
ABBAY THEATRE
AMHARCLANN
NA MAINISTREACH
2013 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 Richard Dormer, 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

2013 AT THE ABBAY THEATRE

2013 saw our ambitions as Ireland's national theatre reach new heights, and I am delighted to present some of the highlights of the year here. We staged 448 performances of 24 productions. Three new Irish plays were premiered on the Abbey stage. Exciting artists made new versions of classics by Shaw and Shakespeare. We marked the centenary of the 1913 Lockout. We toured in Ireland and abroad. Our Peacock stage was home to a season of short plays. We rolled out a packed Community & Education programme. We partnered with the Dublin Dance Festival, the Dublin Theatre Festival and the independent theatre sector. The great people that made all this happen are our visionary artists, our dedicated staff, our inspirational funders and supporters, and our 100,000+ audience members – a huge thank you to them all.

NEW VOICES AND NEW INTERPRETATIONS OF CLASSIC PLAYS

Our 2013 programme of new work on the Abbey stage was made up of an exciting fusion of established and emerging voices, from the stature and experience of Frank McGuinness to the exciting new voices of Elaine Murphy and Richard Dormer. Identity was a central theme in our artistic programme during 2013. Our plays probed at nationhood and family, ageing and coming of age.

We continued our artistic relationship with Frank McGuinness, having worked with him on his adaptations of *John Gabriel Borkman* by Henrik Ibsen and *The Dead* by James Joyce. Producing *The Hanging Gardens*, Frank McGuinness' latest world premiere, was a highlight for me, made all the more memorable by Niall Buggy's towering performance in the lead role in this courageous, important play.

Elaine Murphy's *Shush* was a joy to share with audiences here at the Abbey Theatre and on tour in Dublin. Jim Culleton directed this funny, heart-warming and empowering play that put women centre stage in every way, not least through a stellar cast made up of Eva Bartley, Barbara Brennan, Niamh Daly, Deirdre Donnelly and Ruth Hegarty. *Shush* toured locally, to the Civic Theatre in Tallaght and the Pavilion Theatre in Dún Laoghaire.

We introduced a new Northern Irish voice to the Abbey stage, that of Richard Dormer whose play *Drum Belly* received its world premiere. This gritty and searing play with the Irish American connection at its heart was directed by Sean Holmes, Artistic Director of the Lyric Hammersmith. It also marked the Abbey stage debut of the mesmerising Ryan McParland, alongside a cast of Ireland's leading actors: Gerard Byrne, Liam Carney, Declan Conlon, Phelim Drew, David Ganly, Ronan Leahy, Gary Lydon, Ciarán O'Brien and Karl Shiels.

We welcomed Eamon Morrissey back to the Abbey Theatre with his beautiful, elegiac *Maeve's House*, a one-man show about the Irish writer Maeve Brennan. Directed by Gerard Stembridge, this play premiered on the Peacock stage where it experienced a sold-out run before touring to New York for its US premiere and a successful run at the Irish Arts Centre. We hope to tour more extensively with this wonderful show in the years to come.

Owen McCafferty's *Quietly*, having premiered at the Abbey Theatre in 2012, this year toured to the Edinburgh Fringe Festival, where it won the Scotsman Fringe First Award at the Traverse Theatre, and Patrick O'Kane won the Stage Award for Acting Excellence for Best Actor in his role as Jimmy. *Quietly* also won The Writers' Guild Award for Best Play.

At the Abbey Theatre, we know that every classic play was a new play once, and in programming, I consider how old and new plays can echo and contrast. Selina Cartmell made her Abbey stage debut directing Shakespeare's *King Lear*. Remarkably, this play had not been seen at the Abbey Theatre since the 1930s. It's important that we, as a national theatre, continue to revisit Shakespeare's work, not least because the artists we work with relish the challenge of working with this master playwright with all the support the Abbey Theatre creative teams can offer. Owen Roe's performance as King Lear was one of the most extraordinary performances in my time here at the Abbey Theatre. Hugh O'Connor's wonderful and original interpretation of the Fool went on to win The Irish Times Theatre Award for Best Supporting Actor.



For our big Summer production, which Irish audiences and visiting tourists love, we presented the Abbey Theatre's first ever production of *Major Barbara* by Bernard Shaw, a great Irish writer whom I believe should be produced and reinterpreted more often on Irish stages. Annabelle Comyn, winner of the Irish Times Theatre Award for Best Director for *The House*, 2012, continued her inspired examination of Shaw's work, following *Pygmalion* in 2011.

On the Peacock stage in 2013, we were delighted to support Liz Roche Company, Ouroboros Theatre Company in association with The Everyman, THISISPOPBABY, Fishamble: The New Play Company, Croi Glan, Floating World Productions, Max.IMEALLdance Company, Actors Touring Company, NAYD in association with The Everyman, and Abbey Theatre Award Winners, Kilmeen Drama Group.

THEATRE AND CITIZENSHIP

In this second year of the Decade of Centenaries, we marked the 100th anniversary of the 1913 Lockout with James Plunkett's *The Risen People* – the play that would later inspire him to write the treasured book, *Strumpet City*. We invited Jimmy Fay, with whom we have a long and fruitful creative relationship, to make a new version of the play. Jimmy worked with Jim Sheridan's version and collaborated with Colin Dunne, Movement Director, and Conor Linehan, Composer and Musical Director, to create a new, visceral and poetic production.

The play is a powerful one which resonates with our society's struggles today. To give voice to this connection, I invited actors, activists, politicians and poets to respond, after each performance, with their own Noble Call – that old Irish tradition of sharing deeper emotion through performance, be it the reading of a poem, the singing of a song, or the revealing of a truth. There were 62 Noble Calls in total, including inspirational responses by Paula Meehan, Stephanie Meehan, Richard Boyd Barrett and Panti. Inviting the people of Ireland on stage was our way of facilitating a national conversation.

2013 saw two of the exciting partnership projects of our Community & Education team come to fruition. In September, we held the first Abbey Theatre Inner City Assembly, with the support of the Inner City

Organisations Network and a number of Dublin's North Inner City residents. September also saw the launch of a pilot Junior Certificate short course on *Theatre-Making and Citizenship*, created with Sarah Fitzgibbon and Larkin Community College. The pilot course will run until 2015, and already shows great value in the engagement of its students with theatre-making as a medium for expressing and raising awareness of issues of importance to their communities in our wider society.

Also as part of our Community & Education programme, we invited Obie award-winning British playwright and theatre-maker Tim Crouch to engage young people and families with his fun and imaginative approach to Shakespeare in *I, Peaseblossom* and *I, Malvolio*, which complemented our production of *King Lear* on the Abbey stage.

NURTURING THE WRITERS OF THE FUTURE

This year's Short Play Commission Series, *Home*, saw public readings of three short play commissions, *Grace in the Wilderness* by Neil Bristow, *Refuge* by Eugene O'Hare, and *Home Game* by Darren Donohue, as well as full productions of two previous short play commissions on the Peacock stage: *Love in a Glass Jar* by Nancy Harris, and *Ribbons* by Elaine Murphy. Our annual Short Play Commission Series brings emerging playwrights together with the Abbey Theatre's Artistic and Literary teams, and every year produces work of great promise.

In celebration of these collaborations, in 2013, we published *Irish Shorts*, a selection of eight of our Short Play Commissions, edited by our Literary Director, Aideen Howard.

A large proportion of our work at the national theatre is in the nurture and development of theatre artists, for whom we provide opportunities to work on large-scale theatre projects, and professional development activities with our Literary, Artistic, Production and Voice teams. One major regret is the winding down of our New Playwrights Programme. Our New Playwrights Programme was established in 2009 to nurture, develop and connect promising playwrights with our community of theatre-makers and a team of mentors from across the Abbey Theatre's departments. As of 2013, 24 talented and promising playwrights have graduated this novel programme. We have had



to discontinue the programme due to the funding outlook, but we plan to look at other ways to continue to work with graduates of the New Playwrights Programme, and to encourage new voices through our on-going work in the area of script reading, writer engagement initiatives and commissioning new writers.

TREASURING THE PAST FOR THE FUTURE

In 2012, we embarked on a new partnership to digitise the Abbey Theatre Archive, a treasure we have preserved since the founding of the Abbey Theatre in 1904, though its earliest item dates from 1894. The project got underway with the careful parcelling and ferrying of archival materials to the NUI Galway campus, and the first instalment of the collection is now available for digital consultation at the university's James Hardiman Library.

In 2013, we unveiled two new additions to our ever growing portrait collection: *Tom MacIntyre* by Colin Davidson and *Sebastian Barry* by Mick O'Dea. We were pleased to receive a grant from the Bank of America Foundation's Global Art Conservation Fund enabling the precious conservation of four portraits by John B. Yeats, of Frank Fay, W.G. Fay, Annie Horniman, and Máire Nic Shiubhlaigh, which were originally commissioned for the opening of the Abbey Theatre in 1904.

RISING TO THE CHALLENGE

2013 was not without its challenges, hence my immense pride at all that we managed to achieve for our artists and audiences this year.

We received €7.1m in funding from the Arts Council. This was the last instalment from a three-year funding arrangement with the Arts Council, awarded in recognition of our role as Ireland's national theatre and the need to commission and plan work years in advance.

A constant challenge that I have in running the Abbey Theatre is balancing our wide-ranging mission and artistic policy with the funds that are available to us. I have to make difficult choices which are often not popular. This year, for example, I chose to drive our mission by premiering four new Irish plays to try to off-set the impact of less activity on the Peacock stage in recent times. Revenue was down in 2013, compared to 2012, due to the large volume of

new plays presented as part of our artistic programme. Generally, new plays attract lower audience numbers, however we see it as our responsibility to build an audience for new Irish writing. I was also determined that we maintain our Community & Education programme.

To achieve a surplus in 2013 was not only an achievement against the odds but a necessary and planned development so as to enable us to fund our artistic programme for the year ahead. It was hard fought and achieved largely by aggressively reducing our fixed costs by €2m on 2012 levels. This meant cutting budgets for productions, and challenges for our artists and staff, whom I would like to thank for their commitment and support.

