



**ABBAY THEATRE**  
**AMHARCLANN NA MAINISTREACH**  
 2014 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, Shaun Dunne, Stacey Gregg, Nancy Harris, Owen McCafferty, Phillip McMahon, Mark O'Rowe, Elaine Murphy, Michael West and Carmel Winters.

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

# Chairman's Welcome

The Abbey Theatre visited Wheatfield Prison on the evening of the 13th January 2014, with its production of *The Risen People*. The play, by James Plunkett and the inspiration for his later book, *Strumpet City*, focused on the 'Lockout of 1913', and is an anti-establishment piece, which portrays the poverty and exploitation of workers at the start of the 20th century.

On arrival at the prison, the invitees, having been directed to the designated car park, were bussed to the main building, from where, after some security precautions, they were led to the performance hall. The cast had arrived earlier and were already setting up. People busied themselves in preparing refreshments.

I spoke with Tom (not his real name) from Limerick. He still had four years to serve for 'some foolishness'. It was the first time a theatre production had visited the prison. He spoke of the drama classes he was taking. He was looking forward to the performance. The hall began to fill up and raised noise levels energised the production team and the actors. The string that was the evening tightened.

The performance that night was special. The anti-establishment message of the script resonated with the inmates. Roused by Conor Linehan's piano playing, the audience committed itself. Something akin to Johnny Cash's hot and blue guitar playing in San Quentin prison all those years ago charged the atmosphere; the hand-clapping and feet-stomping intensified when the final curtain fell. The searing thrill of the occasion startled me. Thankfully, the excitement, the tension, the fervour, though palpable, never looked like developing into a riot.

A unique feature of this production was the add-on of the 'Noble Call'. At the end of each performance, during the run of more than sixty performances at the Abbey Theatre, some personality was invited onto the stage to do a party piece. Their contributions varied: a song, an instrumental performance or a short polemic speech. At Wheatfield, after the applause abated, a group of inmates, including Tom, took to the stage and made their contribution. They sang a song specially composed for the occasion. Their musical protest picked up the theme of the play and was delivered with a defiant edge. Theatre had given them a platform.

Afterwards when taking some refreshments, I asked the cast to analyse what had happened to make such a performance so memorable, so exciting. The excitement, the actors said, in no small measure, came from the audience. The inmates identified with the theme of the play and this created an energy that bounced back onto the stage and melded both actors and audience into one synergetic evening of magical tension.

Sometimes we tend to forget the intrinsic importance of the audience to the success of an evening's theatre. Drama critics focus mostly on the play, the director, the designers and the actors when reviewing productions. Occasionally, they may casually comment on a restive audience or on an audience that gave a standing ovation; but we should always remember that the audience is the initial and the first barometer and unless, in some significant way, it commits to and connects with what is happening on stage the chance of a successful event is greatly diminished.

I would like to thank the inmates of Wheatfield for reminding me of that fact.

Mindful of this, it is appropriate then that I should again recognise and acknowledge the loyalty and the discernment of all Abbey Theatre audiences over the years. If you are one of them, I thank you not only for your continued support, but also for your reactions and for your responses to what you see on the stage when you attend; in brief, for your participation. I know I also speak for the actors when I say that you are an intrinsic part of each evening's performance.

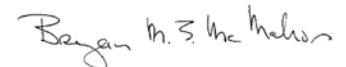
When the excitement of the performance in Wheatfield had abated and after we had partaken of the refreshments prepared by the inmates, we were given a tour of the prison and an opportunity to observe the practical advantages of Bentham's panoptic prison design before being escorted back to the car park.

Through the windscreen I looked back at the dark brooding building we were leaving behind. I imagined I heard the shot of the metal bolt as Tom from Limerick was locked away for the night. The haunting lines of Wilde came to mind:

*I know not whether Laws be right  
Or whether Laws be wrong;  
All that we know who lie in gaol  
Is that the wall is strong;  
And that each day is like a year,  
A year whose days are long.*

*(The Ballad of Reading Gaol)* Oscar Wilde

I hope that the Abbey Theatre's visit to Wheatfield shortened that day, if not for all inmates, at least for Tom. For those of us from the outside who were privileged to be there, the evening flew on angels' wings.



Dr. Bryan McMahon  
Chairman

# Fáilte an Chathaoirligh

Thug Amharclann na Mainistreach cuairt ar Phríosún Pháirc na Cruithneachta tráthnóna an 13 Eanáir 2014 leis an léiriú dá cuid ar *The Risen People* a chur i láthair. Is ar Fhrithdhúnadh 1913 atá an fócas sa dráma seo le James Plunkett, dráma a spreag an leabhar *Strumpet City* ina dhiaidh sin. Is saothar frithbhunaíochta é ina léirítear bochtaineacht agus dúshaothrú na n-oibríthe ag tús an 20ú haois.

Na daoine sin a raibh cuireadh faighte acu treoraíodh ar dtús iad ar theacht chuig an bpríosún dóibh chuig an gcarrchlós ainmnithe agus tugadh i mbus ansin iad go dtí an príomhfhoirgneamh. Tar éis roinnt réamhchúraimí slándála, tugadh isteach i halla an taibhíthe iad. Bhí na haisteoirí ann cheana féin agus iad ag réiteach chun oibre. Bhí daoine sách broidiúil i mbun sólaistí a ullmhú.

Labhair mé le Tom (níorbh in é a ainm féin) as Luimneach. Bhí ceithre bliana fós le cur isteach aige as 'amadántaíocht éigin' a rinne sé. Ba é sin an chéad uair a rinneadh léiriú amharclainne sa phríosún. Labhair Tom faoi na ranganna drámaíochta a raibh sé ag freastal orthu. Bhí sé ag tnúth leis an taibhiú. Líon an halla le daoine agus fuair foireann an léiríthe agus na haisteoirí spreagadh ó na hardleibhéil fuaimne. Teannadh sreang an tráthnóna.

Taibhiú speisialta ba ea taibhiú na hoíche sin. D'aithin na cimi an teachtaireacht fhrithbhunaíochta i dtéacs an dráma. Conor Linehan agus é ag seinm ar an bpianá, spreag sé an lucht féachana agus bhíodar an-tugtha don léiriú. Luchtaíodh an t-atmaisféar ar dhóigh ba chosúil le Johnny Cash agus an giotáir te gorm á sheinm aige i bpríosún San Quentin na blianta sin ó shin; géaraíodh ar an mbualadh bos agus ar stampáil na gcos nuair a tugadh an brat deiridh anuas. An gliondar géar a bhain leis an ócáid, bhain sé stangadh asam. Ní raibh aon chuma riamh ar chúrsaí, áfach, a bhí le Dia, go leanfadh círeíb as an bhfoscadh, an teannas agus an dúthracht a bhí le brath ann.

Gné ar leith den léiriú sin ba ea an t-agusín a cuireadh leis, an Glao Uasal, nó an Noble Call. Ag deireadh gach ceann de bhreis agus trí scór taibhiú in Amharclann na Mainistreach, tugadh cuireadh do dhuine aithnidiúil éigin teacht ar an stáitse agus píosa cóisire dá chuid nó dá cuid féin a chur i láthair. Bhí píosa ar leith ag gach duine acu: amhrán, gléas ceoil a chasadh nó óráid ghearr aighneasach a dhéanamh. I bPáirc na Cruithneachta, agus an bualadh bos ag dul i léig, chuaigh grúpa cimi, agus Tom ina measc, ar an stáitse lena gcuid féin a chur i láthair. Chan siad amhrán a cumadh go speisialta don ócáid. Bhí macalla de théama an dráma san agóid cheoil a rinneadar agus chan siad le teann dúshláin é. Is amhlaidh a bhí ardán tugtha ag an amharclann dóibh.

Ina dhiaidh an dráma agus roinnt sólaistí á gcaitheamh agam, d'iarr mé ar aisteoirí an dráma anailís a dhéanamh ar an dóigh ar cruthaíodh taibhiú a bhí chomh spreagúil sin, taibhiú a mbeadh cuimhne air. Dar leis na haisteoirí gur ón lucht féachana, cuid mhór, a

tháinig an spreagadh agus an foscadh. Bhí luí ar leith ag na cimi le téama an dráma agus chruthaigh sé sin fuinneamh a frithchaitheadh ar ais ar an stáitse agus a chomhtháthaigh na haisteoirí agus an lucht féachana araon le chéile san aon tráthnóna sineirgeach teannas dhraíochta amháin.

Uaireanta ligimid i ndearmad a thábhachtaí i ndáiríre atá an lucht féachana i dtaca leis an rath a bhíonn ar léiriú amharclainne an tráthnóna. Is ar an dráma, ar an stiúrthóir, ar na dearthóirí agus ar na haisteoirí den chuid is mó a dhíríonn léirmheastóirí dráma a n-aird agus léiríthe á léirmheas acu. Corruair féadfaidh siad tagairt fhánach a dhéanamh do lucht féachana a beith sách dodach nó do lucht féachana a rinne bualadh bos mór agus iad ina seasamh; ach ná ligimis i ndearmad riamh gurb iad an lucht féachana an chéad slat tomhais agus mura mbeidh siad tiomanta ar bhealach suntasach éigin dá bhfuil ag tarlú ar an stáitse agus comhbhá acu leis, gur lú go mór an seans go n-éireoidh leis an taibhiú.

