services, but due to the low number of responses to the published EU Notice/Request for Tender being well below the number required for these specialised services, this approach was no longer pursued.

Based on the Corporate Procurement Plan, between September 2013 and June 2014, the Abbey Theatre intends to undertake approximately 6 EU Tenders and 7 (Non-EU) National Tenders in respect of the following goods and services:

- Set Construction
- Marketing, Publicity and Advertising
- Photographic Services
- Transport
- Taxi Services
- Food and Beverages
- Catering
- Legal Advice
- Information Technology Support and Maintenance
- Website Maintenance and Design
- Print
- Theatre Equipment and Consumables
- Insurance

Goods and services will be tendered in order of contract value during the period September 2013 and June 2014. Where appropriate, single tenders comprising of one or more lots will be used. The Abbey Theatre does not have a dedicated procurement department or qualified procurement officer. Department heads are responsible for their own procurement within the parameters of the budgets allocated to them. To ensure adherence to procurement guidelines to the greatest degree possible by June 2014, the Abbey Theatre will engage the services of a procurement consultant.

# Statement of Accounting Policies

## A. BASIS OF ACCOUNTING

The financial statements are prepared under the historical cost convention and on the assumption that State grants will continue to be available. The financial statements are also prepared in accordance with accounting standards generally accepted in Ireland and Irish statute comprising the Companies Acts, 1963 to 2012. Accounting Standards generally accepted in Ireland in preparing financial statements giving a true and fair view are those published by the Institute of Chartered Accountants in Ireland and issued by the Accounting Standards Board.

## B. FIXED ASSETS AND DEPRECIATION

Fixed Assets are stated at cost less accumulated depreciation.

Depreciation is charged to the Income and Expenditure Account in equal instalments over the expected useful lives of certain tangible fixed assets at the following rates:

|  |         |
|--|---------|
| Premises                               | 2%      |
| Leasehold and other Asset Improvements | 10%/20% |
| Paintings and 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.

## C. INCOME

Box Office income consists of Box Office takings and matured gift tokens.

## D. TOURING REVENUE

Touring revenues are shown gross in income with associated costs being charged to Production Expenses.

## E. STOCKS

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

## F. NON CAPITAL GRANTS

Income has been treated on a receivable basis.

## G. CAPITAL GRANTS

State grants received are deferred and released to the Income and Expenditure Account in line with the depreciation of the respective assets.

## H. LEASED ASSETS

### (i) FINANCE LEASES

Assets acquired under Finance Leases are capitalised as tangible fixed assets and depreciated, under the straight line method, over the shorter of their leased terms and their estimated useful life. The corresponding obligations (net of finance charges) are included in creditors.

### (ii) OPERATING LEASES

The leasing costs in respect of assets held under operating leases are charged in the Income and Expenditure Account as incurred.

## I. PENSION COSTS

Up to 28 November 2012, the company accounted for pension costs as follows:

Pension scheme assets are measured at fair value. Pension scheme liabilities are measured on an actuarial basis using the projected unit method. An excess of scheme liabilities over scheme assets is presented on the Balance Sheet as a liability.

The pension charge in the Income and Expenditure Account comprises the current service cost and past service cost plus the difference between the expected return on scheme assets and the interest cost on the scheme liabilities.

Actuarial gains and losses arising from changes in actuarial assumptions and from experience surpluses and deficits are recognised in the statement of total recognised gains and losses for the year in which they occur.

Following a review, the company, with effect from 28 November 2012, terminated its liability to the scheme. As a result, the company realised a settlement loss of €0.969m.