Fundraising continues to be a priority for the Abbey Theatre as we look to decrease our dependency on funding from the Arts Council. Our fundraising in Ireland and the US continued in 2013.

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.

Right across the theatre and wider arts community, devastating cuts have taken their toll. I am deeply concerned as to the outlook for the future in this regard, especially as Ireland approaches 2016. By then, funding to the Abbey Theatre, an institution so intrinsically linked to the 1916 Rising, will decline to €5.8m. I would urge the Government to look ahead now to ensure the arts in Ireland are protected.



Senator Fiach Mac Conghail
Director of the Abbey Theatre

Financial Overview

The Abbey Theatre was pleased to report an operating surplus of €718,130 in 2013. This reflects a strong emphasis on prudence in the management of the Abbey Theatre's finances in 2013 and should be seen in the context of a substantial deficit in 2012, as a result of a decision to cease funding The National Theatre Society Limited Contribution Pension Plan.

The surplus recorded in 2013 will help bring the accumulated reserves of the Abbey Theatre back to an appropriate level and will help to address the impact of a reduction in the revenue grant from the Arts Council, from €7.1m in 2013 to €6.5m in 2014.

Like all organisations operating in this severe economic climate, the Abbey Theatre had to innovate to survive in 2013. Despite revenue being below 2012 levels, we managed to achieve a healthy surplus through managing operating costs effectively, to the extent that costs in 2013 were €2m below 2012 levels. This was achieved by making difficult choices, such as reducing programming on the Peacock stage and reducing budgets for productions.

This surplus will be invested into our programme of activities in 2014, our 110th anniversary year, and we are on track to maintain a surplus in 2014. In recent years, we have re-invested our reserves into the artistic programme to maintain our activity levels. This will continue to be our strategy in the years to come.



Declan Cantwell
Director of Finance

2013

Income	<i>Euros</i>
Productions and Tours	1,977,334
Community and Education	11,317
Arts Council Grant	7,100,000
Other Grants	20,500
Trading, fundraising and other income	1,090,992
	10,200,143

Expenditure

Productions and Tours	7,180,273
Commissions, research & development & New Playwrights Programme	1,221,262
Community and Education	230,711
Trading, fundraising and other income	788,070
	9,420,316

<i>Net Surplus / (Deficit) before restructuring costs</i>	779,827
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Restructuring Costs	61,697
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<i>Net Surplus / (Deficit)</i>	718,130
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Income & Expenditure Account

Operating Surplus Opening Balance 1 January	51,181
Operating (Deficit) / Surplus	718,130
Operating Surplus Closing Balance 31 December	769,311

Our Impact

102,062	people visited the Abbey Theatre.
6,942	people saw Abbey Theatre productions on tour in
103	performances in Ireland, Scotland and the US.
8	visiting theatre and dance companies were welcomed to the Peacock stage.
4	new Irish plays were staged.
177	actors, dancers and performers worked with the Abbey Theatre in
24	productions.
20	Irish playwrights were under commission.
5	commissions were staged in
216	performances, enjoyed by
37,692	people.
180	unsolicited scripts received feedback from the Literary team.

12,508	people visited Ireland's national theatre from overseas.
3	short play commissions had public readings enjoyed by
178	people.
48	established playwrights and theatre artists worked with
6	emerging playwrights in
22	workshops as part of the New Playwrights Programme.
1,471	people joined the conversation in our Talks series.
605	people took part in
109	Community & Education workshops around Ireland.
1,602	children and teenagers enjoyed and responded to
98	performances and workshops in
33	schools and communities nationally.
2,099	people explored the Abbey Theatre through
52	backstage tours and workshops.
530,992	visits to www.abbeytheatre.ie ,

ABBEEY THEATRE PRODUCTIONS

KING LEAR

By William Shakespeare

6 February – 23 March

45 performances on the *Abbey* stage

Cast: Serge Bolze, Sean Champion, Beth Cooke, Lorcan Cranitch, Aidan Crowe, Phelim Drew, Caoilfhionn Dunne, Robert Fawsitt, Manus Halligan, John Kavanagh, Tina Kellegher, Ronan Leahy, Andrew Macklin, Ciarán Mcmenamin, John Merriman, Aaron Monaghan, Danny O'Connor, Hugh O'Connor, Owen Roe, Dylan Tighe, Lauterio Zamparelli

Director: Selina Cartmell

Resident Assistant Director: Maeve Stone

Set Design: Garance Marneur

Costume Design: Gaby Rooney

Lighting Design: Chahine Yavroyan

Composer: Conor Linehan

Sound Design: Carl Kennedy

Choreographer: Liz Roche

I, MALVOLIO AND I, PEASEBLOSSOM

Written and performed by Tim Crouch

5 – 24 March

18 performances on the *Peacock* stage

Directors: Karl James and A Smith

Designer: Graeme Gilmour

Artistic
Programme



DRUM BELLY

By Richard Dormer

WORLD PREMIERE | AN ABBEY THEATRE COMMISSION

5 April – 11 May

36 performances on the Abbey stage

Cast: Gerard Byrne, Liam Carney, Declan Conlon, Phelim Drew, David Ganly, Ronan Leahy, Gary Lydon, Ryan McParland, Ciarán O'Brien, Karl Shiels

Director: Sean Holmes

Resident Assistant Director: Maeve Stone

Set Design: Paul Wills

Costume Design: Eimer Ní Mhaoldomhnaigh

Lighting Design: Paul Keogan

Sound Design: Christopher Shutt

Fight Director: Donal O'Farrell

SHUSH

By Elaine Murphy

WORLD PREMIERE | AN ABBEY THEATRE COMMISSION

6 June – 20 July

45 performances on the Abbey stage

Cast: Eva Bartley, Barbara Brennan, Niamh Daly, Deirdre Donnelly, Ruth Hegarty

Director: Jim Culleton

Set Design: Anthony Lambie

Costume Design: Niamh Lunny

Lighting Design: Kevin McFadden

Sound Design: Denis Clohessy

Movement Director: Liz Roche



MAJOR BARBARA

By Bernard Shaw

31 July – 21 September

52 performances on the Abbey stage

Cast: Ian-Lloyd Anderson, Fiona Bell, Killian Burke, Gerard Byrne, Clare Dunne, Liz Fitzgibbon, Emmet Kirwan, Aonghus Óg McAnally, Paul McGann, Chris McHallem, Eleanor Methven, Caoimhe O'Malley, Marty Rea, Stephen Swift, Ali White

Director: Annabelle Comyn

Set Design: Paul O'Mahony

Costume Design: Joan O'Clery

Lighting Design: Chahine Yavroyan

Original Music and Sound Design: Philip Stewart

Fight Director: Donal O'Farrell

MAEVE'S HOUSE

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

WORLD PREMIERE | AN ABBEY THEATRE COMMISSION

Part of the Dublin Theatre Festival

24 September – 12 October

17 performances on the Peacock stage

Director: Gerard Stembridge

Set and Costume Design: Niamh Lunny

Lighting Design: Kevin McFadden

Sound Design: Ben Delaney

THE HANGING GARDENS

By Frank McGuinness

WORLD PREMIERE | AN ABBEY THEATRE COMMISSION

Part of the Dublin Theatre Festival

3 October – 9 November

37 performances on the *Abbey* stage

Cast: Cathy Belton, Barbara Brennan, Niall Buggy, Declan Conlon, Marty Rea

Director: Patrick Mason

Set Design: Michael Pavelka

Costume Design: Joan O'Clery

Lighting Design: Davy Cunningham

Original Music and Sound Design: Denis Clohessy

THE RISEN PEOPLE

By James Plunkett

Adapted by Jimmy Fay from a version by Jim Sheridan

28 November 2013 – 1 February 2014

60 performances on the *Abbey* stage

31 in 2013, 29 in 2014

Cast: Ian-Lloyd Anderson, Simon Boyle, Lloyd Cooney, Phelim Drew, Hilda Fay, Joe Hanley, Keith Hanna, Conor Linehan, Charlotte McCurry, Kate Stanley Brennan, Niwel Tsumbu

Director: Jimmy Fay

Resident Assistant Director: Maisie Lee

Movement Director: Colin Dunne

Composer and Musical Director: Conor Linehan

Set Design: Alyson Cummins

Costume Design: Niamh Lunny

Lighting Design: Paul Keogan

Sound Design: Philip Stewart

Video Design: Neil O'Driscoll

Fight Director: Donal O'Farrell



ABBAY THEATRE ON TOUR

SHUSH

By Elaine Murphy

AN ABBAY THEATRE COMMISSION
23 – 27 July; 30 July – 3 August
30 performances

Cast: Eva Bartley, Barbara Brennan, Niamh Daly, Deirdre Donnelly, Ruth Hegarty
Director: Jim Culleton
Set Design: Anthony Lamble
Costume Design: Niamh Lunny
Lighting Design: Kevin McFadden
Sound Design: Denis Clohessy
Movement Director: Liz Roche

Civic Theatre, Tallaght
Pavilion Theatre, Dún Laoghaire

QUIETLY

By Owen McCafferty

Part of Edinburgh Fringe Festival
1 – 25 August
22 performances

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

Traverse Theatre, Edinburgh



MAEVE'S HOUSE

Written and performed by Eamon Morrissey, featuring extracts from the writing of Maeve Brennan
US PREMIERE | AN ABBAY THEATRE COMMISSION
18 October – 11 November
23 performances

Director: Gerard Stembridge
Set and Costume Design: Niamh Lunny
Lighting Design: Kevin McFadden
Sound Design: Ben Delaney

Irish Arts Centre, New York

ME, MOLLSER

By Ali White

AN ABBAY THEATRE COMMISSION
28 performances

Cast: Mary-Lou McCarthy
Facilitator: Anthony Goulding
Director: Sarah Fitzgibbon

At venues including:
Belfast Children's Festival, Belfast
17th Baboró International Arts Festival for Children, Galway
Theatre for Young Audiences Gathering, Derry-Londonderry, City of Culture
National Festival of Youth Theatres
North Bay Educate Together NS, Kilbarrack
The Ark, Dublin
Draíocht, Blanchardstown
St Francis Xavier NS, Dublin
Scoil Chiaráin CBS, Dublin
Balbriggan Educate Together NS, Balbriggan