Gabhaim buíochas le cimi Pháirc na Cruithneachta.

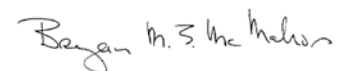
Agus aird agam ar an méid sin, tá sé cuí agus ceart dá réir go dtabharfainn aitheantas do dhílseacht agus grinneas criticiúil na ndaoine a bhíonn sa lucht féachana sa Mhainistir in imeacht na mblianta agus buíochas a ghabháil leo. Más duine acu tusa, gabhaim buíochas leat ní amháin as an tacaíocht leanúnach a thugann tú ach thairis sin as na freagairtí a thugann tú dá mbíonn le feiceáil agat ar an stáitse agus tú i láthair; go hachomair, as do rannpháirtíocht. Is eol dom go bhfuilim ag labhairt thar ceann na n-aisteoirí nuair a deirim gur dlúthchuid de thaibhiú gach tráthnóna tú.

Nuair a bhí foscadh an taibhíthe i bPáirc na Cruithneachta imithe i léig agus na sólaistí a d'ullmhaigh na cimi caite againn, tugadh ar camchuart timpeall an phríosúin sinn agus fuairamar deis le súil a chaitheamh ar bhuntáistí praiticiúla dheardh príosúin panoptach Bentham sular seoladh ar ais chuig an gcarrchlós sinn. Bhreathnaigh mé siar tríd an ngaothscáth ar an bhfoirgneamh dúr dorcha a bhí fágtha inár ndiaidh againn. Shamhlaigh mé gur chuala mé cling an bholta miotail agus Tom as Luimneach á chur faoi ghlas don oíche. Tháinig linte dodhearmadta Wilde chun cuimhne:

*I know not whether Laws be right  
Or whether Laws be wrong;  
All that we know who lie in gaol  
Is that the wall is strong;  
And that each day is like a year,  
A year whose days are long.*

*The Ballad of Reading Gaol, Oscar Wilde*

Tá súil agam go ndearna cuairt Amharclann na Mainistreach ar Pháirc na Cruithneachta an lá sin a ghiorrú, do Tom ar a laghad, murab amhlaidh do na cimi ar fad. Dúinne ón taobh amuigh a raibh sé de phribhléid againn a bheith ansin, d'imigh an tráthnóna leis ar sciatháin na n-aingeal.



Dr. Bryan McMahon  
Cathaoirleach

# Director's Report

In one of our most productive years yet, we celebrated our 110th anniversary with an extensive artistic, literary, touring and education programme. 2014 was an extraordinary year in our journey as Ireland's national theatre: we reached 160,000 people in Ireland and internationally; we staged three new Irish plays; we welcomed 14 visiting theatre and dance companies and three festivals to our stages; we toured to 49 venues in Ireland, the UK and Germany; we worked with over 200 actors, dancers and performers.

Inspired by our mission to reflect Irish life on stage and to place artists at the heart of everything that we do, we presented our signature mix of classic and new plays from the Irish and international canon and we discovered new ways of staging a discussion about contemporary Irish society through our Noble Call series and The Theatre of Memory Symposium.

Behind the scenes, we made steady advances towards our vision of maximising our cultural and social contribution as Ireland's national theatre by expanding our programme of new plays, increasing audience numbers and increasing revenues through box office and fundraising. I am delighted to present some of the highlights of 2014 here.

## THEATRE & POLITICS

W.B. Yeats, Lady Gregory and the remarkable people involved in the founding of the Abbey Theatre defined its vision and ambition with a manifesto 'to bring upon the stage the deeper emotions of Ireland'.

This is still our manifesto today. What we programme and how we make plays takes both history and contemporary society into account. Our artists present us with stories and narratives so that we can reflect on society.

To take us from 2013 into the new year, we staged James Plunkett's rousing play, *The Risen People*, precursor to the well-loved *Strumpet City*, in Jimmy Fay's adaption of a version by Jim Sheridan. Its remarkable resonance with the struggles of austerity of Irish people today prompted me to invite a host of people to respond to each of the 62 performances with a Noble Call (an old Irish tradition) of their own. Artists, journalists, historians and activists spoke

from the national stage about their hopes and concerns for Ireland. Inspirational people including Richard Boyd Barrett and Padraig Yeates made courageous contributions. This inspirational experience culminated triumphantly, on the last night, when we invited Miss Panti Bliss to make her Noble Call. Her speech about homophobia in Ireland today became an instant viral sensation, seen by over 700,000 people world-wide. It captured an important moment and a turning point in Irish life which will not be forgotten.

In 2014, we sought to go deeper in exploring our own manifesto and understanding the role of art and the challenges facing artists in responding to this Decade of Centenaries. We presented the first of three symposia, the last of which will take place in 2016. To the first, The Theatre of Memory Symposium, we invited some of Ireland's leading thinkers to discuss what role theatre and our artists can play in channelling and challenging our history. The words of President Michael D. Higgins, who delivered the key-note address, have stayed with us, and we will be taking inspiration from them as we work toward 2016; he called on us to create 'new myths that not only carry the burden of history but fly from it, making something new'.

## NEW VOICES & NEW INTERPRETATIONS

I believe we always need to listen to our artists. With every play they envisage, they courageously present a chapter for inclusion in the evolving story of our nation. In premiering *The Waste Ground Party* by Shaun Dunne, *Conservatory* by Michael West and *Our Few and Evil Days* by Mark O'Rowe, our audiences witnessed three writers at exciting stages in their careers, as they challenged themselves not only in the issues they addressed, but also in the structure and form they adopted. These writers managed to capture the preoccupations of their audience, whether exploring the threat to our communities today, grief, or the elemental strength of love.

A key marker of success for us, in any given year, is to have new voices in dialogue with the voices and plays that went before them. That is one of the unique aspects of the Abbey Theatre. We invited Ireland's leading and most interesting directors to create new and daring interpretations of classic plays from the international repertoire for the Abbey stage. *Heartbreak House*, by



Bernard Shaw, was directed by Róisín McBrinn in her Abbey stage debut, and Wayne Jordan directed Shakespeare's *Twelfth Night*. Conall Morrison returned to reinvigorate classic Irish plays *Sive* by John B. Keane, and *She Stoops to Conquer* by Oliver Goldsmith, while Patrick Mason reunited with Brian Friel to direct a fresh interpretation of *Aristocrats*. We are privileged to enjoy a long relationship with these talented artists.

The Peacock stage is our incubation space for emerging talent. I was particularly pleased that it was more vibrant than ever in 2014. As well as presenting new Irish writing, we were delighted to showcase the productions of 12 visiting theatre and dance companies, and enjoyed collaborating with the Dublin Dance Festival, Dublin Theatre Festival, and Tiger Dublin Fringe Festival. We are delighted to partner with and support the Irish theatre community in this way.

During the run of *The Waste Ground Party* by Shaun Dunne, we welcomed 50 aspiring and emerging writers to our Playwrights Hub, and held our first ever Peacock Scratch Night. Since the suspension of our New Playwrights Programme in 2013 due to funding challenges, we have challenged ourselves to find alternative ways to meaningfully continue our work with aspiring and emerging writers. We were therefore delighted with the strength of the engagement with our 2014 initiatives. We will continue to develop and build on these in the years ahead so as to continue our long-term support of Irish writers.

## COMMUNITIES & TOURING

In 2014, we toured locally, nationally and internationally with classic Irish drama and new Irish writing.

James Plunkett's *The Risen People* is very much a play about the people of Dublin, so for three Mondays in January we placed a sign on our doors, packed up the trucks and went on tour to local communities. We visited Larkin Community College, which is a post-primary school in Dublin City, Kilbarrack Community Development Project, and Wheatfield Prison. The performance in the assembly hall in Wheatfield Prison was a moving and momentous one.

After the performance, a group of inmates who take part in the music and drama class at Wheatfield Prison performed a powerful Noble Call entitled *Stand Together*, in which they sang:

*Lock-outs and bail-outs,  
The old and the new,  
Our workforce is leaving,  
It's déjà-vu.*

Seeing these people in these three different locations relate to the energy of the 1913 Lockout, confirmed the power and importance of theatre as an instrument in engaging with our nation's stories.

We toured beyond our Dublin home to meet audiences across Ireland and in the UK and Germany, taking four different plays to 49 diverse locations: *Sive* by John B. Keane, *Quietly* by Owen McCafferty, *Maeve's House* by Eamon Morrissey, and *Me, Mollser* by Ali White.

After a 66-performance run on the Abbey stage at the start of the year, we brought John B. Keane's *Sive* on tour for a further 59 performances across the island of Ireland. *Maeve's House* by Eamon Morrissey toured to the West Cork Fit Up Festival and the Mountains to Sea Dún Laoghaire Book Festival.

Having premiered *Quietly* by Owen McCafferty on the Peacock stage in 2012, we toured to Edinburgh in 2013 where it won three awards. In 2014, we took *Quietly* on a more extensive tour of Ireland, as well as to the Lyric Theatre in Belfast, the Soho Theatre in London, and the RUHRFESTSPIELE Festival in Recklinghausen, Germany. Touring in this way is an important part of our strategy to introduce new plays that will soon become modern classics, to Irish and international audiences.