# Income and Expenditure Account

*Year ended 31 December 2012*

|   | NOTE  | Y/E<br>31.12.12    | Y/E<br>31.12.11   |
|---|-------|--------------------|-------------------|
| <b>INCOME</b>   |       |                    |                   |
| Box Office — Abbey and Peacock Theatres                   |       | 2,319,528          | 2,457,141         |
| Bars and other merchandising gross profits                |       | 186,042            | 237,964           |
| Touring Revenue   |       | 280,288            | 774,794           |
| Theatre Rentals   |       | 128,419            | 77,958            |
| Sponsorship and other income                              |       | 855,167            | 334,511           |
| Amortisation of Capital Grants                            |       | 463,477            | 506,092           |
|   |       | <b>4,232,921</b>   | <b>4,398,460</b>  |
| <b>EXPENSES</b>   |       |                    |                   |
| Production  |       | 5,709,611          | 5,960,809         |
| General Theatre   |       | 1,506,781          | 1,190,530         |
| Literary Department                                       |       | 449,786            | 430,451           |
| Marketing/Public Relations                                |       | 1,345,265          | 1,552,599         |
| Administration  |       | 2,104,631          | 1,943,384         |
| Financial   |       | 7,446              | 23,414            |
| Community and Education                                   |       | 164,550            | 84,820            |
| Depreciation  |       | 597,216            | 801,198           |
|   |       | <b>11,885,286</b>  | <b>11,987,205</b> |
| Excess Expenditure Over Income                            |       | (7,652,365)        | (7,588,745)       |
| Revenue Grants  | 2 (a) | 7,218,204          | 7,404,348         |
| Operating Deficit for year before exceptional items       | 2 (b) | (434,161)          | (184,397)         |
| <b>EXCEPTIONAL ITEMS</b>                                  | 2 (c) |                    |                   |
| Restructuring Costs                                       |       | 0                  | (155,799)         |
| Settlement loss on closure of pension scheme              | 9     | (969,393)          | 0                 |
| <b>Operating deficit for year after exceptional items</b> |       | <b>(1,403,554)</b> | <b>(340,196)</b>  |
| Surplus / (Deficit) at 1 January                          |       | (644,459)          | 644,702           |
| Operating deficit for the period                          |       | (1,403,554)        | (340,196)         |
| Movement in pension reserve in year                       | 10    | 2,099,194          | (948,965)         |
| <b>Surplus at 31 December</b>                             |       | <b>51,181</b>      | <b>(644,459)</b>  |

The results for the year relate to continuing operations.

The Statements of Accounting Policies and Notes 1 to 20 form part of the financial statements.

# Statement of Total Recognised Gains and Losses

*Year ended 31 December 2012*

|   | Y/E<br>31.12.12    | Y/E<br>31.12.11    |
|---|--------------------|--------------------|
| Deficit for the year  | (1,403,554)        | (340,196)          |
| Actual return less expected return on pension scheme assets                         | 464,390            | (511,971)          |
| Experience gains / (losses) on pension scheme liabilities                           | (90,395)           | 36,013             |
| Change in assumptions underlying the present value<br>of pension scheme liabilities | (1,348,713)        | (473,007)          |
| <b>Actuarial gain / (loss) recognised in the pension scheme</b>                     | <b>(974,718)</b>   | <b>(948,965)</b>   |
| <b>Total recognised gains / (losses) for the financial period</b>                   | <b>(2,378,272)</b> | <b>(1,289,161)</b> |



# Balance Sheet

*As at 31 December 2012*

|  | NOTE | Y/E<br>31.12.12  | Y/E<br>31.12.11  |
|--|------|------------------|------------------|
| <b>FIXED ASSETS</b>                                      |      |                  |                  |
| Tangible Assets  | 4    | 4,450,226        | 2,920,785        |
| <b>CURRENT ASSETS</b>                                    |      |                  |                  |
| Stock  | 5    | 25,485           | 21,589           |
| Debtors  | 6    | 290,538          | 417,042          |
| Cash at Bank and On Hand                                 |      | 2,311,472        | 2,985,336        |
|  |      | <b>2,627,495</b> | <b>3,423,967</b> |
| <b>LESS CURRENT LIABILITIES</b>                          |      |                  |                  |
| Creditors — amounts falling due within one year          | 7    | (3,491,852)      | (3,335,055)      |
| <b>NET CURRENT (LIABILITIES) / ASSETS</b>                |      | (864,357)        | 88,912           |
| Creditors — amounts falling due after more than one year | 8    | (3,534,688)      | (2,485,672)      |
| <b>Net assets before pension asset / liability</b>       |      | 51,181           | 524,025          |
| Pension assets / (liabilities)                           | 9    | -                | (1,168,484)      |
| <b>Net assets / (liability) after pension liability</b>  |      | 51,181           | 644,459          |
| <b>FINANCED BY:</b>                                      |      |                  |                  |
| <b>Capital and reserves</b>                              |      |                  |                  |
| Reserves   | 10   | 51,181           | 644,459          |
|  |      | <b>51,181</b>    | <b>644,459</b>   |

The Statement of Accounting Policies and Notes 1 to 20 form part of the financial statements.