VISITING COMPANY PRODUCTIONS

SHOWCASING INDEPENDENT THEATRE AND DANCE

THE 24 HOUR PLAYS

Produced by Eva Scanlan and Phillip McMahon

With the Dublin Youth Theatre

In partnership with The 24 Hour Play Company NYC

13 January

1 performance on the Abbey stage

Lighting Design: Marcus Costello

Sound Design: Trevor Furlong

Costume Design: Yvonne Carry

TAP THAT

By Amy Conroy

Cast: Sarah Greene, Conor Madden,

Eleanor Methven, Janet Moran

Director: Garry Hynes

CALL CENTRE

By Paul Mercier

Cast: Mark Fitzgerald, Lawrence Kinlan, Nick

Lee, Aoibhinn McGinnity, Fionnuala Murphy

Director: Annabelle Comyn

IT'S THE END OF THE WORLD AS WE KNOW IT AND I FEEL HUNGRY

By Fiona Looney

Cast: Pauline McLynn, Stephanie Preissner,

Marie Ruane

Director: Alan King

GOING, GOING

By Michael West

Cast: Shane Byrne, Peter Coonan, Ruth McGill,

Valerie O'Connor

Director: Louise Lowe

PANTS

By Gina Moxley

Cast: Ian-Lloyd Anderson, Barbara Bergin,

Declan Conlon, Keith Duffy

Director: Jose Miguel Jimineza

SMILEY FACE LOL

By Arthur Riordan

Cast: Caoilfhionn Dunne, Andrew Macklin,

Dermot Magennis, Gary Murphy

Director: Jason Byrne

BODY AND FORGETTING

Liz Roche Company

28 January – 2 February

7 performances on the Peacock stage

Performers: Justine Cooper, Alexandre Iseli, Lucia

Kickam, Grant McLay, Liv O'Donoghue, Katherine

O'Malley, Jenny Roche

Choreography: Liz Roche

Composition: Denis Roche

Lighting Design: Sinéad Wallace

Costume Design: Catherine Fay

Film: Alan Gilsenan

Film Editor: Emer Reynolds

Director of Photography: Richard Kendrick

RICHARD II

By William Shakespeare

Ouroboros Theatre Company

in association with The Everyman

17 April – 4 May

18 performances on the Peacock stage

Cast: James Browne, Denis Conway, Rachael

Dowling, Damian Kearney, Frank Mackey, Frank

McCusker, Jane McGrath, Patrick Moy, Des Nealon,

Shane O'Reilly, Michael Power, Jonathan White

Director: Michael Barker-Caven

Artistic Director: Denis Conway

Set and Costume Design: Joe Vaněk

Lighting Design: Kevin McFadden

Fight Director: James Cosgrave

ALL DOLLED UP RESTITCHED

Written and performed by Panti Bliss

THISISPOPBABY

9 – 20 July

10 performances on the Peacock stage

Director: Phillip McMahon

Costume Design: James David Seaver

SILENT

Written and performed by Pat Kinevane

Fishamble: The New Play Company

6 November – 7 December

20 performances on the Peacock stage

Director: Jim Culleton

Costume Design: Catherine Condell

Composer: Denis Clohessy

FESTIVALS

DUBLIN DANCE FESTIVAL

STRAVINSKY EVENING: PETRUSHKA THE HUNT

Tero Saarinen Company

14 – 15 May

2 performances on the *Abbey* stage

Performers: Henrikki Heikkila, Carl Knif,

Sini Lansvuori, Tero Saarinen

Choreography: Vaslav Nijinsky

Score: Igor Stravinsky

Lighting Design: Marita Liulia

Musicians: James Crabb, Geir Draugsvoll

WHAT THE BODY DOES NOT REMEMBER

By Wim Vandekeybus

Ultima Vez

16 – 18 May

3 performances on the *Abbey* stage

Performers: Ricardo Ambrozio, Livia Balazova,

Damien Chapelle, Maria Kolegova, Tanja Marín

Friðjónsdóttir, Pavel Masek, Zebastián Méndez

Marín, Eddie Oroyan, Aymara Parola

Direction, Choreography and Scenography:

Wim Vandekeybus

Original Music: Thierry De Mey, Peter Vermeersch

Lighting Design: Francis Gahide

Lighting on Tour: Karin Demedts, Davy Deschepper

Sound on Tour: Tom Buys, Davy Deschepper,

Bram Moriau

RE-PRESENTING IRELAND: MEITHEAL, AN OUTSIDE UNDERSTANDING, ZEPH.YR

Croí Glan, Floating World Productions, and

Max.IMEALLdance Company

17 – 18 May

2 performances on the *Peacock* stage

MEITHEAL

Performers: Matt Dillon, Rob Heaslip, Fiona Jeffries,

Adrienne O’Leary, Joanne Pirrie

Choreographer: Rob Heaslip

Lighting Design: Simon Gane

Music: Alvo Noto, Rolf and Fonky with Scanner,

The National Folk Theatre of Ireland, Siamsa Tíre

AN OUTSIDE UNDERSTANDING

Performers: Dawn Molloy, Mary Nugent

Choreographer: Liz Roche

Costume Design: Elaine Chapman

Lighting Design: Kevin Smith

Music: Joel Mellin

ZEPH.YR

Performer: Rebecca Reilly

Choreographer: Rebecca Reilly

Artistic Director: Andrea Scott

Visual and Sound Design: Trevor Furlong

DUBLIN THEATRE FESTIVAL

THE EVENTS

By David Greig

Actors Touring Company

1 – 5 October

6 performances on the *Peacock* stage

Cast: Rudi Dharmalingam, Neve McIntosh

Director: Ramin Gray

Design: Chloe Lamford

Lighting Design: Charles Balfour

Sound Design: Alex Caplen

Composer: John Browne

NATIONAL ASSOCIATION OF YOUTH DRAMA

GULLIVER'S TRAVELS

By Jonathan Swift

Adapted for the stage by Conall Morrison

NAYD in association with The Everyman

26 – 31 August

7 performances on the *Peacock* stage

Cast: Luke Casserly, Kevin Creedon, Aoife De Faoite,

Éanna Hardwicke, Gráinne Holmes Blumenthal,

Adrian McCarthy, Davin McGowan, Amy Monaghan,

Conor Murray, Megan O’Brien, Katie O’Byrne,

Madeline O’Carroll, Aoife O’Connor, James O’Neill,

Shannon Smythe, Chris Walley

Director: Conall Morrison

Set and Costume Design: Liam Doona

Lighting Design: John Comiskey

Musical Arrangement and Sound Design:

Conor Linehan

Movement Director: Muirne Bloomer

CELEBRATING AMATEUR DRAMA

THE PLAYBOY OF THE WESTERN WORLD

By John Millington Synge

Kilmeen Drama Group

ABBAY THEATRE AWARD WINNERS

23 – 25 May

4 performances on the *Peacock* stage

Cast: Dylan Coffey, Jack Coffey, Michael Crowley,

Catherine Deasy, Irene Kelleher, Donal McSweeney,

Aisling Murphy, Denis O’Mahony, Louise O’Neill,

William O’Regan, Christy O’Sullivan,

Denis O’Sullivan, Mike Russell, Nora Scannell,

Sheila Wall, Donie Walsh, Deirdre Whyte

Directors: Tim Coffey and Kevin O’Donovan

Set Design: Pat Clancy, Juliette Coffey, Felix Daly,

Liam Daly, Denis Deasy, Michael Deasy, John Hayes,

Connie Murphy, William O’Regan

Lighting Design: Denis O’Donovan, John O’Shea,

Dan O’Sullivan

Sound Design: Aidan O’Shea

Costume Design: Phyllis Callanan

Awards

BEST PLAY

THE WRITERS' GUILD AWARDS

Quietly, written by Owen McCafferty,
directed by Jimmy Fay.



SCOTSMAN FRINGE FIRST AWARD
EDINBURGH FRINGE FESTIVAL AWARDS

Quietly, written by Owen McCafferty,
directed by Jimmy Fay.



BEST ACTOR

STAGE AWARDS FOR
ACTING EXCELLENCE

Patrick O'Kane in his role as *Jimmy* in *Quietly*,
written by Owen McCafferty, directed by Jimmy Fay.



BEST SUPPORTING ACTOR

IRISH TIMES THEATRE AWARDS

Hugh O'Connor in his role as the *Fool* in *King Lear*,
written by William Shakespeare,
directed by Selina Cartmell.



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 2013, the Abbey Theatre premiered four 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. 20 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 196 shows in Ireland and England during the year, and gave feedback on 180 unsolicited scripts.

COMMISSIONING, DEVELOPING AND STAGING NEW WRITING

ABBAY THEATRE COMMISSIONS PREMIERED

DRUM BELLY

by Richard Dormer

THE HANGING GARDENS

by Frank McGuinness

MAEVE'S HOUSE

by Eamon Morrissey

SHUSH

by Elaine Murphy

ANNUAL SHORT PLAY COMMISSION SERIES

'In late 2007, the Abbey Theatre launched its Short Play Commission series, commissioning six up-and-coming playwrights to write a short, twenty-minute play for two characters, to be presented as public readings. We thought to introduce new voices to the Abbey Theatre, to welcome playwrights at or near the beginning of their careers, and to work with them to develop and present a new short play without the pressures and scrutiny that go with a full production at Ireland's National Theatre. My wish, too, was that the commission would begin a long working relationship with a new generation of writers.'

Aideen Howard, Abbey Theatre Literary Director

PUBLIC READINGS

26 - 27 February

Directed by Oonagh Murphy and Maeve Stone, Abbey Theatre Resident Assistant Directors.