Based on its success with children, teachers and parents, we brought *Me, Mollser* by Ali White to over 30 Irish schools and venues. *Me, Mollser* is a play that is performed in the classroom. Mollser, a character from Sean O'Casey's *The Plough and the Stars*, brings the tumult of the 1916 Rising to life by talking directly to the new friends she encounters in the audience. The Priming the Canon series, part of our Community & Education programme, is our way of introducing children to the classic plays. We will continue to develop this series and its accompanying resources in 2015.



## PAST & PRESENT

As guardians of the Abbey Theatre Archive, we always have an eye on how the past and our own history at the Abbey Theatre can inform the future. Having embarked on a ground-breaking partnership with NUI Galway in 2012 to digitise the Abbey Theatre Archive, we were delighted to make great progress on this huge project in 2014. The Digital Archive, portions of which are already available online at the James Hardiman Library in Galway, will make accessible an important and highly valuable resource to theatre-makers and scholars for the years to come.

Closer to home, we celebrated our 110th anniversary by reliving key moments in our colourful history since our foundation in 1904, in a specially designed micro-site: [www.abbeytheatre.ie/110moments](http://www.abbeytheatre.ie/110moments). Here, audience members shared their memories and stories about the Abbey Theatre.

We were also delighted to add to our historic portrait collection with the unveiling of a new portrait of playwright Thomas Kilroy by Northern Irish artist Colin Davidson.

## OUR VISION FOR THE FUTURE

Looking to the future, as we mark our 110th year in existence, we will continue to work towards our vision for the future through a strategy of maintaining our activity levels and impact as best we can despite the funding challenge. We are conscious always of our legacy. We are determined to sustain and secure the future growth and success of the Abbey Theatre for its next 100 years. Our vision for the future is to continue to adapt, evolve and grow our impact on all fronts by:

- Expanding our programme of new Irish writing to create the classic plays of the future;
- Nurturing Irish artists to present plays from the national and international repertoire in interesting and daring new ways;
- Increasing audience numbers to build a loyal and engaged audience base in the long-term;
- Increasing revenues through box office and fundraising to fund more theatre;
- And securing our future in a new building, fit for purpose for Ireland's national theatre.

We have made steady advances towards this vision since 2012 by:

- Presenting ten new plays on two stages and bringing seven productions on tour to New York, Germany, the UK and Ireland;
- Achieving a 14% growth in ticket sales in 2014 versus 2013;
- Increasing our fundraising activities in Ireland, the UK and the US;
- And purchasing a building at Eden Quay, beside the current Abbey Theatre, with a view to redeveloping on the existing Abbey Street site in the future.

## THE CHALLENGE

Funding remains a major challenge and the outlook for the future in this regard is bleak. State funding of the Abbey Theatre has decreased from €10m in 2008 to €6.5m in 2014.

We are poised to deliver an ambitious programme for 2016, and yet the funds available to us will be at their lowest in 10 years. In 2016, funding levels are set to return close to 2004 levels.

In just under 10 years, the Abbey Theatre has evolved from bankruptcy to security and success. If funding levels remain at this level, the Abbey Theatre's ability to continue to deliver on its wide-ranging responsibilities as a National Theatre will be threatened.

The growth we have achieved in recent years – keeping activity levels at as high a level as possible – needs to be maintained and protected for the good of the Irish people and artists that we exist to serve. We are by no means alone in this challenge; we say this in solidarity with all of the Irish arts sector. The Irish Government needs to wake up to this reality and re-assess its longer-term vision for the arts in Ireland.

We have worked hard to adapt in recent years to deal with the funding challenge by:

- Reducing our budgets for productions, placing constraints on the ambitions of our artists and staff;
- Managing costs aggressively right across the organisation including losing valued members of staff;
- Producing fewer plays on the Peacock stage;
- Ceasing contributions to the National Theatre Society Limited Contributory Pension Plan;
- And suspending our New Playwrights Programme.

During 2014, we continued to manage costs aggressively both in terms of production budgets and right across the organisation but we challenged ourselves to increase activity on the Peacock stage and to find other ways to nurture and support writers through our Literary programme.

Against this backdrop of dealing with a steady decline in funding and making difficult but necessary choices in terms of what we can deliver and how, in 2014, the Arts Council, with our full support, commissioned an independent review of the Abbey Theatre. The purpose of the review was to examine our current operating and business model. The review was needed because of the context of the Arts Council's long-term investment in the Abbey Theatre and the decrease in public funds available to the Arts Council. An Edinburgh-based arts and cultural consultancy, Bonnar Keenlyside Ltd conducted the review. It made a series of recommendations for us and the Arts Council to consider, including a reprioritisation of activity and a rebalancing of our resources in order to deliver on our wide-ranging mission in the current environment. A Joint Working Group has been established between us and the Arts Council to examine and discuss the report's recommendations. Already I can see that this process will lead to a greater mutual understanding between the Abbey Theatre and the Arts Council.

The Peacock stage is another recurring challenge for the Abbey Theatre. I know everyone has a view on what should be happening in the Peacock and how. I would have liked to have programmed more activity on the Peacock stage in recent years, however that would have meant making a loss and that would not be responsible of me or the Board. During 2014, we have increased our programming, and I would hope to continue this during 2015 and 2016, however right now the public funding outlook threatens this vision.

2014 was not without its challenges, however we faced them head-on and emerged stronger than ever at the end of the year. It was one of our most productive years so far, and we are proud of his achievement.

## ADDRESSING THE CHALLENGE

Now, as we plan for 2015 and 2016, we are determined to harness the fruits of recent achievements and to build and grow in order to fuel the flame for the next 100 years of Ireland's national theatre.

### PRUDENT FINANCIAL MANAGEMENT

One of the ways we have been managing to maintain our activities with reduced funding levels is through managing our finances prudently. In 2014, as a result of a successful box office result and management of costs across the organisation, we achieved a surplus of €1m. This will be invested in to the 2015 programme to off-set (to some extent) the reduction in funding. This has been our 'balancing act' in recent years, however we may not achieve a surplus in 2015, and we are concerned about our ability to deliver on the expectations of us in 2016.

### A SITE FOR THE FUTURE

In 2012, we announced the purchase of a new site at Eden Quay, right next door to the existing theatre. This is with a view to redeveloping the theatre on our existing Abbey Street site in the years to come. This is part of a long-term vision for the national theatre and work is ongoing behind the scenes.

### BUILDING AUDIENCES

Over and above the productions on our stages, at Ireland's national theatre we are passionate about our responsibility to attract new audiences, increasing participation in theatre, and empowering citizens to contribute to the political, social and cultural life of Ireland today.

122,295 people visited the Abbey Theatre in Dublin during 2014. This represented a 14% growth in ticket sales compared to 2013. We continue to attract new audiences; 49% of our audience in 2014 were visiting for the first time while 51% were more regular Abbey Theatre goers. It is our Abbey stage productions that attract new audiences. For example, 51% of the audiences for *Sive* by John B. Keane were attending for the first time.

Our long-term objective is for more people to come to the Abbey Theatre for the first time and for everyone to return more frequently. We are growing repeat attendance at our plays by presenting a diverse and entertaining programme, and supporting that by pursuing effective marketing strategies informed by data from an innovative data analysis project conducted with the support of Accenture.

With the support of State funding, there are €13 tickets available for every performance on the Abbey stage. We are also pursuing other strategies to provide value to our audience members such as early bird tickets for as little as €9.

#### DIGITAL

We continue to make the most of the opportunities presented to us by advancements in digital technologies. 650,000 people visited [www.abbeytheatre.ie](http://www.abbeytheatre.ie) in 2014. We launched a mobile responsive website in 2014 which contributed to a 39% growth in revenue from online bookings. We look forward to pursuing further opportunities in the digital space next year.

#### SUPPORTERS & FUNDRAISING

In October we were delighted to place our individual and corporate donors centre-stage to say thank you for their support of our 110th Anniversary Campaign with a celebratory Gala on the Abbey stage. We are very grateful to have a committed family of supporters who have invested in our work in recent years.

We look forward to continuing these relationships and embarking on new ones through the Director's Circle, our international donor circle.

We continue to spend time in the United States where a tour of *Maeve's House* performed well this year, enabling us to meet potential investors and begin new relationships. We are encouraged by the goodwill towards the Abbey Theatre in the US, and we plan to continue to invest time there as we work towards 2016.

We are grateful to the Arts Council for their continued support and for funding additional touring during 2014, enabling the national theatre to reach more communities across Ireland and internationally.

We are also grateful to the Department of Arts, Heritage and the Gaeltacht and to Culture Ireland for additional funding support during 2014.

We would like to thank our growing family of Members and our Volunteers. Finally, we would like to say a huge thank you to every member of our audience.

#### 2015 & BEYOND

We look forward to presenting a new and exciting programme in 2015, and we are already looking to the imaginative and creative opportunities presented by the 1916 commemorations in 2016.

With our integral connection to the events of the 1916 Rising, both institutionally and through company members and staff, the Abbey Theatre's vision for 2016 is to present an ambitious programme that is vital and contemporary, and that will expand the reach of Irish theatre internationally.

With this in mind, on behalf of our fellow national cultural institutions and the artistic community, I call again on the Government to increase its support of artists. This period of austerity has threatened the very ecosystem of the arts. Arts funding has to be restored so that our theatre-makers can continue to engage with our realities, and challenge our understandings of ourselves, our country and our history.

As we approach 2016, we need our artists to inspire us and to create that imagination space for our citizens and for our future.