# Cash Flow Statement

*Year ended 31 December 2012*

|   | NOTE   | Y/E<br>31.12.12    | Y/E<br>31.12.11  |
|---|--------|--------------------|------------------|
| Net cash inflow / (outflow) from operating activities             | 11 (a) | (172,987)          | 1,161,473        |
| Returns on investment and servicing of finance                    | 11 (b) | 50,780             | 26,625           |
| Capital expenditure and financial investment                      | 11 (b) | (2,126,657)        | (318,598)        |
| <b>Net cash inflow / (outflow) before use of liquid resources</b> |        | <b>(2,248,864)</b> | <b>869,500</b>   |
| Financing   | 11 (b) | 1,575,000          | 249,662          |
| <b>Increase / (Decrease) in cash in year</b>                      |        | <b>(673,864)</b>   | <b>1,119,162</b> |

The Statement of Accounting Policies and Notes 1 to 20 form part of the financial statements.

# Notes to the Financial Statements

*Year ended 31 December 2012*

## 1. GOING CONCERN

The company relies on State funding and income from Box Office and other income sources. The Board of Directors has been notified by the Arts Council that its funding for 2013 has been set at €7.1m. 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. The Board of Directors has budgeted a surplus of €251k for 2013, which it expects to meet. The Board of Directors 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.

## 2. SURPLUS FOR PERIOD

|  | Y/E              | Y/E              |
|--|------------------|------------------|
| A) GRANTS  | 31.12.12         | 31.12.11         |
| <b>Revenue grants receivable in respect of the period were as follows:</b> |                  |                  |
| The Arts Council Revenue grant   | 6,750,000        | 8,500,000        |
| Culture Ireland grant in respect of touring                                | 60,000           | 176,348          |
| Arts Council grant in respect of touring                                   | 58,000           | 68,000           |
| Culture Ireland grant in respect of Abbey Theatre productions              | 204              | 60,000           |
| <b>Total Revenue Grants Received</b>                                       | <b>6,868,204</b> | <b>8,804,348</b> |
| Arts Council Deferred Revenue grant brought forward                        | 1,700,000        | 300,000          |
| Arts Council Deferred Revenue grant  | (1,350,000)      | (1,700,000)      |
| <b>Total Revenue Grants Recognised</b>                                     | <b>7,218,204</b> | <b>7,404,348</b> |
| <b>Capital Grants Received during the period (note 8):</b>                 |                  |                  |
| Department of Arts, Heritage and the Gaeltacht                             | 450,000          | 249,662          |
| <b>Total Capital Grants Received</b>                                       | <b>450,000</b>   | <b>249,662</b>   |

The Arts Council Revenue Grant is a three-year funding agreement of €21,300,000 for the period 2011 – 2013 and is being recognised as income at €7,100,000 per annum. An advance payment of €1,700,000 of the 2012 grant was received in 2011 and was treated as deferred income in that year. Similarly, in 2012, a payment of €1,350,000 was received by way of an advance of the 2013 grant and treated as deferred income in that year.

| <b>B) THE SURPLUS / (DEFICIT) FOR THE PERIOD<br/>IS STATED AFTER CHARGING / (CREDITING):</b> | <b>Y/E<br/>31.12.12</b> | <b>Y/E<br/>31.12.11</b> |
|--|-------------------------|-------------------------|
| Salary – CEO   | 109,200                 | 107,140                 |
| Company Contribution to Personal Pension – CEO   | 12,857                  | 12,857                  |
| Fees paid to the Board of Directors  | -                       | -                       |
| <b>Expenses paid to the Board of Directors</b>   |                         |                         |
| Travel Expenses:   |                         |                         |
| Bryan McMahon  | 6,213                   | 3,228                   |
| Suzanne Kelly  | -                       | 720                     |
| Thomas Kilroy  | 908                     | -                       |
|  | <b>7,121</b>            | <b>3,948</b>            |
| Entertaining:  |                         |                         |
| Bryan McMahon  | 56                      | 732                     |
| Research:  |                         |                         |
| Bryan McMahon  | 546                     | 64                      |
| Subscriptions:   |                         |                         |
| Bryan McMahon  | 300                     | -                       |
| Telephone:   |                         |                         |
| Bryan McMahon  | 840                     | -                       |
| Auditor's remuneration   | 24,400                  | 24,440                  |
| Bank interest receivable   | (67,330)                | (26,625)                |
| Depreciation   | 597,216                 | 801,198                 |
| Amortisation of Capital Grants   | (463,477)               | (506,091)               |