Home

GRACE IN THE WILDERNESS

by Neil Bristow

REFUGE

by Eugene O'Hare

HOME GAME

by Darren Donohue

PERFORMANCES

13 - 23 February

Directed by Oonagh Murphy and Maeve Stone, Abbey Theatre Resident Assistant Directors.

Set and costume design by Lydia Concannon.

LOVE IN A GLASS JAR

By Nancy Harris

Cast: Michele Moran and Arthur Riordan

RIBBONS

By Elaine Murphy

Cast: Ruth McCabe and Chris Newman

PUBLICATION

Irish Shorts, a collection of eight short play commissions edited by Aideen Howard, was published this year, and launched by Mark O'Rowe.

Stop/Over by Gary Duggan

When Cows Go Boom by Stacey Gregg

Love in a Glass Jar by Nancy Harris

Meeting Miss Ireland by Rosemary Jenkinson

Salad Day by Deirdre Kinahan

Nineteen Ninety-Two by Lisa McGee

Investment Potential by Phillip McMahan

Ribbons by Elaine Murphy

WRITER DEVELOPMENT

NEW PLAYWRIGHTS PROGRAMME

Completing its fourth year in 2013, 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 Shaun Dunne, Paul Kennedy, Nick Lee, Maev MacCoille, John McManus and Darren Murphy.

Abbey Theatre Archive

ARCHIVE DIGITISATION PARTNERSHIP WITH NUI GALWAY

Its earliest item dating to 1894, the Abbey Theatre Archive houses 1 million items – 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 digitisation of the Abbey Theatre Archive has made great progress since the launch of our partnership with NUI Galway in the autumn of 2012.

The Abbey Theatre Digital Archive is now accessible at the James Hardiman Library Special Collections Reading Room at NUI Galway, including items previously unseen, such as those too fragile for consultation, having sustained damage in the Abbey Theatre fire of 1951.

‘Archives are cultural treasure – they are precious, they are tactile, they carry mystery, their discovery can be an exciting event. For a university, archives are also the bedrock of research, and a service to the whole community: through their responsible management of archives, libraries like the James Hardiman Library become custodians of our heritage.’

Prof. Sean Ryder, Moore Institute

THE ABBAY THEATRE PORTRAIT COLLECTION

NEW COMMISSIONS

Two new commissions were added to the Abbey Theatre Portrait Collection:

Tom MacIntyre by Colin Davidson

Sebastian Barry by Mick O’Dea

CONSERVATION

Four portraits by John B. Yeats, of Frank Fay, W.G. Fay, Annie Horniman, and Máire Nic Shiubhlaigh, were conserved courtesy of funding from the Bank of America Merrill Lynch’s Global Art Conservation Project.

These four were the first in the Abbey Theatre Portrait Collection. They were commissioned for the opening of the Abbey Theatre in 1904, and have been on display ever since.

The conservation team were conservator and restorer, Ciara Brennan, framer, Liam Slattery, and gilder, Cresten Doherty.

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 – articulatory, self-awareness, celebration and empathy – can give people the tools to challenge the inequalities of society and become more active citizens.

2013 saw the Community & Education Department build on prior collaborations and widen its reach by piloting nationwide work and bringing together existing partners to create new learning opportunities. The team began training 'satellite' facilitators in Galway and Cork and started exploring how to use the existing expertise of the Department and its facilitators to raise the standard of applied drama work nationwide.

In 2013, the Community & Education Department hosted 23 talks which were attended by 1,471 people, and held workshops for 42 students from the US. 77 people participated in workshops in Howth, Santry, Bray, Blackrock and Ballyfermot, that were a pilot project for the Department's work with Alzheimer's groups. Following the success of this pilot, the Community & Education team took a workshop on tour and visited 15 Alzheimer's groups around the country, involving 316 people in total.

PARTNERSHIPS

In 2013, the Community & Education Department established or continued partnerships with the Alzheimer's Society of Ireland, SAOL Project, North City Centre Community Action Project, Kilbarrack After-School Group, Fighting Words, Samaritans, Abbey Theatre Inner City Assembly, Migrant Rights Centre Ireland, St Michael's Youth Centre, Inchicore, Highfield Hospital, Tallaght Over-55s Acting Group, and Wheatfield Prison.

PROJECTS

COMMUNITY & EDUCATION PROJECTS IN 2013 INCLUDED

ALZHEIMER'S SOCIETY OF IRELAND: *BEAR WITH ME AND SHARP AS A RAZOR*

Bear With Me – This pilot project took a workshop based on the ‘waking scene’ in *King Lear* to five different Alzheimer’s social clubs in Dublin, where an appetite for quality drama that could prompt challenging discussion was discovered.

Sharp as a Razor – Building on the pilot programme, the team visited 15 Alzheimer’s social clubs around the country with scenes from Frank McGuinness’ new play, *The Hanging Gardens*, which directly addresses dementia.

This was made possible through the support of the Ireland Funds and Eli Lilly and Company.

SAOL PROJECT AND COLÁISTE DHÚLAIGH

In 2013, the Community & Education Department partnered again with the SAOL Project for women recovering from drug addiction, and used the opportunity to mentor students from Coláiste Dhúlaigh’s Outreach Theatre module. Both groups created work in response to *King Lear*, and the SAOL Project women were especially proud when the Coláiste Dhúlaigh students revealed how much they had inspired them.

MIGRANT RIGHTS CENTRE IRELAND: *DOCUMENT*

From April to September, the Community & Education team worked with Migrant Rights Centre Ireland’s Undocumented Action Group facilitator, Mirjana Rendulic, and director Aoife Spillane-Hinks, to create a piece of theatre which would help Ireland’s undocumented give expression to their lives through the medium of film and drama. The project was titled *Document*, and explored the tension of how to assert oneself in a society where identification is dangerous. The final piece was shown both on the Abbey stage and in Liberty Hall in September.

LARKIN COMMUNITY COLLEGE: THEATRE-MAKING AND CITIZENSHIP – JUNIOR CERTIFICATE PILOT PROGRAMME 2013-2015

To raise awareness among young people of the rich civic, cultural, social and creative connections that emerge through engagement with theatre and theatre-making, Sarah Fitzgibbon, in collaboration with Máire O’Higgins of Larkin Community College, developed the Junior Certificate course, Theatre-Making and Citizenship, with the Abbey Theatre Community & Education Department.

As part of the course, students explore concepts of Human Dignity, Inter-Dependence, Rights and Responsibilities, and Democracy. Students develop their own piece of theatre to raise awareness of a social issue that affects their community.

The course is piloting from 2013-2015, with 21 students aged between 13-15, as part of the curriculum strands: Civic Social Political Education, and English.

The students on the pilot programme have chosen the issue of homelessness, feeling passionate about it as it directly affects their inner city school community. The students are researching the causes of homelessness, the State’s response to those experiencing homelessness, the community response to the issue, its coverage in the media, and who they wish to express their message to.

THEATRE WORKSHOPS AND RESOURCES

In 2013, the Community & Education Department produced general educational resource packs for *Major Barbara*, *King Lear* and *The Risen People*. The Department hosted an array of workshops throughout the year, including a six-week workshop for the Tallaght Over 55’s Acting Group, six workshops for St Michael’s Youth Centre, Inchicore, and an eight-week programme of workshops over three communities, supporting our *Abbey Theatre Unplugged* performances of James Plunkett’s *The Risen People*.

Talks

OTHER VOICES: [JOYCE'S PERMANENT REVOLUTION](#) 8 JANUARY

Politician and literature lover, Richard Boyd Barrett T.D. asked whether there is a political or historical context that can make sense of the many faces of James Joyce.

UCD — ABBEY THEATRE SHAKESPEARE LECTURE SERIES: [WHAT ISH MY NATION?](#) 18 JANUARY

Gerry Stembridge and Lynne Parker on staging 'a foreign author' and the particular challenges and pleasures of working on the plays of a 16th century glove-maker's son from rural England.

MEET THE MAKERS: [HILDA FAY AND JIMMY FAY](#) 28 FEBRUARY

Fresh from her performance as *Lady Macbeth* at the Mill Theatre, actress Hilda Fay was joined by director Jimmy Fay, who directed *Macbeth* at the Abbey Theatre in 2009, to discuss their approaches to the work of Shakespeare.

MEET THE MAKERS: [TIM CROUCH AND PATRICK O'KANE](#) 6 MARCH

Writer and performer Tim Crouch spoke with actor Patrick O'Kane about being a theatre artist and exploring Shakespeare's better-known plays through lesser-known characters.

MEET THE MAKERS: [ANDREA AINSWORTH](#) 13 MARCH

Abbey Theatre Voice Director Andrea Ainsworth lead actors Marty Rae and Derbhle Crotty on an exploration of Shakespeare's famous texts. Together they discussed the technical demands on an actor and the tools needed to overcome these when working on a Shakespeare play.

MEET THE MAKERS: [RICHARD DORMER](#) 11 APRIL

Actor, screenwriter and *Drum Belly* playwright, Richard Dormer gave an insight into his writing process and bringing characters as diverse as Northern Irish snooker player Alex Higgins and *Drum Belly's* Harvey Marr to the stage.

OTHER VOICES: [ART AND VIOLENCE](#) 18 APRIL

A discussion on the depiction and culture of violence on stage, with Karl Shiels, Selina Cartmell and Gary Duggan.

MEET THE MAKERS: [DENIS CONWAY AND JOE VANĚK](#) 25 MAY

Denis Conway and Joe Vaněk reflected on the challenges and joys of bringing Shakespeare to Irish audiences. Playing god-fearing kings in a secular republic, they asked 'Do we need to make Shakespeare relevant?'

MEET THE MAKERS: [TERO SAARINEN](#) 15 MAY

Director of Dublin Dance Festival, Julia Carruthers hosted a conversation with choreographer and dancer Tero Saarinen, illuminating the collaborative process that brought together his unique choreography with striking visuals and live music.

MEET THE MAKERS: [ULTIMA VEZ](#) 17 MAY

Members of Ultima Vez dance company joined Gavin Quinn, Co-Director of Pan Pan theatre company, to talk about the original creation of *What the Body Does Not Remember*, which changed the landscape of dance when it premiered in 1987.