Senator Fiach Mac Conghail  
Director of the Abbey Theatre



# Financial Overview

We are pleased to end 2014 with a surplus of €1m. This was a major achievement and was the result of a successful year, artistically and at Box Office. One factor that led to this was Box Office success with plays such as *The Risen People* and *Sive* early on in 2014. This enabled us to programme more activity on the Peacock stage later in the year which in turn enabled us to earn enough income to finish 2014 on a surplus. Increasing activity on the Peacock stage has been a major focus of ours in 2014. We presented two new plays and 12 visiting companies on the Peacock stage.

Another factor in achieving a surplus in 2014 was the effective management of costs as we sought to do more with less across the organisation. This is a constant aim of ours at the Abbey Theatre, given we are part funded by the State. That has meant difficult choices for everyone. I have our staff to thank for their hard work and commitment.

The 2014 end of year result has to be looked at in the context of our financial performance in previous years. In 2013, we reported an operating surplus of €718,130. This marked a return to surplus, having recorded an operating deficit of €1,403,554 in 2012. That followed the necessary but difficult decision to cease funding the National Theatre Society Limited Contributory Pension Plan in that year.

We plan to invest the surplus achieved in 2014 into the 2015 artistic programme in an effort to maintain our output at as high a level as possible. This approach of reinvesting any surplus we make to maintain our activity levels has been the backbone of our financial strategy in recent years. This has been necessary as we have sought to off-set the steady decline in Arts Council funding from €10m in 2008 to €6.2m in 2015. Looking ahead to 2015 and 2016, with ever decreasing financial support for the arts from Government, it will be challenging for the Abbey Theatre to continue to maintain its programme at maximum capacity. Funding will reduce further to €5.8m in 2016.

As we look to 2016, our focus is on producing a programme of plays and education activity that is as wide-reaching and ambitious as possible. We need to raise funds to achieve this. Our fundraising efforts in Ireland, the UK, the US and Canada are well advanced. Fundraising is now a crucial element of our funding strategy for the future. We will therefore remain firmly focused on this activity in the years to come.



Declan Cantwell  
Director of Finance

## 2014

<b>Income</b>	<i>Euros</i>
Productions and Tours	2,822,763
Community and Education	18,496
Arts Council Grant	6,470,230
Other Grants	129,829
Trading, fundraising and other income	1,255,348
	<b>10,696,666</b>

## Expenditure

Productions and Tours	7,366,124
Commissions, research & development & New Playwrights Programme	1,172,244
Community and Education	253,443
Trading, fundraising and other expenditure	913,405
	<b>9,705,216</b>

<i>Net Surplus / (Deficit) before restructuring costs</i>	991,450
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Restructuring Costs	0
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<i>Net Surplus / (Deficit)</i>	991,450
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## Income & Expenditure Account

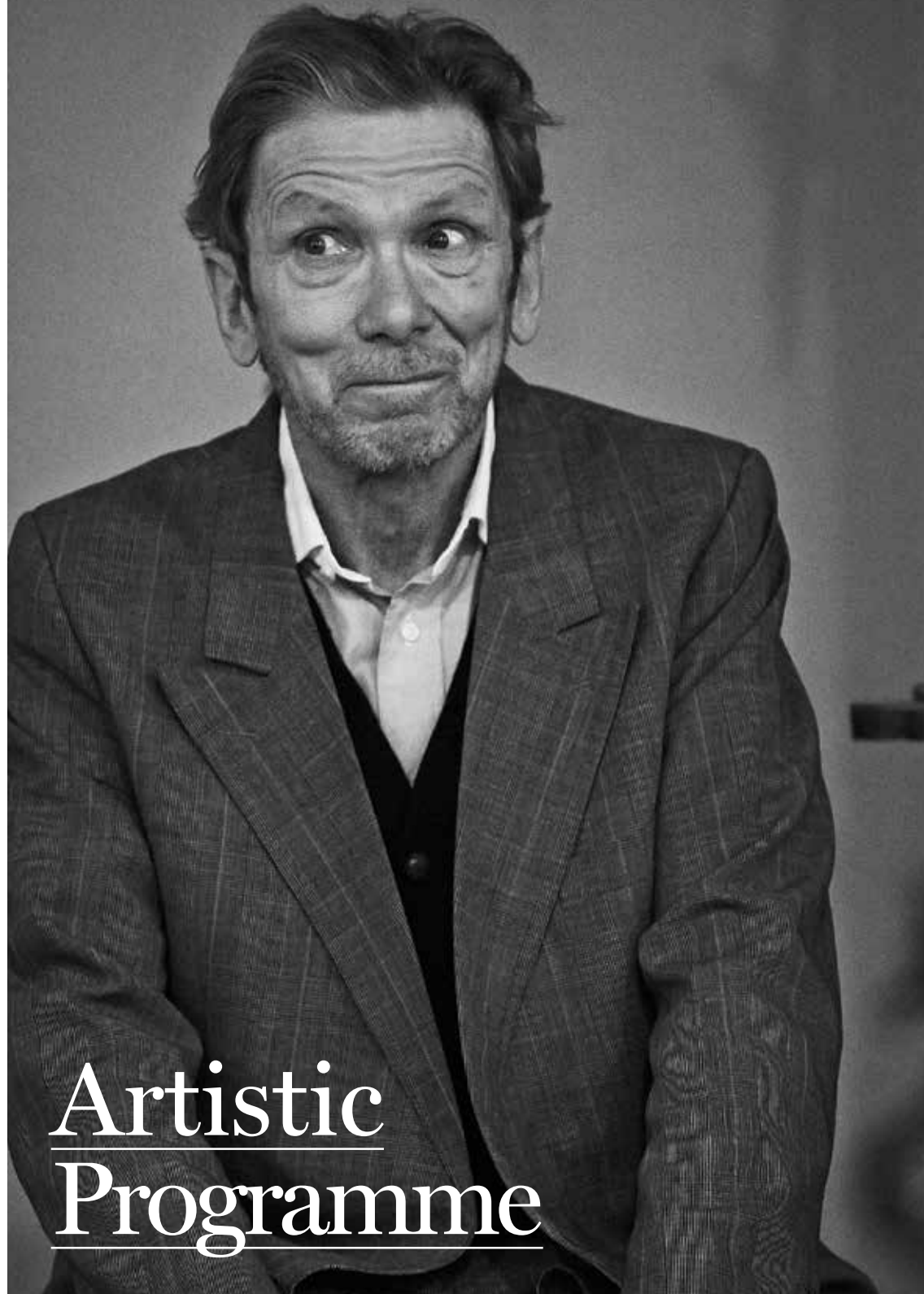
Operating Surplus Opening Balance 1 January	769,311
Operating (Deficit) / Surplus	991,450
Operating Surplus Closing Balance 31 December	1,760,760



# Our Impact

122,295	people visited the Abbey Theatre.
542	performances of
25	productions took place on our stages and on tour.
3	new Irish plays were staged.
202	actors, dancers and performers worked with us.
12	theatre companies were welcomed to the Peacock stage.
62	Noble Calls were performed in response to <i>The Risen People</i> .
16	Irish playwrights were under commission.
20	leading playwrights and directors mentored
63	emerging playwrights in Belfast, Limerick and Dublin in our Pop-Up Playwriting Workshops.
50	aspiring playwrights took part in our <i>Write With Me</i> playwriting salons in the Peacock.

84	people saw extracts from works in progress by
18	writers at our <i>Peacock Scratch Nights</i> .
OVER 200	unsolicited scripts received feedback from the Literary team.
573	people attended <i>The Theatre of Memory Symposium</i> .
2,937	people joined the conversation in our Talks Series.
31,134	people saw the Abbey Theatre on tour in
22	counties in Ireland and in the UK and Germany.
3,291	kilometres were travelled by the cast and crew of <i>Quietly</i> on tour.
1,775	children saw <i>Me, Mollser</i> in their schools and communities.
OVER 700,000	people watched Miss Panti Bliss' Noble Call online.
12,538	people visited the Abbey Theatre from overseas.
44,798	people kept in touch on Facebook and Twitter.
650,000	visits to <a href="http://www.abbeytheatre.ie">www.abbeytheatre.ie</a> .
587,397	items digitised as part of the largest theatre archive digitisation project ever undertaken, including
155,566	pages of playscripts, set designs and programmes, and
2,716	audio and video recordings, photographs and posters already available for consultation at NUI Galway.



# Artistic Programme

## THEATRE OF MEMORY SYMPOSIUM

UNLOCKING THE MYTHS OF OUR  
PAST TO UNDERSTAND THE PRESENT

The first of three annual symposia, bringing together artists, audiences, scholars, historians and journalists to interrogate and discuss ideas on the role of theatre in commemorating and remembering the past during this 'decade of commemorations'.