During the year, €53,421 was incurred on entertainment/hospitality and €201,692 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 Theatre management, and (c) travel, subsistence and accommodation costs associated with overseas touring.

| <b>C) EXCEPTIONAL ITEMS</b>                   | <b>Y/E<br/>31.12.12</b> | <b>Y/E<br/>31.12.11</b> |
|---|-------------------------|-------------------------|
| <b>Restructuring costs: Expenditure</b>       |                         |                         |
| Gross Redundancy Payments                     | -                       | 186,291                 |
| Statutory Redundancy Rebates -                |                         |                         |
| Department of Enterprise Trade and Employment | -                       | (41,079)                |
| Net Redundancy Costs                          | -                       | 145,212                 |
| Professional Fees                             | -                       | 10,587                  |
|   |                         | <b>155,799</b>          |
| Settlement loss on closure of pension scheme  | 969,393                 | -                       |
|   | <b>969,393</b>          | <b>155,799</b>          |

### 3. EMPLOYEES AND REMUNERATION

| <b>STAFF COSTS COMPRISE</b> | <b>Y/E<br/>31.12.12</b> | <b>Y/E<br/>31.12.11</b> |
|-----------------------------|-------------------------|-------------------------|
| Wages and Salaries          | 5,277,187               | 5,110,992               |
| Employers' P.R.S.I.         | 543,856                 | 525,219                 |
| Pension costs               | 206,529                 | 233,270                 |
|                             | <b>6,027,572</b>        | <b>5,869,481</b>        |

Included in Wages and Salaries is an amount of €21,239 in respect of remuneration paid on achievement against targets in the year.

The average number of persons employed by the company in the financial year was 142 (2011: 148) and is analysed into the following categories:

|  | <b>2012</b> | <b>2011</b> |
|--|-------------|-------------|
| Production (including freelance theatre artists) | 80          | 88          |
| Front of House                                   | 29          | 30          |
| Administration                                   | 33          | 30          |
|  | <b>142</b>  | <b>148</b>  |





#### 4. FIXED ASSETS

|                               | Premises         | Leasehold<br>& Other Asset<br>Improvements | Paintings<br>& Library | Furniture,<br>Fittings<br>& Equipment | Auditorium     | Total             |
|-------------------------------|------------------|--|------------------------|---------------------------------------|----------------|-------------------|
| <b>COST</b>                   |                  |  |                        |                                       |                |                   |
| Balance at 1 January          | 2,706,761        | 2,351,932                                  | 24,132                 | 5,254,193                             | 723,307        | 11,060,325        |
| Additions                     | 1,540,142        | 503,307                                    | 24,327                 | 58,881                                | 0              | 2,126,657         |
| <b>Balance at 31 December</b> | <b>4,246,903</b> | <b>2,855,239</b>                           | <b>48,459</b>          | <b>5,313,074</b>                      | <b>723,307</b> | <b>13,186,982</b> |
| <b>DEPRECIATION</b>           |                  |  |                        |                                       |                |                   |
| Balance at 1 January          | 1,420,871        | 1,274,166                                  | 0                      | 4,726,545                             | 717,958        | 8,139,540         |
| Charge for Period             | 80,593           | 301,314                                    | 0                      | 212,961                               | 2,348          | 597,216           |
| <b>Balance at 31 December</b> | <b>1,501,464</b> | <b>1,575,480</b>                           | <b>0</b>               | <b>4,939,506</b>                      | <b>720,306</b> | <b>8,736,756</b>  |
| <b>NET BOOK VALUE</b>         |                  |  |                        |                                       |                |                   |
| At 1 January                  | 1,285,890        | 1,077,766                                  | 24,132                 | 527,648                               | 5,349          | 2,920,785         |
| <b>At 31 December</b>         | <b>2,745,439</b> | <b>1,279,759</b>                           | <b>48,459</b>          | <b>373,568</b>                        | <b>3,001</b>   | <b>4,450,226</b>  |

Additions to Premises amounting to €1.5m relate to the purchase of premises by the Board of Directors. The purchase was funded by way of €375,000 from the Board of Directors' cash resources and a mortgage of €1.125m (Note 7 & Note 8 Creditors).