MEET THE MAKERS: [RE-PRESENTING IRELAND](#) 18 MAY

Dance Ireland Chief Executive, Paul Johnson hosted a post-show talk with the choreographers and dancers from Croí Glan, Floating World Productions and MAXImeall Dance Company involved in *Re-Presenting Ireland*, a showcase initiative of Culture Ireland, Dance Ireland and Dublin Dance Festival.

OTHER VOICES: [KATE HOLMQUIST](#) 18 JUNE

In response to the theme of self-improvement in *Shush*, Irish Times 'Agony Aunt' Kate Holmquist examined the real choices at our disposal when times are tough.

MEET THE MAKERS: [ELAINE MURPHY](#) 27 JUNE

Elaine Murphy and Amy Conroy of HotForTheatre discussed the writing process behind *Shush*: the beginnings, endings and every draft in between.

POST-SHOW TALK: [PERFORMANCE GIANTS](#) 11 JULY

Two of Ireland's most iconic entertainers, Miss Panti Bliss and Linda Martin met for the first time on the Peacock stage to talk performing, celebrity and femininity.

OTHER VOICES: [EMER O'KELLY](#) 13 AUGUST

In a broad-ranging, deeply informed and fearlessly opinionated talk, theatre critic Emer O'Kelly discussed the complexities of Bernard Shaw.

MEET THE MAKERS : [THE CAST OF MAJOR BARBARA](#) 22 AUGUST

Aonghus Óg McAnally hijacked our Talks series to present a special edition of his famous Rise Productions podcast when he interviewed his fellow *Major Barbara* cast members.

THE ABBEY THEATRE / INNER CITY ASSEMBLY: [HOW CAN WE LEAD CHANGE, AGAIN?](#) 12 SEPTEMBER

With the support of the Inner City Organisations Network and a number of Dublin's north Inner City residents, The Abbey Theatre / Inner City Assembly explored and debated key social issues with the Abbey Theatre's Inner City community.

MEET THE MAKERS: [EAMON MORRISSEY](#) 18 OCTOBER

Eamon Morrissey spoke with Angela Bourke, author of *Maeve Brennan: Homesick at The New Yorker*, about the art of storytelling, his life on stage, and sharing his home with Maeve Brennan.

OTHER VOICES: [MICHAEL HARDING](#) 15 OCTOBER

Irish Times columnist, novelist and playwright, Michael Harding reflected on the family dynamic, the unspeakable beauty of failure and what it is to be human.

LEGACY: [THE MCANALLYS](#) 22 OCTOBER

In an evening hosted by Jane Brennan, we celebrated three generations of Abbey Theatre lineage with father and son, Aonghus and Aonghus Óg McAnally, as they shared theatre anecdotes, family stories, and revealed life in theatrical dynasty.

LEGACY: [STRUMPET CITY](#) 5 DECEMBER

Actor Bryan Murray spoke with Myles Dungan about tenement living, the 1913 Lockout, and being an original cast member of the ground-breaking RTÉ television series *Strumpet City*.

OTHER VOICES: [JUST A SONG AT TWILIGHT](#) 12 DECEMBER

A Christmas story in song and verse with actors Aileen Mythen and Damien Kearney, and musician Kieran McEvoy.

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, voice and audition technique workshops during the year.

SUPPORTING DESIGNERS: YEATS DESIGN RESIDENCY

In 2012, the Abbey Theatre launched the Yeats Design Residency in partnership with IT Sligo. This awards one graduate in Theatre Design from IT Sligo's BA in Performing Arts a six-month residency at the Abbey Theatre. The 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 2013 was Diarmuid O'Flaherty (1 July – 31 December 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 2013, the Abbey Theatre Resident Assistant Director was Maeve Stone (18 June 2012 – 1 June 2013).

In September, we were delighted to award the Lennox Robinson Bursary for Resident Assistant Director to Maisie Lee (30 September 2013 – 31 October 2014).

2013 LENNOX ROBINSON BURSARY AWARD

The Lennox Robinson Trust was bequeathed to the Abbey Theatre by dramatist, poet, theatre producer and director, Lennox Robinson (1886 – 1958), Director of the Abbey Theatre from 1909 - 1914. The Lennox Robinson Trust is destined to benefit playwrights, actors, producers, stage designers, stage musicians, and 'any other servant of the theatre'.

In 2013 the Lennox Robinson Bursary was awarded to Ruth McGowan, Abbey Theatre Literary Assistant, to undertake a research project into initiatives and strategies that would allow the Abbey Theatre to bring new work to the Peacock stage with increased frequency in a cost-effective way. These initiatives include methods of increasing the Abbey Theatre's work supporting new writing, emerging artists, and the Irish theatre community as a whole.

Abbey Theatre Staff *

*As of 31 December 2013

BOARD

Dr. Bryan McMahon
(Chairman)

Jane Brennan

Dónall Curtin
(appointed 22 July 2013)

Paul Davis

Moya Doherty
(retired 7 February 2013)

John Finnegan
(retired 21 January 2013)

Róise Goan

Thomas Kilroy

Niamh Lunny
(appointed 21 January 2013)

James McNally

Sheelagh O'Neill
(appointed 25 March 2013)

Mark Ryan

Paul Smith
(appointed 20 May 2013)

SENIOR MANAGEMENT TEAM

Director / CEO
Senator Fiach Mac Conghail

Director of Finance & Administration
Declan Cantwell

Director of Public Affairs & Development
Oonagh Desire

Literary Director
Aideen Howard

Head of Production
Aisling Mooney

Executive Office
Fiona Reynolds

ARTISTIC

Casting
Kelly Phelan

Voice
Andrea Ainsworth

Assistant Producer
Lara Hickey

Resident Assistant Director
Maisie Lee

DEVELOPMENT

Karen Lee Walpole
Mairéad Lynch
Gemma Nolan
Niamh Ryan

FINANCE AND ADMINISTRATION

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Gina Arkins
Paul Meagher
Aidan Moran
Tara O'Reilly

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Jenny Holland
Michelle Sheridan

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Pauline Swords

Literary
Bryan Delaney
Ruth McGowan
Jessica Traynor

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Paul Fleming
Orla Gallagher
Elaine Garvey
Eimear Hannon
Dermot Hicks
James Hickson
Dara Hogan
Joe Kearney
Brian Kelly
Michael Loughnane
Bridget Lynskey Faust
Patricia Malpas
Elaine Mannion
Donna Murphy
Brian O'Brien
Michael O'Callaghan
Colin O'Connor
Laura Pulling

Communications

Maura Campbell
Mary Folan
Fergus Hannigan
Maeve Keane
Eoin Kernan
Myra McAuliffe

Community & Education

Lisa Farrelly
Phil Kingston

TECHNICAL

Lighting

Eoin Byrne
David Carpenter
Kevin McFadden
Eoin Stapleton

Production

Andy Keogh
Roisin Ní Loingsigh

Props

David Flynn
Stephen Molloy
Eimer Murphy

Stage Management

Stephen Dempsey
Tara Furlong
Brendan Galvin
Anne Kyle
Donna Leonard
John Stapleton

Stage Technicians

Cliff Barragry
Pat Dillon
John Finnegan
Mick Russel

Sound

Derek Conaghy
Ben Delaney

Costume

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

HONORARY COUNCIL

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

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*The Abbey Theatre
thanks you all for
your generous support*

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AIB, High Performance Management

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Carmel Naughton, Senator Fiach Mac Conghail

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SUPPORTING CAST

Joy Byrne, John Daly, Oonagh Desire, Róisín Goan, Robbi D. Holman, Susan McGrath, Anraí Ó Braonáin

SUPPORTERS OF THE NEW PLAYWRIGHTS PROGRAMME

Deloitte

FRIENDS AND JOINT

FRIENDS

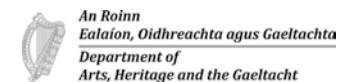
Fred and Margaret Ball, Ivy Bannister, Peter and Norma Bodie, Niamh Bolton, Tony Brown, Jason and Audrey Burns, David Butler, Ciaran Byrden, Harry Byrne, Brenda Cahill, Marie Carney, Mona Carton, Eileen Collins, Maura Connolly Little, Stuart Daly, Gerry McGeachy and Dearbhla Dignam, John and Aoibheann Donnelly, Thomas Dooley, Thelma Doran, Darragh Doyle, Victor Duggan, Mark Dunne, Alan Durkin, Adrienne Evans, Stephen Faloon, Brid Farlan, Matt Farrelly, Denise McCormack and Hilda Fay, Anna-Marie Finnegan, Heydi Foster, Steven Knowlton and Karen Freeman, Gregory Gaughran, Alan O'Sullivan and Emma Graham, Andrea Grunert, Neasa Hardiman, Shay Hennessy, Neil Higgins, Aileen Hooper, Roger and Patricia Hussey, Aisling Daly and Alastair Irvine,

Paraic Joyce, Gary Joyce, Neassa Kavanagh, Niall Kelly, Kieran and Finola Kennedy, Edwina Kinsella, James Lally, Sara Leonard, Elisabetta Leopardi, Gareth Lynch, Delores Lynch, Mary Mac Aodha, Dermot Macken, Fergus and Jacinta Madden, Aidan McCarthy, Teresa McColgan, Liz Nugent and Richard McCullough, Christine McCurry, Eoghan McDonagh, Monica McGlynn, John McGrane, Ivan McKenna, Sam Mealy, Larry and Alice Mullen, John Murphy, Maria Murphy, Maire Nolan, Brid Nolan, Marion Nolan, Patrick Molloy and Nuala O'Donovan, Laurie O'Driscoll, Jenny Heath and Alice O'Flynn, Hilda O'Keeffe, Gerard O'Neill, Colm O'Rourke, Eimear O'Sullivan, Helen O'Sullivan, Gareth Parry, Michael Lang and Fiona Patten, Gerard Phelan, Alex Pigot, Seamus and Olwyn Puirseil, Ciara Reynolds, Susan Rodgers, Ronan and Marion Rooney, Gerry Ruane,

William D. Schempp, Noel Shanaghy, Bonnie Shayne, Ian Skeffington, Vincent Slattery, Eoin Smyth, Ailbhe Smyth, Kristi Spring and Dick Spring, Colin Townsend and Helen Taylor, Mary Treacy, Ventamac, David Wall, Kevin Walsh, June Warren, Penny Wolfe, Steve Walton and Martina Worrall, Seamus Daly.