### REHEARSED READINGS AND PERFORMANCES

16 - 18 January

#### ACT WITHOUT WORDS II

By Samuel Beckett

COMPANY SJ AND BARABBAS

16 - 17 January

4 performances in the Abbey Theatre Courtyard

Director: Sarah-Jane Scaife

#### GUARANTEED!

By Colin Murphy

FISHAMBLE: THE NEW PLAY COMPANY

REHEARSED READING

16 January

1 performance on the *Peacock* stage

Director: Conall Morrison

#### NO ESCAPE

Compiled and edited by Mary Raftery

AN ABBEY THEATRE COMMISSION

A piece of documentary theatre

based on the Ryan Report

17 January

1 performance on the *Peacock* stage

Director: Conor Hanratty

#### OF THIS BRAVE TIME

By Jimmy Murphy

AN ABBEY THEATRE COMMISSION

A work-in-progress showing of a play based on

'Rebels: Voices from the Easter Rising' by

Fearghal McGarry

18 January

1 performance on the *Peacock* stage

Director: David Horan

# ABBAY THEATRE PRODUCTIONS

## SIVE

*By John B. Keane*

12 February – 12 April

66 performances on the *Abbey* stage

*Cast:* Ian-Lloyd Anderson, Barry Barnes, Derbhle Crotty, Muiris Crowley, Bríd Ní Neachtain, Simon O’Gorman, Róisín O’Neill, Frank O’Sullivan, Daniel Reardon

*Director:* Conall Morrison

*Resident Assistant Director:* Maisie Lee

*Set Design:* Sabine Dargent

*Costume Design:* Joan O’Clery

*Lighting Design:* John Comiskey

*Composer and Sound Design:* Conor Linehan



## CONSERVATORY

*By Michael West*

WORLD PREMIERE

7 March – 12 April

36 performances on the *Peacock* stage

*Cast:* Stephen Brennan, Deirdre Donnelly

*Director:* Michael Barker-Caven

*Set and Costume Design:* Liam Doona

*Lighting Design:* Kevin McFadden

*Composer and Sound Design:* Philip Stewart



## TWELFTH NIGHT

*By William Shakespeare*

25 April – 24 May

29 performances on the *Abbey* stage

*Cast:* Lloyd Cooney, Muiris Crowley, Nick Dunning, Elaine Fox, Gavin Fullam, Ger Kelly, Mark Lambert, Conor Madden, Ruth McGill, Barry John O’Connor, Mark O’Halloran, Alex Petcu, Natalie Radmall-Quirke, Sophie Robinson

*Director:* Wayne Jordan

*Resident Assistant Director:* Maisie Lee

*Set Design:* Ciarán O’Melia

*Costume Design:* Emma Fraser

*Lighting Design:* Simon Mills

*Composer:* Tom Lane

*Sound Design:* Ben Delaney

*Movement Director:* Sue Mythen

*Fight Director:* Ciarán O’Grady

## ARISTOCRATS

*By Brian Friel*

18 June – 2 August

46 performances on the *Abbey* stage

*Cast:* Cathy Belton, Bosco Hogan, Tom Hickey, Philip Judge, John Kavanagh, Keith McErlean, Ruth McGill, Jane McGrath, Tadhg Murphy, Rory Nolan, Rebecca O’Mara

*Director:* Patrick Mason

*Resident Assistant Director:* Maisie Lee

*Set Design:* Francis O’Connor

*Costume Design:* Catherine Fay

*Lighting Design:* Sinéad McKenna

*Composer and Sound Design:* Denis Clohessy



## HEARTBREAK HOUSE

*By Bernard Shaw*

14 August – 13 September

31 performances on the *Abbey stage*

*Cast:* Barbara Brennan, Kathy Kiera Clarke, Brendan Conroy, Nick Dunning, Lisa Dwyer Hogg, Marcus Lamb, Mark Lambert, Aislin McGuckin, Chris McHallem, Don Wycherley

*Director:* Róisín McBrinn

*Resident Assistant Director:* Maisie Lee

*Set Design:* Alyson Cummins

*Costume Design:* Niamh Lunny

*Lighting Design:* Paul Keogan

*Composer and Sound Design:* Philip Stewart

## MAEVE'S HOUSE

*Written and performed by Eamon Morrissey*

*featuring extracts from the*

*writing of Maeve Brennan*

AN ABBEY THEATRE COMMISSION

26 August – 6 September

13 performances on the *Peacock stage*

*Director:* Gerard Stembridge

*Set and Costume Design:* Niamh Lunny

*Lighting Design:* Kevin McFadden

*Sound Design:* Ben Delaney

## OUR FEW AND EVIL DAYS

*By Mark O'Rowe*

WORLD PREMIERE

AN ABBEY THEATRE COMMISSION

26 September – 25 October

31 performances on the *Abbey stage*

*Cast:* Ian-Lloyd Anderson, Sinéad Cusack, Ciarán Hinds, Charlie Murphy, Tom Vaughan-Lawlor, Robert Donnelly

*Director:* Mark O'Rowe

*Resident Assistant Director:* Maisie Lee

*Set Design:* Paul Wills

*Costume Design:* Catherine Fay

*Lighting Design:* Paul Keogan

*Composer and Sound Design:* Philip Stewart

*Music Featuring:* Seán Mac Erlaine



## THE WASTE GROUND PARTY

*By Shaun Dunne*

WORLD PREMIERE | AN ABBEY THEATRE COMMISSION

29 October – 22 November

18 performances on the *Peacock stage*

*Cast:* Lloyd Cooney, Louise Lewis, Alan Mahon,

Jasmine Russell, Ger Ryan

*Director:* Gerard Stembridge

*Set and Costume Design:* Niamh Lunny

*Lighting Design:* Eamon Fox

*Sound Design:* Ben Delaney

## SHE STOOPS TO CONQUER

*By Oliver Goldsmith*

4 December 2014 – 31 January 2015

55 performances on the *Abbey stage*

(24 in 2014, 31 in 2015)

*Cast:* Gary Crossan, Lisa Fox, Manus Halligan, Jon Kenny, Mark Lambert, Charlotte McCurry, Caroline Morahan, Janet Moran, Sean Murphy, Rory Nolan,

Marion O'Dwyer, David Pearse, Bryan Quinn, Marty Rea

*Director:* Conall Morrison

*Set Design:* Liam Doona

*Costume Design:* Joan O'Clery

*Lighting Design:* Ben Ormerod

*Composer and Sound Design:* Conor Linehan

*Movement Director:* Muirne Bloomer

*Additional Lyrics:* Ronan Phelan



## ME, MOLLSER

By Ali White

AN ABBEY THEATRE COMMISSION

21 January – 4 April

33 performances

Cast: Mary-Lou McCarthy

Facilitator: Anthony Goulding

Director: Sarah Fitzgibbon

St Ronan's Primary School, Clondalkin

St Thomas's SNC, Tallaght

St Canice's BNS, Finglas

Cultúrlann Sweeney, Kilkee

Glór, Ennis

Siamsa Tíre, Tralee

Riverbank Arts Centre, Newbridge

The Source Arts Centre, Thurles

Marino Institute, Marino

Tallaght Library, Tallaght

The Everyman, Cork

Theatre Royal, Waterford

St Mary's NS, Donnybrook

Milverton NS, Skerries

Mary Queen of Ireland NS, Fingal

Scoil Talbot SNS, Clondalkin

Francis Street CBS, Liberties

Bracken ETNS, Balbriggan

Our Lady of Victories SNS, Ballymun

St Francis Xavier's NS, Castleknock

St Laurence O'Toole's, Seville Place

Peacock bar, Abbey Theatre

Marist NS, Crumlin

Skerries Educate Together NS, Skerries

Larkin Community College, North Strand

Harold's Cross NS, Harold's Cross

North Bay Educate Together NS, Kilbarrack

Scoil Mhuire gan Smaíl, Inchicore

St Martin's NS, Saggart

Balbriggan Educate Together NS, Balbriggan

## QUIETLY

By Owen McCafferty

11 March – 22 June

75 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

Civic Theatre, Tallaght

Droichead Arts Centre, Drogheda

Roscommon Arts Centre, Roscommon

Iontas Theatre, Castleblaney

Hawk's Well Theatre, Sligo

An Grianán, Letterkenny

Linenhall Arts Centre, Castlebar

Solstice Arts Centre, Navan

Ramor Theatre, Cavan

Lyrice Theatre, Belfast

Backstage Theatre, Longford

Peacock stage, Abbey Theatre

RUHRFESTSPIELE, Recklinghausen, Germany

Soho Theatre, London

# ABBEY THEATRE ON TOUR

## MAEVE'S HOUSE

Written and performed by Eamon Morrissey

featuring extracts from the writing of Maeve Brennan

AN ABBEY THEATRE COMMISSION

29 July – 3 August and 9 – 11 September

9 performances

Director: Gerard Stembridge

Set and Costume Design: Niamh Lunny

Lighting Design: Kevin McFadden

Sound Design: Ben Delaney

West Cork Fit-Up Festival, Cork

Mountains to Sea Dún Laoghaire Book Festival:

Pavilion Theatre, Dún Laoghaire

## SIVE

By John B. Keane

8 October – 13 December

59 performances

Cast: Barry Barnes, Muiris Crowley, Gavin Drea, Deirdre Molloy, Bríd Ní Neachtain, Simon O'Gorman, Róisín O'Neill, Frank O'Sullivan, Derry Power

Director: Conall Morrison

Resident Assistant Director: Maisie Lee

Set Design: Sabine Dargent

Costume Design: Joan O'Clery

Lighting Design: John Comiskey

Composer and Sound Design: Conor Linehan

Millenium Forum, Derry

Siamsa Tíre, Tralee

An Grianán, Letterkenny

Lime Tree Theatre, Limerick

Lyrice Theatre, Belfast

The Everyman, Cork

Town Hall Theatre, Galway

Wexford Opera House, Wexford

# VISITING COMPANY PRODUCTIONS

SHOWCASING INDEPENDENT THEATRE AND DANCE

## ACTIONS AN EVENING OF MEN IN MOTION

*By John Scott*  
Irish Modern Dance Theatre  
25 January – 1 February  
8 performances on the *Peacock* stage