## 5. STOCK

|                                     | Y/E           | Y/E           |
|-------------------------------------|---------------|---------------|
|                                     | 31.12.12      | 31.12.11      |
| Bar and Abbey Theatre Merchandising | 25,485        | 21,589        |
|                                     | <b>25,485</b> | <b>21,589</b> |

## 6. DEBTORS

|                | Y/E            | Y/E            |
|----------------|----------------|----------------|
|                | 31.12.12       | 31.12.11       |
| Prepayments    | 90,409         | 190,575        |
| Accrued Income | 15,937         | 22,507         |
| Debtors        | 184,192        | 203,960        |
|                | <b>290,538</b> | <b>417,042</b> |

## 7. CREDITORS

|                                     | Y/E              | Y/E              |
|-------------------------------------|------------------|------------------|
| AMOUNTS FALLING DUE WITHIN ONE YEAR | 31.12.12         | 31.12.11         |
| Trade creditors                     | 195,436          | 208,070          |
| Accruals and deferred income        | 3,014,863        | 3,051,616        |
| PAYE and PRSI                       | 171,571          | 109,026          |
| VAT                                 | 58,998           | (37,530)         |
| Mortgage                            | 48,686           | -                |
| Obligations under Finance Leases    | 2,298            | 3,873            |
|                                     | <b>3,491,852</b> | <b>3,335,055</b> |

## 8. CREDITORS

|  | Y/E              | Y/E              |
|--|------------------|------------------|
| AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR | 31.12.12         | 31.12.11         |
| Deferred Capital Grants                      | 2,469,936        | 2,483,413        |
| Mortgage                                     | 1,064,752        | -                |
| Obligations under Finance Leases             | -                | 2,259            |
|  | <b>3,534,688</b> | <b>2,485,672</b> |

The company has a mortgage of €1.113m outstanding at year end. The mortgage is repayable over 15 years (Note 7 Creditors).

Deferred capital grants represent grants received in support of the company's capital programme and are not refundable.

|  | Y/E              | Y/E              |
|--|------------------|------------------|
| AT 31 DECEMBER THE BALANCE IS REPRESENTED BY:    | 31.12.12         | 31.12.11         |
| Deferred Capital Grants brought forward          | 2,483,413        | 2,739,842        |
| Capital grants received during the period        |                  |                  |
| Department of Arts, Heritage and the Gaeltacht   | 450,000          | 249,662          |
| Transfer to Income and Expenditure Account       |                  |                  |
| in respect of the amortisation of Capital Grants | (463,477)        | (506,091)        |
|  | <b>2,469,936</b> | <b>2,483,413</b> |

## 9. PENSION LIABILITY

### DESCRIPTION OF SCHEME AND ACTUARIAL ASSUMPTIONS

The company operated a defined benefit pension contributory scheme for staff up to November 2012. In November 2012, the Abbey Theatre ceased contributions to this scheme. This scheme was funded by the payment of contributions to a separately administered pension scheme which held the assets. Employer contributions to the pension scheme were assessed in accordance with the advice of an independent qualified actuary on the basis of triennial valuations using the projected unit credit method. The scheme provided a pension of one eightieth of annual pensionable salary per year of service, plus a lump sum, the value of which depended on which category of membership the individual subscribed to. Normal Retirement Age was a member's 65th birthday. The scheme was closed to new members since 1 January 2005.

| A) DESCRIPTION OF SCHEME AND ACTUARIAL ASSUMPTIONS       | Y/E      | Y/E      |
|--|----------|----------|
| The financial assumptions used for FRS 17 purposes were: | 31.12.12 | 31.12.11 |
| Discount Rate  | 3.80%    | 5.00%    |
| Salary Increases until 2013 (and 4% thereafter)          | 0.00%    | 0.00%    |
| Pension Increases  | 0.00%    | 0.00%    |
| Inflation Increases                                      | 2.00%    | 2.00%    |