.....
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 2013

Gallery & Reviews

'Director Selina Cartmell ... has grabbed the resources of the national theatre with both hands and put them to resounding, heartfelt use.'

The Sunday Independent

KING LEAR

WRITTEN BY William Shakespeare

DIRECTED BY Selina Cartmell

6 February – 23 March



'Owen Roe is simply magnificent in the title role'

The Irish Daily Mail

WORLD PREMIERE | AN ABBEY THEATRE COMMISSION

DRUM BELLY

WRITTEN BY Richard Dormer

DIRECTED BY Sean Holmes

5 April – 11 May



*'The sheer energy, noise
and momentum of the
show is endlessly exciting'*

The Irish Times



WORLD PREMIERE | AN ABBEY THEATRE COMMISSION

SHUSH

WRITTEN BY Elaine Murphy

DIRECTED BY Jim Culleton

6 June – 20 July

*'Murphy has a superb
ear for Dublin vernacular'*

The Sunday Business Post

MAJOR BARBARA

WRITTEN BY Bernard Shaw

DIRECTED BY Annabelle Comyn

31 July – 21 September

'a triumph'

The Sunday Independent



WORLD PREMIERE | AN ABBEY THEATRE COMMISSION

MAEVE'S HOUSE

WRITTEN BY Eamon Morrissey


DIRECTED BY Gerard Stembridge

24 September – 12 October

*'something that comes
close to pure magic'*

The Sunday Independent





WORLD PREMIERE | AN ABBEY THEATRE COMMISSION

THE HANGING GARDENS

WRITTEN BY Frank McGuinness

DIRECTED BY Patrick Mason

3 October – 9 November

*'The Hanging Gardens
is a soaring, exquisite,
heart-breaking
piece of art'*

The Guardian

LOCKOUT

THE RISEN PEOPLE

WRITTEN BY James Plunkett

ADAPTED BY Jimmy Fay from a version by Jim Sheridan

DIRECTED BY Jimmy Fay

28 November 2013 – 1 February 2014



'soaring, eviscerating production'

The Sunday Independent

Photo Credits

PAGE 6

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

PAGE 18

Paul McGann (*Undershaft*) during rehearsals for *Major Barbara* by Bernard Shaw. Directed by Annabelle Comyn. Photography by Ros Kavanagh.

PAGE 20

Gerard Byrne (*Walter Sorrow*) during rehearsals for *Drum Belly* by Richard Dormer. Directed by Sean Holmes. Photography by Anthony Woods.

PAGE 21

Elaine Murphy (*Writer*) and Jim Culleton (*Director*) during rehearsals for *Shush*. Photography by Ros Kavanagh.

PAGE 22

L-R Patrick Mason (*Director*) and Frank McGuinness (*Writer*) during rehearsals for *The Hanging Gardens*. Photography by Ros Kavanagh.

PAGE 23

Conor Linehan (*Composer and Musical Director, Piano / Ensemble*) during rehearsals for *The Risen People* by James Plunkett, adapted by Jimmy Fay from a version by Jim Sheridan. Directed by Jimmy Fay. Photography by Ros Kavanagh.

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

PAGE 30

Photo 1
L-R Declan Conlon (*Ian*) and Patrick O’Kane (*Jimmy*) in *Quietly* by Owen McCafferty. Directed by Jimmy Fay. Photography by Anthony Woods.

Photo 2

Robert Zawadzki (*Robert*) during rehearsals for *Quietly* by Owen McCafferty. Directed by Jimmy Fay. Photography by Anthony Woods.

Photo 3

Patrick O’Kane (*Jimmy*) in *Quietly* by Owen McCafferty. Directed by Jimmy Fay. Photography by Anthony Woods.

Photo 4

Hugh O’Conor (*Fool*) during rehearsals for *King Lear* by William Shakespeare. Directed by Selina Cartmell. Photography by Ros Kavanagh.

PAGE 31

Hugh O’Conor (*Fool*) in *King Lear* by William Shakespeare. Directed by Selina Cartmell. Photography by Ros Kavanagh.

PAGE 51

Owen Roe (*King Lear*) in *King Lear* by William Shakespeare. Directed by Selina Cartmell. Photography by Ros Kavanagh.

PAGES 52-53

L-R Phelim Drew (*Daniel Antrim’ Malley*), Ryan McParland (*Bobby Boy*), Ronan Leahy (*Willy Wicklow’ Hill*), Ciarán O’Brien (*Johnny ‘The Fox’ Rourke*) and David Ganly (*Thomas ‘Lumpy’ Flannegan*) in *Drum Belly* by Richard Dormer. Directed by Sean Holmes. Photography by Anthony Woods.

PAGES 54-55

L-R Barbara Brennan (*Marie*), Niamh Daly (*Ursula*), Deirdre Donnelly (*Breda*), Eva Bartley (*Clare*) and Ruth Hegarty (*Irene*) in *Shush* by Elaine Murphy. Directed by Jim Culleton. Photography by Ros Kavanagh.

PAGES 56-57

L-R Eleanor Methven (*Lady Britomart*), Aonghus Óg McAnally (*Charles Lomax*), Liz Fitzgibbon (*Sarah*), Marty Rea (*Adolphus Cusins*), Clare Dunne (*Barbara*) and Killian Burke (*Stephen*) in *Major Barbara* by Bernard Shaw. Directed by Annabelle Comyn. Photography by Ros Kavanagh.

PAGES 58-59

Eamon Morrissey in *Maeve’s House* by Eamon Morrissey. Directed by Gerard Stembridge. Photography by Ros Kavanagh.

PAGE 60

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

PAGES 62-63

L-R Phelim Drew (*Mr Hennessy*), Joe Hanley (*Rashers Tierney*), Keith Hanna (*Pat*), Kate Stanley Brennan (*Lily Maxwell*), Charlotte McCurry (*Annie*), Ian-Lloyd Anderson (*Fitzpatrick*), Hilda Fay (*Mrs Hennessy*), Lloyd Cooney (*Joe*), Simon Boyle (*Keeper / RIC Man*), Conor Linehan (*Composer and Musical Director, Piano / Ensemble*) and Niwel Tsumbu (*Guitar/ Ensemble*) in *The Risen People* by James Plunkett, adapted by Jimmy Fay from a version by Jim Sheridan. Directed by Jimmy Fay. Photography by Ros Kavanagh.

Designed by Maeve Keane.
Artworked by Aoife Kenny and Mariane Picard.

DIRECTORS' REPORT AND FINANCIAL STATEMENTS — EXTRACT

For the year ended **31 December 2013**

*The full set of statutory accounts is available on the Abbey Theatre website:
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

Ms. Moya Doherty
(retired 7 February 2013)

Mr. John Finnegan
(retired 21 January 2013)

Ms. Róise Goan
(retired 13 February 2014)

Mr. Thomas Kilroy

Mr. James McNally

Mr. Mark Ryan

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 2013

The Board of Directors submits its annual report and audited financial statements for the year ended 31 December 2013.

RESULTS FOR THE YEAR

The Income and Expenditure Account shows an operating surplus of €718,130 for the year ended 31 December 2013 compared with an operating deficit of €1,403,554 for the year ended 31 December 2012.

In 2013, the Abbey Theatre recognised €7,100,000 (€7,100,000 in 2012) in revenue grant funding from the Arts Council of Ireland/An Chomhairle Ealaíon. The result for the year reflects the strong emphasis on prudence in the management of the Abbey Theatre's finances in 2013. Following a substantial deficit in 2012, arising mainly from a once-off exceptional charge (€969,393) to the Income & Expenditure Account as a result of a decision to cease funding the National Theatre Society Limited Contributory Pension Plan, the result for 2013 has helped to bring the accumulated reserves of the Abbey Theatre back to a level more appropriate to an organisation of its size. The result in 2013 will also allow the Abbey Theatre to address, to some extent, the impact of a reduction in revenue grant funding from the Arts Council of Ireland/An Chomhairle Ealaíon from €7,100,000 in 2013 to €6,500,000 in 2014.

OUTLOOK FOR 2014

The Abbey Theatre will continue to focus on its ambition to maximise its cultural, social and economic contribution to Ireland in its key roles as a national cultural institution and a national theatre. The Abbey Theatre will continue operating in a challenging business environment in 2014 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 was €7,100,000 and has been reduced to €6,500,000 in 2014. In 2014, subject to funding and Box Office results, the Abbey Theatre plans to increase its production activities in the Peacock with new Irish plays and visiting companies, and to tour a number of productions both nationally and internationally. The Abbey Theatre will also continue to invest in its Community and Education Department to support access and understanding of the work of the national theatre. The Abbey Theatre will also focus on leveraging its investment in its Literary Department and its Box Office, Ticketing, Marketing and Development System. 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 the proportion of overall revenue coming from the State, the Abbey Theatre is continuing to focus on developing its fundraising revenue. To this end, it has continued its commitment to the United States of America where its brand and goodwill towards it 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 continue in the United Kingdom in 2014.

REVIEW OF ACTIVITIES

Abbey Theatre Amharclann na Mainistreach operated two theatres in 2013, the Abbey Theatre and the Peacock Theatre. The Abbey Theatre also toured its productions of *Quietly* by Owen McCafferty to the Edinburgh Fringe Festival, *Maeve's House* by Eamon Morrissey to the Irish Arts Center, New York and *Shush* by Elaine Murphy locally.

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 grant of €250,000 in 2013 from the Department of Arts, Heritage and the Gaeltacht under a service level agreement. This grant was used to maintain the fabric of its buildings and invest in areas which support the generation of revenues and promote health and safety.