### TOTEM ANCESTOR

*By Merce Cunningham*  
IRISH PREMIERE  
*Dancer:* Ashley Chen  
*Understudy:* Junior Yusuf  
*Repetiteur:* Daniel Madoff for Merce Cunningham Trust  
*Music:* John Cage  
*Pianist:* Luk Vaes  
*Costume Design:* Charlotte Trowbridge  
Costume courtesy of the University of Michigan School of Music, Theatre and Dance  
*Lighting and Design concept:* Eric Würtz

### THE BOWING DANCE - A DANCE FOR ME AND YOU (PART I)

*Choreography, text and performance by John Scott*  
*Lighting and Design concept:* Eric Würtz

### THE BIG MESSAGE

*Choreography by John Scott and Kevin Coquelard*  
IRISH PREMIERE  
*Dancer:* Kevin Coquelard  
*Music:* Collage by John Scott  
*Lighting and Design concept:* Eric Würtz

### THE BOWING DANCE - A DANCE FOR ME AND YOU (PART II)

*Choreography, text and performance by John Scott*  
*Lighting and Design concept:* Eric Würtz

### ACTIONS

*Choreography:* material created by John Scott and developed in collaboration with Lorcan O'Neill, Marcus Bellamy and Marc Mann  
*Dancer:* Ashley Chen and Philip Connaughton  
*Music:* 'Scene II' by Michael Galasso, passage from 'Impermanence' by Meredith Monk (ECM Records)  
*Lighting and Design concept:* Eric Würtz

## THE 24 HOUR PLAYS

*Produced by Eva Scanlan and Phillip McMahon*  
With the Dublin Youth Theatre  
In partnership with The 24 Hour Company NYC  
2 March  
1 performance on the *Abbey* stage

*Costume Design:* Yvonne Carry  
*Lighting Design:* Marcus Costello  
*Sound Design:* Trevor Furlong

### BOARDWALK

*By Carmel Winters*  
*Cast:* Hilda Fay, Lauren Larkin, Barry John O'Connor, Jacinta Sheerin  
*Director:* Jim Culleton

### CHARMING

*By Mark Cantan*  
*Cast:* Genevieve Hulme-Beaman, Aaron Heffernan, Sam O'Mahony, Paul Reid  
*Director:* Louise White

### SAD

*By Gavin Kostick*  
*Cast:* Kelly Campbell, Domhnall Gleeson, Ger Kelly, Aoibheann McCaul, Ali White  
*Director:* Maisie Lee

### NIGHT LETTERS

*By Ross Dungan*  
*Cast:* Karen Ardiff, Jay Duffy, Will O'Connell  
*Director:* Peter Daly

### TREPANATION

*By Abbie Spallen*  
*Cast:* Clare Barrett, Louise Lewis, Rex Ryan, Michael Sheehan  
*Director:* Lynne Parker

KEEP CALM AND DON'T MENTION RTÉ, HOMOPHOBIA, THE WINTER OLYMPICS, THE ABBEY REPORT, LIMERICK CITY OF CULTURE, OR THE IONA INSTITUTE  
*By Stephanie Preissner*

*Cast:* Bryan Burroughs, Michelle McMahon, Kathy Rose O'Brien, Shane O'Reilly  
*Director:* Tom Creed

## HANGING WITH THE ELEPHANT: AN EVENING WITH MICHAEL HARDING

*Written and performed by Michael Harding*  
16 – 18 October  
3 performances on the *Peacock* stage

## FOLLOW

*Co-created with Jack Cawley and Shane O'Reilly*  
WillFredd Theatre  
27 November – 6 December  
11 performances on the *Peacock* stage

*Performer:* Shane O'Reilly  
*Composer:* Jack Cawley  
*Director:* Sophie Motley  
*Set and Lighting Design:* Sarah Jane Shiels

# FESTIVALS

## DUBLIN DANCE FESTIVAL

### SWING

By Steve Blount, Peter Daly, Gavin Kostick and Janet Moran

Fishamble: The New Play Company  
26 – 31 May

6 performances on the *Peacock* stage

Performers: Steve Blount, Janet Moran

Director: Peter Daly

Lighting Design: Mark Galione

Sound Design: Ivan Birthistle

### STILL CURRENT

By Russell Maliphant

Russell Maliphant Company  
29 – 31 May

3 performances on the *Abbey* stage

Performers: Thomasin Gülgeç, Adam Kirkham,

Russell Maliphant, Dickson Mbi, Carys Staton

Direction and Choreography: Russell Maliphant

Lighting and Projection Design: Michael Hulls

Animation: Jan Urbanowski

Composers: Armand Amar, Andy Cowton, Mukul,

Eric Satie

Costume Design: Stevie Stewart

## TIGER DUBLIN FRINGE FESTIVAL

### THE WELL RESTED TERRORIST

Written and performed by Maud in Cahoots

9 – 13 September

6 performances on the *Peacock* stage

Director: Zoe Ní Ríordáin

Performers: Jack Cawley, Serena Condon, Rory Fleck Byrne, Maud Lee, Steve Markham, Martin McCann, George Mercer

### CHAOS

Written and performed by The Lords of Strut

9 – 13 September

6 performances on the *Peacock* stage

Performers: Cian Kinsella, Cormac Mohally

### AJAX AND LITTLE ILIAD

Written and performed by Evan Webber and Frank

Cox-O'Connell

16 – 20 September

7 performances on the *Peacock* stage

### HOW TO DISAPPEAR COMPLETELY

Written and performed by Itai Erdal

The Chop Theatre

17 – 20 September

5 performances on the *Peacock* stage

## DUBLIN THEATRE FESTIVAL

### RÉILTÍN

By Paul Mercier

Fíbín Teo.

24 – 27 September

6 performances on the *Peacock* stage

Cast: Clíona Ní Chiosáin

Director: Paul Mercier

Composer: Simon Noble

Camera: Mícheál Ó Dúbháin

Sound Design: Paul Rowland

Video: Étaín Ní Thuairisg

### WHAT HAPPENS TO THE HOPE AT THE END OF THE EVENING

Written and performed by Tim Crouch and Andy Smith

2 – 4 October

4 performances on the *Peacock* stage

Director: Karl James

### PAUL BRIGHT'S CONFESSIONS OF A JUSTIFIED SINNER

By Pamela Carter

Untitled Projects, Scotland

7 – 11 October

6 performances on the *Peacock* stage

Cast: George Anton

Director: Stewart Laing

Visual Artists: Robbie Thomson, Jack Wrigley

Researcher: Emilia Weber

## CELEBRATING AMATEUR DRAMA

### THE DEVIL'S CÉILÍ

By Philip Doherty and Kevin McGahern

Cornmill Theatre Company

ABBEY THEATRE AWARD WINNERS

22 – 24 May

4 performances on the *Peacock* stage

Cast: Karina Charles, Elizabeth Doonan, Phil Gilbride, Karen Greene, Stephen Grey, Raymond Hackett, Tina Hackett, John Lockhart, Valerie Maguire, Edel McIntyre, Sean McIntyre, Sean Nixon, Aimee O'Reilly, Brian O'Reilly, Derek O'Reilly, Deirdre O'Rourke, Glenn Shanley, Christopher Slattery, Danielle Smith, Gus Ward, Ronan Ward

Director: Ronan Ward

Set Construction: Jonathan Finnegan

Stage Manager: Eugene 'Louie' Finnegan

Lighting Design and Multimedia: Philip McIntyre

Lighting Assistance: Barry Nash

Sound: Daniel Mimna

Props and Costumes: Orla Galligan Ward

# Awards

**BEST NEW PLAY**

IRISH TIMES AWARDS

**Our Few and Evil Days**, written and directed by Mark O'Rowe.



**BEST ACTRESS**

IRISH TIMES AWARDS

**Sinéad Cusack** in her role as *Margaret* in *Our Few and Evil Days*, written and directed by Mark O'Rowe.



**BEST SUPPORTING ACTOR**

IRISH TIMES AWARDS

**Simon O'Gorman** in his role as *Thomasheen Seán Rua* in *Sive*, written by John. B. Keane and directed by Conall Morrison.



**BEST ACTOR**

OFFIE AWARDS

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





# 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.

## WRITER DEVELOPMENT PLAYWRITING POP-UP WORKSHOPS

These one-day events allow playwrights to introduce themselves to the Abbey Theatre, to meet seasoned playwrights and theatre professionals, and to hone their craft.

### Lyric Theatre, Belfast

With Owen McCafferty, David Ireland, Stacey Gregg, Elaine Murphy, Rosemary Jenkinson, Paul Kennedy  
11 June

### Lime Tree Theatre, Limerick

With Conall Morrison, Billy Roche, Carmel Winters  
29 July

## PLAYWRIGHTS HUB AT THE ABBEY THEATRE

*as part of the Tiger Dublin Fringe Festival*

A space for playwrights to question, craft and create, including 'Write with Me' Salons, Q&A sessions with guest writers and the Literary team, Playwriting Workshops and Play Reading Groups.