#### Weighted average assumptions used to determine benefit obligations

|  |       |       |
|--|-------|-------|
| Discount Rate  | 3.80% | 5.00% |
| Rate of compensation increase until 2013 (and 4% thereafter) | 0.00% | 0.00% |

|  | Y/E      | Y/E      |
|--|----------|----------|
|  | 31.12.12 | 31.12.11 |

#### Weighted average assumptions used to determine pension expense for the year ended:

|  |       |       |
|--|-------|-------|
| Discount Rate                            | 5.00% | 5.50% |
| Expected long-term return on plan assets | 4.52% | 5.31% |

#### Weighted average life expectancy for mortality tables used to determine benefit obligations at:

|                                     |   |            |
|-------------------------------------|---|------------|
| Life expectancy of a male aged 65   | - | 23 years   |
| Life expectancy of a female aged 65 | - | 24.5 years |

#### The plan assets at the year end comprised:

|          |   |                |
|----------|---|----------------|
| Equities | - | 61.98%         |
| Bonds    | - | 29.84%         |
| Property | - | 5.03%          |
| Other    | - | 3.15%          |
|          |   | <b>100.00%</b> |

#### Actual Return less expected return on plan assets:

|                              |                |                  |
|------------------------------|----------------|------------------|
| Actual return on Plan assets | 689,845        | (207,354)        |
| Less: Expected Return        | (225,455)      | (304,617)        |
|                              | <b>464,390</b> | <b>(511,971)</b> |

As a result of the decision to terminate its liability to the pension scheme, the company has realised a settlement loss of €0.969m.

| B) PENSION COSTS | Y/E      | Y/E      |
|------------------|----------|----------|
|                  | 31.12.12 | 31.12.11 |

|                                |                |                |
|--------------------------------|----------------|----------------|
| Current Service Cost           | 118,491        | 127,376        |
| Interest Cost                  | 301,486        | 334,304        |
| Expected return on Plan Assets | (225,455)      | (304,617)      |
| Gain due to Curtailments       | -              | -              |
| Member Contributions           | (22,372)       | (25,549)       |
|                                | <b>172,150</b> | <b>131,514</b> |

#### C) AMOUNTS RECOGNISED IN THE BALANCE SHEET

|                                     |          |                  |
|-------------------------------------|----------|------------------|
| Present value of funded obligations | -        | 6,669,136        |
| Fair value of plan assets           | -        | 5,500,652        |
| <b>Net Liability / (Asset)</b>      | <b>-</b> | <b>1,168,484</b> |



|   | Y/E<br>31.12.12  | Y/E<br>31.12.11  |
|---|------------------|------------------|
| <b>D) CHANGES IN BENEFIT OBLIGATION</b>         |                  |                  |
| <b>Benefit obligations at beginning of year</b> | <b>6,669,136</b> | <b>6,077,278</b> |
| Current Service Cost                            | 118,491          | 127,376          |
| Interest Cost                                   | 301,486          | 334,304          |
| Actuarial (Gain) / Loss                         | 1,439,108        | 436,994          |
| Expenses  | (63,105)         | (59,635)         |
| Benefits Paid                                   | (266,329)        | (241,580)        |
| Premiums Paid                                   | -                | (5,601)          |
| Plan Curtailments                               | -                | -                |
| Reduction in benefit obligations on closure     | (8,198,787)      | -                |
| <b>Benefit obligations at end of year</b>       | <b>-</b>         | <b>6,669,136</b> |

**E) CHANGE IN PLAN ASSETS**

|   |                  |                  |
|---|------------------|------------------|
| <b>Fair Value of Plan Assets at beginning of year</b> | <b>5,500,652</b> | <b>5,759,273</b> |
| Expected return on plan assets                        | 225,455          | 304,617          |
| Actuarial Gain / (Loss)                               | 464,390          | (511,971)        |
| Employer Contributions                                | 210,833          | 230,000          |
| Expenses  | (63,105)         | (59,635)         |
| Member Contributions                                  | 22,372           | 25,549           |
| Benefits paid from plan                               | (266,329)        | (241,580)        |
| Premiums paid   | -                | (5,601)          |
| Reduction in plan assets on scheme closure            | (6,094,268)      | -                |
| <b>Fair Value of Plan Assets at end of year</b>       | <b>-</b>         | <b>5,500,652</b> |