DIRECTORS

In accordance with the company's articles of association, Ms. Moya Doherty retired during the year having served one term of three years. Mr. John Finnegan retired in 2013 having served a four year term. as Director appointed by staff. Ms. Róise Goan retired in 2014 having served one term of three years.

Ms. Sheelagh O'Neill, Mr. Dónall Curtin and Mr. Paul Smith were appointed to the Board of Directors in 2013. Ms. Niamh Lunny also joined the board in 2013 as Director appointed by staff.



RECORD OF BOARD MEETING ATTENDANCE IN 2013

Director	Board Meeting Attendance	
	<i>Possible</i>	<i>Actual</i>
Dr. Bryan McMahon	11	10
Mr. James McNally	11	9
Mr. Paul Davis	11	9
Ms. Moya Doherty (retired February 2013)	2	0
Mr. Thomas Kilroy	11	8
Ms. Róise Goan	11	6
Ms. Jane Brennan	11	9
Mr. Mark Ryan	11	10
Mr. John Finnegan (retired January 2013)	1	1
Ms. Niamh Lunny (appointed January 2013)	11	10
Ms. Sheelagh O'Neill (appointed March 2013)	9	7
Mr. Paul Smith (appointed May 2013)	7	6
Mr. Dónall Curtin (appointed July 2013)	5	5

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 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 2013. 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 2013 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 September 2014 in so far as is possible. Based on a review of total expenditure in 2013 of €9.6m, approximately €1.7m (inclusive of VAT) of this comprises goods and services which should be procured through public tendering. In 2013, the procurement of approximately €1.1m did not comply with Public Procurement Guidelines. By 31 December 2014 the Abbey Theatre expects to be fully compliant with Public Procurement Guidelines, with the exception of one contract which will be delayed to 2015, pending a review of the Abbey Theatre's digital strategy.

Between January 2013 and September 2014, the Abbey Theatre tendered the following goods and services:

- Fundraising Services (EU Tender)
- Information Technology Maintenance & Support Services (EU Tender)
- Insurance Broking Services
- Insurance (conducted by broker)
- Construction Works
- Set Construction
- Security (EU Tender)
- Cleaning Services (EU Tender)
- Transport
- Taxi Services
- Print Services
- Advertising

In addition, the Abbey Theatre avails of government contracts in procuring utilities such as gas and electricity. 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 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. To ensure that compliance with Public Procurement Guidelines is achieved in as far as is possible and in the absence of a framework agreement for reasons explained above, sets are now being tendered individually. It is also worth noting that no two sets are the same, and in that context, the tendering for sets individually is a more pragmatic method of procurement.

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, the Abbey Theatre engages 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 2013. 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 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 revenue is recognised on an accruals basis.

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

The pension charge in the Income and Expenditure Account comprised 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 were 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 in 2012.

Income and Expenditure Account

Year ended 31 December 2013

	NOTE	Y/E 31.12.13	Y/E 31.12.12
INCOME			
Box Office — Abbey and Peacock Theatres		1,933,950	2,319,528
Bars and other merchandising gross profits		190,640	186,042
Touring Revenue		43,383	280,288
Theatre Rentals		95,696	128,419
Sponsorship and other income		660,315	855,167
Amortisation of Capital Grants	8	532,854	463,477
		3,456,838	4,232,921
EXPENSES			
Production		4,044,518	5,229,397
Touring Costs		109,003	480,214
General Theatre		1,493,225	1,506,781
Literary Department		451,438	449,786
Marketing/Public Relations		1,265,421	1,345,265
Administration		1,669,568	2,104,631
Financial		68,613	7,446
Community and Education		159,183	164,550
Depreciation	4	536,542	597,216
		9,797,511	11,885,286
Excess Expenditure Over Income		(6,340,673)	(7,652,365)
Revenue Grants	2 (a)	7,120,500	7,218,204
Operating Surplus / (deficit) for year before exceptional items	2 (b)	779,827	(434,161)
EXCEPTIONAL ITEMS			
Redundancy Expenditure	2 (c)	(61,697)	0
Settlement loss on closure of pension scheme	9	0	(969,393)
Operating Surplus / (Deficit) for year after exceptional items		718,130	(1,403,554)
Surplus / (Deficit) at 1 January		51,181	(644,459)
Operating Surplus / (Deficit) for the period		718,130	(1,403,554)
Movement in pension reserve in year	10	0	2,099,194
Surplus at 31 December		769,311	51,181

Statement of Total Recognised Gains and Losses

Year ended 31 December 2013

	Y/E 31.12.13	Y/E 31.12.12
Surplus / (Deficit) for the year	718,130	(1,403,554)
Actual return less expected return on scheme assets	0	464,390
Experience gains / (losses) on pension scheme liabilities	0	(90,395)
Change in assumptions underlying the present value of pension scheme liabilities	0	(1,348,713)
Actuarial gain / (loss) recognised in the pension scheme	0	(974,718)
Total recognised gains / (losses) for the financial period	718,130	(2,378,272)

Balance Sheet

As at 31 December 2013

	NOTE	Y/E 31.12.13	Y/E 31.12.12
FIXED ASSETS			
Tangible Assets	4	4,118,935	4,450,226
CURRENT ASSETS			
Stock	5	23,294	25,485
Debtors	6	266,615	290,538
Cash at Bank and On Hand		2,206,143	2,311,472
		2,496,052	2,627,495
LESS CURRENT LIABILITIES			
Creditors — amounts falling due within one year	7	(2,661,298)	(3,491,852)
NET CURRENT LIABILITIES			
Creditors - amounts falling due after more than one year	8	(3,184,378)	(3,534,688)
		(165,246)	(864,357)
Net Assets		769,311	51,181
FINANCED BY			
Capital and Reserves			
Reserves	10	769,311	51,181
		769,311	51,181

The Statement of Accounting Policies and Notes 1 to 21 form part of the financial statements.

Cash Flow Statement

Year ended 31 December 2013

	NOTE	Y/E 31.12.13	Y/E 31.12.12
Net cash outflow from operating activities	11 (a)	(128,883)	(172,987)
Returns on investment and servicing of finance	11 (b)	(21,195)	50,780
Capital expenditure and financial investment	11 (b)	(205,251)	(2,126,657)
Net cash outflow before use of liquid resources		(355,329)	(2,248,864)
Financing	11 (b)	250,000	1,575,000
Decrease in cash in year		(105,329)	(673,864)

The Statement of Accounting Policies and Notes 1 to 21 form part of the financial statements.

Notes to the Financial Statements

Year ended 31 December 2013

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 2014 has been set at €6.5m. 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 budgeted a small deficit of €42k for 2014, which would leave the Abbey Theatre with reserves of €727k at 31 December 2014. Following a strong start to 2014, the Board of Directors now expects to generate a surplus, which will result in the reserves being ahead of budget at 31 December 2014. 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	31.12.13	31.12.12
Revenue grants receivable in respect of the period were as follows:		
The Arts Council Revenue grant	7,050,000	6,750,000
Culture Ireland grant in respect of touring	20,500	60,000
The Arts Council grant in respect of touring	0	58,000
Culture Ireland grant in respect of Abbey Theatre Productions	0	204
Total Revenue Grants Received	7,070,500	6,868,204
The Arts Council Revenue grant brought forward	1,350,000	1,700,000
The Arts Council Revenue grant carried forward	(1,300,000)	(1,350,000)
Total Revenue Grants Recognised	7,120,500	7,218,204

Capital Grants Received during the period (note 8):

Department of Arts, Heritage and the Gaeltacht	250,000	450,000
Total Capital Grants Received	250,000	450,000

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 €1,350,000 of the 2013 grant was received in 2012 and was treated as deferred income in that year. Similarly, in 2013, a payment of €1,300,000 was received by way of an advance of the 2014 grant and treated as deferred income in that year.

Included in Sponsorship and other income are amounts of €19,943 relating to a Lennox Robinson Grant in respect of Abbey Theatre Productions and Artistic Initiatives.



B) THE SURPLUS/(DEFICIT) FOR THE PERIOD IS STATED AFTER CHARGING/(CREDITING):	Y/E 31.12.13	Y/E 31.12.12
Salary – CEO	107,231	109,200
Company Contribution to Personal Pension – CEO	12,857	12,857
Fees paid to the Board of Directors	0	0
Expenses paid to the Board of Directors		
Travel Expenses:		
Bryan McMahon	4,260	6,213
Thomas Kilroy	1,807	908
Sheelagh O'Neill	1,108	0
	7,175	7,121
Entertaining:		
Bryan McMahon	218	56
Research:		
Bryan McMahon	662	546
Subscription:		
Bryan McMahon	0	300
Telephone Allowance:		
Bryan McMahon	840	840
Auditor's Remuneration	22,600	24,400
Bank interest receivable	(26,314)	(67,330)
Depreciation	536,542	597,216
Amortisation of Capital Grants	(532,854)	(463,477)

During the year, €41,119 was incurred on entertainment/hospitality and €52,718 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.

C) EXCEPTIONAL ITEMS	Y/E 31.12.13	Y/E 31.12.12
Redundancy: Expenditure		
Gross Redundancy Payments	61,697	0
Settlement loss on closure of pension scheme	0	969,393
	61,697	969,393

An amount of €61,697 was paid to four members of staff during the year by way of redundancy payments in order to reduce costs in line with the cut in the Arts Council Grant.