With Feidlim Cannon and Gary Keegan of Brokentalkers, Owen McCafferty, Eugene O'Brien and Michael West  
16 – 18 September

## SCRATCH NIGHTS AT THE PEACOCK

Performed by the cast of *The Waste Ground Party* by Shaun Dunne.

*Director:* Maisie Lee

*MC:* Shaun Dunne

11 November

Featuring work-in-progress by Neil Sharpson, Tara McKeivitt, Shane Mac an Bhaird, Jody O'Neill, Maev Mac Coille, Hugh Travers, Padraic Walsh, Paul Kennedy, Roddy Doyle

18 November

Featuring work-in-progress by Darren Murphy, Elena Bolster, Jesse Weaver, John McManus, Lisa Carroll, Darren Donohue, Eugene O'Hare, Damian Kearney, Sam Shepard

## PUBLIC READINGS FIRST PLAYS BY GREAT WRITERS

### OWNERS

*By Caryl Churchill*

8 November

*Director:* Caitriona McLaughlin

*Cast:* John Cronin, Deirdre Donnelly, Elaine Fox, Clare McKenna, Tadhg Murphy, Kathy Rose O'Brien, Kerrie O'Sullivan, Arthur Riordan

### THE CROSS ROADS

*By Lennox Robinson*

15 November

*Director:* Maisie Lee

*Cast:* Peter Daly, Michael Glenn Murphy, Emmet Kirwan, Aonghus Óg McAnally, Niamh McCann, Marie Ruane, Ali White

### THE MAN WHO HAD ALL THE LUCK

*By Arthur Miller*

22 November

*Director:* Maisie Lee

*Cast:* Ian-Lloyd Anderson, Cathy Belton, Peter Daly, Michael Glenn Murphy, Jill Harding, Mark Huberman, Darragh Kelly, Ger Kelly, Chris McHallem, Daniel Reardon, Arthur Riordan

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

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

## PARTNERSHIPS

In 2014, the Community and Education team worked with 189 people in six communities and three special interest groups, and introduced the new play *The Waste Ground Party* by Shaun Dunne to 126 students from Larkin Community College, Dublin.

In 2014, we established or continued partnerships with: Alzheimer's Society of Ireland, BeLonG To, Samaritans, Encountering the Arts Ireland, Tallaght Over-55s Acting Group, Kilbarrack After School Club, Kilbarrack Writers Group, University of Villanova, Philadelphia, The SAOL Project, Fighting Words, The Clappers (Abbey Theatre Audience Response Group), and the Education Community and Outreach Working Group.

## COMMUNITY & EDUCATION PROJECTS IN 2014 INCLUDED IN THE COMMUNITY

### THE RISEN PEOPLE UNPLUGGED

*The Risen People* by James Plunkett toured to Wheatfield Prison, Larkin Community College and the Kilbarrack Community Development Project. In workshops, participants created their own labour songs in response to the play. In total, 478 people experienced the Abbey Theatre in their local community.

### ABBAY THEATRE ASSEMBLY: WHO YOU CALLING APATHETIC?

Following the success of *How Can We Lead Change, Again?* in 2013, our second Abbey Theatre Assembly invited young people to disprove the myth that they belong to 'Generation Apathy'.

### BE NOT AFRAID OF GREATNESS

In collaboration with BeLonG To, TEXT | messages and the Bealtaine Festival, LGBT teenagers presented scenes on the theme of love in Shakespeare.

### THE SAOL PROJECT

Director/designer Sarah-Jane Scaife continued our long running partnership with the SAOL Project, working with women recovering from drug addiction through exploring *Come and Go* by Samuel Beckett.

## IN SCHOOLS

### PRIMING THE CANON: ME, MOLLSER

As of 2014, *Me, Mollser*, by Ali White, reached over 2,500 school children, introducing the Easter Rising, Children's Rights, and tenement living, through the character of Mollser, from Sean O'Casey's *The Plough and the Stars*. This is the first play in our *Priming the Canon* Series, which introduces the classics of Irish theatre to a younger audience through specially commissioned monologues.

### THEATRE MAKING & CITIZENSHIP

In partnership with Larkin Community College, we continued our 2013 - 2015 Junior Certificate pilot programme, *Theatre Making and Citizenship*, in which pupils explore concepts including Human Dignity, Inter-Dependence, Rights and Responsibility, and Democracy; explore the theme of community in Shakespeare's *Romeo and Juliet*; and work to research and produce a piece of theatre on a theme important to their community, and chosen by themselves: homelessness.

### THEATRE WORKSHOPS & RESOURCES

We hosted 58 workshops during productions of *The Risen People*, *Sive*, *Aristocrats*, *She Stoops to Conquer*, *Quietly* and *The Waste Ground Party* and produced resource packs for *Heartbreak House* and *The Waste Ground Party*.

# Talks

LEGACY: [JOANNA KEANE O'FLYNN](#) 20 FEBRUARY

Joanna Keane O'Flynn, John B. Keane's daughter, recalled stories her father taught her, in conversation with writer Sara Keating.

MEET THE MAKERS: [THE TWO MICHAELS](#) 11 MARCH

*Conservatory* writer Michael West and director Michael Barker-Caven discussed inspiration, collaboration and adaptation.

[MO CHEOL THÚ](#) 13 MARCH

A panel discussion and performance-talk in Irish with guest speakers Manchán Magan, Enda Reilly and Séamus Barra Ó Súilleabháin, explored their ambitions and passions through music, verse and the Irish language.

OTHER VOICES: [THE LAST OF THE MATCHMAKERS](#) 18 MARCH

Through his unique brand of storytelling, Lisdoonvarna's Willie Daly talked about the mysterious and mischievous art of matchmaking, one of Ireland's oldest and most fascinating traditions.

MEET THE MAKERS [ON TOUR: QUIETLY](#) MARCH – APRIL

Post-show talks on tour featured the cast of *Quietly* and included guest speakers and interviewers, Eamon McCann, activist and journalist; Richie Ball, theatre director and facilitator; Kate Turner from Healing Through Remembering; Dr. Mark Phelan of Queens University; Barney Rowan, journalist; and Jimmy McAleavey, writer.

MEET THE MAKERS: [THE CAST OF QUIETLY](#) 23 APRIL

The cast of *Quietly* reflected on and responded to the production and discussed the role of art in the process of healing.

MEET THE MAKERS: [QUIETLY PANEL – TRUTH, RECONCILIATION & HEALING THROUGH MEMORY](#) 29 APRIL

A post-show panel discussion including Kate Turner, Jimmy McAleavey and Glenn Patterson exploring reconciliation and healing through memory.

MEET THE MAKERS: [THE DESIGN AND MUSIC OF TWELFTH NIGHT](#) 13 MAY

The Abbey Theatre's Resident Assistant Director Maisie Lee spoke with set designer Ciarán O'Melia, composer Tom Lane, and musician Alex Petcu, about the inspiration behind the design and music in *Twelfth Night*.

OTHER VOICES: [VALERIE O'CONNOR](#) 20 MAY

With demonstrations from members of the cast of *Twelfth Night*, actor and facilitator Valerie O'Connor explored how her personal encounter with Shakespeare's work revealed hidden insights and possibilities.

MEET THE MAKERS: [SWING](#) 28 MAY

A post-show walk-through of the first step to the last in the making of *Swing*, with Peter Daly, Gavin Kostick, Janet Moran, Steve Blount and Ciarán Grey.

MEET THE MAKERS: [STILL CURRENT](#) 30 MAY

A post-show talk with the cast and creative team about movement, light and music, moderated by David Bolger.

UCD – ABBEY THEATRE SHAKESPEARE LECTURE SERIES: [VISCERAL & FEARLESS](#) 30 MAY

Selina Cartmell, Artistic Director of Siren Productions and Director of the Abbey Theatre's production of *King Lear* (2013) and *A Tender Thing* at the Project Arts Centre (2014), and Andrea Ainsworth, Abbey Theatre Voice Director, discussed staging and speaking Shakespeare.

MEET THE MAKERS: [CONOR LINEHAN – THE MUSIC OF BALLYBEG HALL](#) 12 JULY

A post-show treat as composer and concert pianist Conor Linehan performed the melodies from *Aristocrats*.

MEET THE MAKERS: [RÓISÍN MCBRINN](#) 19 AUGUST

Róisín McBrinn discussed her direction of our first ever production of *Heartbreak House* and the challenges of staging a Bernard Shaw play.

MEET THE MAKERS: [RÉILTÍN](#) 25 SEPTEMBER

An Irish language talk with theatre-makers Fíbin Teo. and Cliona Ní Chiosáin.

MEET THE MAKERS: [TIM CROUCH AND ANDY SMITH](#) 3 OCTOBER

Creators and performers Tim Crouch and Andy Smith discussed community, revolution and possibilities.

MEET THE MAKERS: [MARK O'ROWE](#) 7 OCTOBER

A post-show discussion with playwright and director Mark O'Rowe and writer Sara Keating.

MEET THE MAKERS: [PAUL BRIGHT'S CONFESSIONS OF A JUSTIFIED SINNER](#) 9 OCTOBER

Actor George Anton and Director Stewart Laing talked about the life and times of Paul Bright.

OTHER VOICES: [TREVOR COLGAN](#) 16 OCTOBER

Screenwriter and novelist Trevor Colgan discussed dramatising the Irish family as storywriter, story editor and scriptwriter for Ireland's highest rated drama serial *Fair City*.