The current practice of increasing pensions in line with inflation is included in the measurement of the defined benefit obligation.

|  |                  |                  |
|--|------------------|------------------|
| <b>F) CUMULATIVE AMOUNT OF ACTUARIAL (GAIN) / LOSS</b> | <b>2,225,333</b> | <b>1,250,615</b> |
|--|------------------|------------------|

|   | Y/E<br>31.12.12 | Y/E<br>31.12.11  |
|---|-----------------|------------------|
| <b>G) HISTORY OF DEFINED BENEFIT OBLIGATIONS, ASSETS AND EXPERIENCED GAINS AND LOSSES</b> |                 |                  |
| Defined benefit obligation  | -               | 6,669,136        |
| Fair value of plan assets   | -               | 5,500,652        |
| <b>Deficit / (Surplus)</b>  | <b>-</b>        | <b>1,168,484</b> |

**Difference between expected and actual return on plan assets**

|                           |           |         |
|---------------------------|-----------|---------|
| Amount                    | (464,390) | 511,971 |
| Percentage of plan assets | (7.6%)    | 9.3%    |

**Experience (gains) / losses on plan liabilities**

|                                |        |          |
|--------------------------------|--------|----------|
| Amount                         | 90,395 | (36,013) |
| Percentage of plan liabilities | (1.1%) | (0.5%)   |

**H) FUNDING OF PENSIONS**

The company ceased making contributions to this pension plan in November 2012.

**I) OTHER PENSION COSTS**

**The pension charge for the period is analysed as follows:**

|                               |                |                |
|-------------------------------|----------------|----------------|
| Defined benefit scheme charge | 172,150        | 131,514        |
| Other pension costs           | 34,379         | 101,756        |
|                               | <b>206,529</b> | <b>233,270</b> |

Other pension costs of €34,379 not related to the defined benefit pension contributory scheme include payments to Personal Retirement Savings Account (PRSA) schemes of €6,648, ex-gratia pensions paid directly to former staff members of €21,359 plus an accrual of €6,372 relating to a defined contribution pension contributory scheme to replace the now closed defined benefit pension contributory scheme.





## 10. RESERVES

|                                   | Income and<br>Expenditure | Pension<br>Reserve | Total         |
|-----------------------------------|---------------------------|--------------------|---------------|
| Balance at 1 January              | 1,454,735                 | (2,099,194)        | (644,459)     |
| Deficit for year                  | (434,161)                 | -                  | (434,161)     |
| Actuarial loss                    | -                         | (974,718)          | (974,718)     |
| <b>Exceptional items:</b>         |                           |                    |               |
| Write back of Pension Reserve     | (3,073,912)               | 3,073,912          | -             |
| Net Pension Liability written off | 2,104,519                 | -                  | 2,104,519     |
| <b>Balance at 31 December</b>     | <b>51,181</b>             | <b>-</b>           | <b>51,181</b> |

On the closure of the pension scheme, the balance on the pension reserve was transferred to the Income and Expenditure Account Reserve.

## 11A. RECONCILIATION OF SURPLUS FOR PERIOD TO NET CASH FLOW FROM OPERATIONS

|   | Y/E<br>31.12.12  | Y/E<br>31.12.11  |
|---|------------------|------------------|
| Operating Surplus / (Deficit)                       | (1,403,554)      | (340,196)        |
| Interest received                                   | (67,330)         | (26,625)         |
| Mortgage Interest Payable                           | 16,550           | -                |
| Depreciation  | 597,216          | 801,198          |
| Amortisation of Capital Grants                      | (463,477)        | (506,092)        |
| Decrease / (Increase) in stocks                     | (3,896)          | (2,081)          |
| (Increase) / Decrease in debtors                    | 126,504          | (121,404)        |
| (Decrease) / Increase in creditors                  | 94,290           | 1,455,159        |
| Difference between pension charge and contributions | 930,710          | (98,486)         |
|   | <b>(172,987)</b> | <b>1,161,473</b> |