3. EMPLOYEES AND REMUNERATION

STAFF COSTS COMPRISE:	Y/E 31.12.13	Y/E 31.12.12
Wages and Salaries	4,607,500	5,277,187
Employers' P.R.S.I.	472,141	543,856
Pension costs	183,646	206,529
	5,263,287	6,027,572

Included in Wages and Salaries is an amount of €1,026 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 130 (2012: 142) and is analysed into the following categories:

	Y/E 31.12.13	Y/E 31.12.12
Production (including freelance theatre artists)	65	80
Front of House	31	29
Administration	34	33
	130	142

4. FIXED ASSETS

	Premises	Leasehold Improvements	Paintings & Library	Furniture, Fittings & Equipment	Auditorium	Total
COST						
Balance at 1 January	4,246,903	2,855,239	48,459	5,313,074	723,307	13,186,982
Additions	0	57,529	4,801	142,921	0	205,251
Balance at 31 December	4,246,903	2,912,768	53,260	5,455,995	723,307	13,392,233
DEPRECIATION						
Balance at 1 January	1,501,464	1,575,480	0	4,939,506	720,306	8,736,756
Charge for Period	80,593	245,459	0	208,142	2,348	536,542
Balance at 31 December	1,582,057	1,820,939	0	5,147,648	722,654	9,273,298
NET BOOK VALUE						
At 1 January	2,745,439	1,279,759	48,459	373,568	3,001	4,118,935
At 31 December	2,664,846	1,091,829	53,260	308,347	653	4,118,935



5. STOCK

	Y/E	Y/E
	31.12.13	31.12.12
Bar and Abbey Theatre Merchandising	23,294	25,485
	23,294	25,485

6. DEBTORS

	Y/E	Y/E
	31.12.13	31.12.12
Prepayments	148,502	90,409
Accrued Income	0	15,937
Debtors	118,113	184,192
	266,615	290,538

7. CREDITORS

	Y/E	Y/E
AMOUNTS FALLING DUE WITHIN ONE YEAR	31.12.13	31.12.12
Trade creditors	141,663	195,436
Accruals and deferred income	2,327,049	3,014,863
PAYE and PRSI	107,698	171,571
VAT	23,626	58,998
Mortgage	61,262	48,686
Obligations under Finance Leases	0	2,298
	2,661,298	3,491,852

8. CREDITORS

	Y/E	Y/E
AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR	31.12.13	31.12.12
Deferred Capital Grants	2,187,082	2,469,936
Mortgage	997,296	1,064,752
	3,184,378	3,534,688

The company has a mortgage of €1.059m outstanding at year end. The mortgage is repayable over 15 years.

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:	31.12.13	31.12.12
Deferred Capital Grants brought forward	2,469,936	2,483,413
Capital grants received during the period		
Department of Arts, Heritage and the Gaeltacht	250,000	450,000
Transfer to Income and Expenditure Account		
in respect of the amortisation of Capital Grants	(532,854)	(463,477)
	2,187,082	2,469,936



9. PENSION COSTS

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:	31.12.13	31.12.12
Discount Rate	-	3.80%
Salary Increases	-	0.00%
Pension Increases	-	0.00%
Inflation Increases	-	2.00%

Weighted average assumptions used to determine benefit obligations

Discount Rate	-	3.80%
Rate of compensation increase	-	0.00%

	Y/E	Y/E
	31.12.13	31.12.12
Weighted average assumptions used to determine pension expense for the year ended		
Discount Rate	-	5.00%
Expected long-term return on plan assets	-	4.52%

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

Life expectancy of a male aged 65	-	-
Life expectancy of a female aged 65	-	-

The plan assets at the year end comprised:

Equities	-	-
Bonds	-	-
Property	-	-
Other	-	-

Actual Return less expected return on plan assets:

Actual return on plan assets	-	689,845
Less: Expected Return	-	(225,455)
	-	464,390

As a result of the decision to terminate its liability to the pension scheme, the company realised a settlement loss of €0.969m in the 2012 financial statements.

B) PENSION COSTS	Y/E	Y/E
	31.12.13	31.12.12
Current Service Cost	-	118,491
Interest Cost	-	301,486
Expected return on Plan Assets	-	(225,455)
Gain due to Curtailments	-	-
Member Contributions	-	(22,372)
	-	172,150

C) AMOUNTS RECOGNISED IN THE BALANCE SHEET

	Y/E	Y/E
	31.12.13	31.12.12
Present value of funded obligations	-	-
Fair value of plan assets	-	-
Net Liability / (Asset)	-	-



	Y/E	Y/E
D) CHANGES IN BENEFIT OBLIGATION	31.12.13	31.12.12
Benefit Obligations at beginning of year	-	6,669,136
Current Service Cost	-	118,491
Interest Cost	-	301,486
Actuarial (Gain) / Loss	-	1,439,108
Expenses	-	(63,105)
Benefits Paid	-	(266,329)
Premiums Paid	-	-
Plan Curtailments	-	-
Reduction in benefit obligations on closure	-	(8,198,787)
Benefit obligations at end of year	-	-
E) CHANGE IN PLAN ASSETS		
Fair Value of Plan Assets at beginning of year	-	5,500,652
Expected return on plan assets	-	225,455
Actuarial Gain / (Loss)	-	464,390
Employer Contributions	-	210,833
Expenses	-	(63,105)
Member Contributions	-	22,372
Benefits paid from plan	-	(266,329)
Premiums paid	-	-
Reduction in plan assets on scheme closure	-	(6,094,268)
Fair Value of Plan Assets at end of year	-	-
F) CUMULATIVE AMOUNT OF ACTUARIAL (GAIN) / LOSS	-	2,225,333

G) HISTORY OF DEFINED BENEFIT OBLIGATIONS, ASSETS AND EXPERIENCED GAINS AND LOSSES	Y/E	Y/E
	31.12.13	31.12.12
Defined benefit obligation	-	-
Fair value of plan assets	-	-
Deficit / (Surplus)	-	-
Difference between expected and actual return on plan assets		
Amount	-	(464,390)
Percentage of plan assets	-	(7.6%)
Experience (gains) / losses on plan liabilities		
Amount	-	90,395
Percentage of plan liabilities	-	1.1%
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	0	172,150
Other pension costs	183,646	34,379
	183,646	206,529

Other pension costs of €183,646 include payments to Personal Retirement Savings Account (PRSA) schemes of €81,780, ex-gratia pensions paid directly to former staff members of €20,956 plus €80,910 relating to a defined contribution pension contributory scheme to replace the now closed defined benefit pension contributory scheme.



10. RESERVES

	Y/E	Y/E
	31.12.13	31.12.12
Balance at 1 January	51,181	(644,459)
Surplus / (Deficit) for year	718,130	(434,161)
Actuarial loss	0	(974,718)
Net Pension Liability written off	0	2,104,519
Total reserves	769,311	51,181

On the closure of the pension scheme last year, the balance on the pension reserve of €2,099,194 was transferred to the Income and Expenditure Account Reserve.

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

	Y/E	Y/E
	31.12.13	31.12.12
Operating Surplus/(Deficit)	718,130	(1,403,554)
Interest received	(26,314)	(67,330)
Mortgage Interest Payable	47,509	16,550
Depreciation	536,542	597,216
Amortisation of Capital Grants	(532,854)	(463,477)
Decrease/(Increase) in stocks	2,191	(3,896)
(Increase)/Decrease in debtors	23,923	126,504
(Decrease)/Increase in creditors	(898,010)	94,290
Difference between pension charge and contributions	0	930,710
	(128,883)	(172,987)

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

	Y/E	Y/E
	31.12.13	31.12.12
Returns on Investment and Servicing of Finance		
Interest received	26,314	67,330
Interest paid	(47,509)	(16,550)
	(21,195)	50,780
Capital expenditure and financial investment		
Addition to Fixed Assets	(205,251)	(2,126,657)
Financing		
Capital grants and mortgage received	250,000	1,575,000



11C. ANALYSIS OF CHANGES IN NET FUNDS

<u>Analysis of changes in net funds</u>	<u>At 01/01/2013</u>	<u>Cashflow</u>	<u>At 31/12/2013</u>
Cash at Bank	2,311,472	(105,329)	2,206,143
Debts due within one year	(48,686)	(12,576)	(61,262)
Debts due after one year	(1,064,752)	67,456	(997,296)
	1,198,034	(50,449)	1,147,585

11D. RECONCILIATION OF MOVEMENT IN NET FUNDS

	<u>Y/E</u>	<u>Y/E</u>
	<u>31.12.13</u>	<u>31.12.12</u>
(Decrease) / Increase in cash in the year	(105,329)	(673,864)
Net movement of mortgage in the year	54,880	(1,113,438)
Change in net funds	(50,449)	(1,787,302)
Net funds at 1 January	1,198,034	2,985,336
Net funds at 31 December	1,147,585	1,198,034

12. COMMITMENTS

<u>(I) FINANCE LEASES</u>	<u>Y/E</u>	<u>Y/E</u>
	<u>31.12.13</u>	<u>31.12.12</u>
Obligations at 31 December 2013 under finance leases are payable as follows:		
Within one year	0	2,298
Within two to five years	0	0
	0	2,298

(II) OPERATING LEASES

Leasing commitments payable during the next twelve months amount to €249,421 (2012: €405,665) and are analysed as follows:

Payable on leases in which the commitment expires		
Before five years	45,434	178,965
After five years	203,987	226,700
	249,421	405,665



13. CONTINGENT LIABILITIES

There are no 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

The company had bank borrowings at 31 December 2013 in the form of a mortgage of €1,058,558.

17. LEGAL PROCEEDINGS

During 2013, an employee commenced legal proceedings against the company. The estimated costs associated with the case have been provided for in full. The Board of Directors has not disclosed details of the case or its estimate of the associated costs as the Board of Directors believes that to do so could prejudice the outcome of the case.

18. COMPARATIVE FIGURES

In certain circumstances the prior year figures have been reclassified where necessary in order to provide a direct comparison with amounts which have been reclassified in the current year.

19. ESTABLISHMENT OF US ENTITY

Abbey Theatre Foundation Inc. is an independent US company founded to raise funds for the Abbey Theatre in the United States. During 2013, the Board of Directors paid €14k for secretarial services for the Foundation. These costs are included in Administration charges.

Included in Sponsorship and other income is €18k the Abbey Theatre received from the Abbey Theatre Foundation Inc. during 2013.

20. 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.

21. APPROVAL OF FINANCIAL STATEMENTS

The Financial Statements were approved by the Board of Directors on 11 September 2014.

'When the national parliament
becomes a bourgeois theatre,
the bourgeois theatre must
become a national parliament.'

Richard Boyd Barrett T.D., 30.01.2014