## 11B. ANALYSIS OF CASHFLOWS FOR HEADINGS NETTED IN THE CASHFLOW STATEMENT

|   | Y/E<br>31.12.12 | Y/E<br>31.12.11 |
|---|-----------------|-----------------|
| <b>Returns on Investment and Servicing of Finance</b> |                 |                 |
| Interest received                                     | 67,330          | 26,625          |
| Mortgage Interest paid                                | (16,550)        | -               |
|   | <b>50,780</b>   | <b>26,625</b>   |
| <b>Capital expenditure and financial investment</b>   |                 |                 |
| Addition to Fixed Assets                              | (2,126,657)     | (318,598)       |
| <b>Financing</b>                                      |                 |                 |
| Capital grants and mortgage received                  | 1,575,000       | 249,662         |



## 11C. ANALYSIS OF CHANGES IN NET FUNDS

| Analysis of changes in net funds | At 01/01/2012    | Cashflow           | At 31/12/2012    |
|----------------------------------|------------------|--------------------|------------------|
| Cash at Bank                     | 2,985,336        | (673,864)          | 2,311,472        |
| Debt due within one year         | -                | (48,686)           | (48,686)         |
| Debt due after one year          | -                | (1,064,752)        | (1,064,752)      |
|                                  | <b>2,985,336</b> | <b>(1,787,302)</b> | <b>1,198,034</b> |

## 11D. RECONCILIATION OF MOVEMENT IN NET FUNDS

|   | Y/E<br>31.12.12    | Y/E<br>31.12.11  |
|---|--------------------|------------------|
| (Decrease) / Increase in cash in the year | (673,864)          | 1,119,162        |
| Net movement of mortgage in the year      | (1,113,438)        | -                |
| <b>Change in net funds</b>                | <b>(1,787,302)</b> | <b>1,119,162</b> |
| Net funds at 1 January                    | 2,985,336          | 1,866,174        |
| Net funds at 31 December                  | 1,198,034          | 2,985,336        |

## 12. COMMITMENTS

| (I) FINANCE LEASES | Y/E<br>31.12.12 | Y/E<br>31.12.11 |
|--------------------|-----------------|-----------------|
|--------------------|-----------------|-----------------|

Obligations at 31 December 2012 under finance leases are payable as follows:

|                          |              |              |
|--------------------------|--------------|--------------|
| Within one year          | 2,298        | 3,873        |
| Within two to five years | -            | 2,259        |
|                          | <b>2,298</b> | <b>6,132</b> |

### (II) OPERATING LEASES

Leasing commitments payable during the next twelve months amount to €405,665 (2011: €400,776) and are analysed as follows:

Payable on leases in which the commitment expires

|                   |                |                |
|-------------------|----------------|----------------|
| Before five years | 178,965        | 177,566        |
| After five years  | 226,700        | 223,210        |
|                   | <b>405,665</b> | <b>400,776</b> |

### 13. CONTINGENT LIABILITIES

Abbey Theatre Amharclann Na Mainistreach does not have any contingent liabilities.

### 14. RELATED TRANSACTIONS

There are no related party transactions.

### 15. CHARITABLE STATUS

Charitable status was granted to the National Theatre Society Ltd. on 30 March 1999 (section 207 of the Taxes Consolidation Act 1997), and on 23 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 1 February 2006.

### 16. BANK BORROWINGS

Abbey Theatre Amharclann Na Mainistreach had bank borrowings at 31 December 2012 in the form of a mortgage of €1,113,438.

### 17. SETTLEMENT

The financial statements include a charge of €246k in respect of the costs of an out of court settlement of a case relating to royalties and alleged copyright infringement.

### 18. ESTABLISHMENT OF US ENTITY

The Abbey Theatre Foundation Inc. is an independent US company founded to raise funds for the Abbey Theatre in the United States. During 2012, the Board of Directors paid for secretarial services for the Foundation in the amount of \$4k. These costs are included in Administration charges.

### 19. BOARD MEMBERS DISCLOSURE OF TRANSACTIONS

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

### 20. APPROVAL OF FINANCIAL STATEMENTS

The Financial Statements were approved by the Board of Directors on 27 August 2013.

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'Here, through the works performed on the *Abbey* stage, we have followed the changing preoccupations of a nation during an era of radical change and have seen reflected back at us, in all its light and shade, the society which formed us and continues to shape us today.'

President Michael D. Higgins, 22.10.2012

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