MEET THE MAKERS: [SHAUN DUNNE](#) 6 NOVEMBER

Shaun Dunne, a graduate of the Abbey Theatre New Playwrights Programme, discussed how and why he wrote *The Waste Ground Party*, in a pre-show interview with the play's director Gerard Stembridge.

OTHER VOICES: [GETTING PAST THE GATES – ACCESS TO EDUCATION, WITH SHAUN DUNNE](#) 13 NOVEMBER

A panel discussion facilitated by playwright Shaun Dunne explored why we need Access Programmes to higher education in modern democratic Ireland.

POST-SHOW TALK: [GESTURE & VOICE – CODA ARTISTS](#) 2 DECEMBER

Chaired by Orla Moloney, this discussion panel, including performance artists Declan Buckley, Amanda Coogan and Shane O'Reilly, explored the CODA community and how they relate to their artistic practise.

MEET THE MAKERS: [WILLFREDD THEATRE](#) 3 DECEMBER

Chaired by Róise Goan, WillFredd Theatre and collaborators Shane O'Reilly and Jack Cawley discussed the making of *FOLLOW*.

# 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 2014 was Rebekka Duffy (30 June – 19 December 2014).

## 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 2014, the Abbey Theatre Resident Assistant Director was Maisie Lee (30 September 2013 – 31 October 2014).

In September, we were delighted to award the Lennox Robinson Bursary for Resident Assistant Director to Ronan Phelan (22 September 2014).



# Abbey Theatre Archive

From the foundation of the Abbey Theatre in 1904, the importance of records and records-keeping was clearly understood. Lady Gregory compiled the first scrapbooks of newspaper cuttings documenting early productions. Similar care was given to production records and the programme collection. Programmes for each production were gathered by the first secretary W.A. Henderson and bound into volumes, a tradition which continued for over a century.

In 1996, the Abbey Theatre Archive service was established to collect, preserve and make available the records of the Abbey Theatre. The Abbey Theatre Archive serves as a resource for the theatre; directors, actors and staff consult production records from the Abbey Theatre's vast canon.

Today the Abbey Theatre Archive contains 1 million items and is one of the world's most significant archival collections. It has a wealth of extraordinary and unique material, providing a fascinating insight into Irish theatre, history, culture and society.

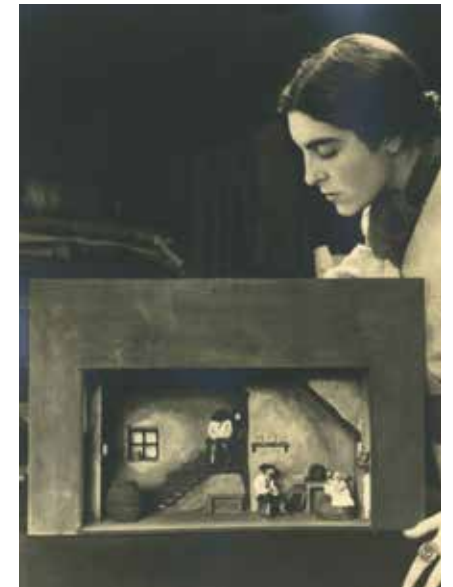
## DIGITISING THE ABBEY THEATRE ARCHIVE

In 2012, the Abbey Theatre embarked on a major project in partnership with NUI Galway to digitise the historic Abbey Theatre Archive. This is the largest theatre archive digitisation project in the world to-date. It will preserve one of Ireland's most historically significant archives for future generations, as well as opening up access to a unique scholarly resources.

Accessible at NUI Galway's James Hardiman Library, the digitised archive will change the understanding of Irish drama. The history of Irish drama is largely understood to be the history of Irish plays – of the written script. As a full multimedia archive, the digital archive will provide researchers with access to the complete range of materials associated with theatre performance. The collection will include not just the scripts but also the visual materials (costume, set, and lighting designs), sound materials (musical scores, sound effects), and the supporting materials (posters, press releases, reviews).

# Celebrating 110 years

To celebrate 110 years of the Abbey Theatre, we delved into our archive to relive 110 moments of life at the Abbey Theatre. Whether an inspirational moment, a once in a lifetime event or an ephemeral moment captured on stage, each chosen moment celebrates the energy and fleeting nature of theatre. Photographs, correspondence, drawings and administrative records drawn from the Abbey Theatre Archive tell the story of what happened on and off stage. These moments give a unique insight into the story of Irish theatre and Irish society.



TOP LEFT: Olwen Fouéré in *The Mai* by Marina Carr (1994) TOP RIGHT: Tanya Moiseiwitch, a pioneering figure in 20th century theatre design (1939) BOTTOM LEFT: Brendan Foreman's poster design for *Canaries* by Bernard Farrell (1980) BOTTOM RIGHT: A ticket for the opening performance of the Peacock Theatre (1927)

# Abbey Theatre

## *Audience Moments*

To celebrate 110 years of the Abbey Theatre, we invited people to share their experiences and memories of the Abbey Theatre, helping us to capture the true communal spirit of theatre.

‘I remember one of my best nights here, *Observe the Sons of Ulster Marching Towards the Somme* by Frank McGuinness. As the male couple embraced, the old lady in front observed in a very loud whisper, “*That’s two men!*”. A wonderful play and playwright.’

JD, 09.12.2014

‘This was my debut on the Abbey stage. This picture shows us in a contemplative mood, but it will always remind me of the amazing time we had in rehearsals... amazing memories.’

Robert Bannon, 09.05.2014



‘I remember being in the green room of the original Abbey in the 1930s and meeting J. F. McCormick, Eileen Crowe, Cyril Cusack, Ria Mooney, Frank Dermody, Hugh Hunt, Anne Yeats, Mick Dolan, Austin Meldon, May Craig, and indeed others. I was introduced to them by my mother, Josephine Fitzgerald, who played many parts until 1939.’

Alma Nowlan, 09.01.2015

‘My great grandfather was an Electrician here (Mr Wright). He worked here when the theatre burned down although I am sure it wasn’t his fault. I am the third generation of electricians in the family and have always wanted to come here. Eventually, I have, to see *She Stoops to Conquer*, and it was everything I hoped it would be!’

Michael Lee, 10.12.2014






# Community & Education Moments

The Community and Education Team supports the Abbey Theatre programme by continuing the conversation its plays have started. We do this through community projects, practical workshops, writing groups, resource packs, talks and assisted performances. We also contribute expertise at an education policy level and support the Theatre for Young Audiences sector.

You can measure the health of a school by the joy and curiosity of its playground. It's a bright October day at Scoil Mhuire, Oranmore, Galway, and performers Mary-Lou McCarthy and Anthony Goulding are waiting for break to end so we can begin today's performance of *Me, Mollser*. Some children stop to stare at the strangers: 'Are you the actors?', 'You're doing the play!', 'The one about the Post Office?', 'No, it's about the rebellion thing', 'The Rising', 'Yeah'.


In ten minutes, once Anthony has talked to them about life in 1916 and introduced the idea of Children's Rights, the same children are sitting rapt as Mary-Lou is transformed into Mollser from Sean O'Casey's *The Plough and the Stars*. This monologue, written by Ali White, introduces not only the classic play, but tenement life and the major events that shaped O'Casey's masterpiece. The children will explore these themes later in the online schemes of work created by education consultant Sarah Fitzgibbon, who also directed the show.

Everything we do begins with and returns to the work on stage, and we bring an engagement with that work out to those who wouldn't ordinarily have access to it. This could be recovery units, community centres, prisons, street corners or boardrooms, or bright and eager playgrounds.



Phil Kingston  
Community and Education Manager

Draw a picture of something you saw or felt during the show.



Name: Elizabeth O School: St John of God

Tell us what you thought of Mollser's story

I thought the story was sad and funny at the same time. I really felt for Mollser, she had TB and you can die because of that. The story was set in 1916 so I thought it was very interesting. The characters sounded funny when Mollser explained them. Mollser lived in a tenement but now she's dead. She is telling a story about what happened in all her life, like getting lost and gazing at the really pretty doll house and I thought that was really good and I hope I see *Me Mollser* two!!

Name: Elizabeth O School: St John of God

Please return to: Abbey Theatre Community and Education Department, 26/27 Lower Abbey Street, Dublin 1

Elizabeth Olaniyan | Aged 11 | St John of God National School, Wexford

# Costume Moments

The Abbey Theatre Costume Team is a collaborative, imaginative, technically skilled team dedicated to bringing characters to life through costume, and to supporting the needs of the actors, designers and directors we work with, from the conceptual stage of the design, through rehearsals and up until closing night. We operate 14 hours a day, six days a week, across all stages, plays and touring productions, to provide and maintain the costumes. Our costumes are made available to the wider arts community through our Costume Hire Service.

Reading *Heartbreak House* by Bernard Shaw for the first time was illuminating. I had heard it was one of Shaw's 'more difficult' plays but I could immediately see these flamboyant, eccentric and misguided characters in my mind's eye. Shaw's meticulous description of the settings and the characters was simultaneously informative and liberating. Stage directions such as 'Hector appears in the Port doorway in handsome Arab costume' made my heart skip a beat; magic and the supernatural were everywhere.

Collaboration between directors, actors, designers and the staff of the Costume Team is the most rewarding part of our work. After detailed research on the period, I worked with Róisín McBrinn, the director, sharing our thoughts on the characters and how that might influence their costume. I worked with Alyson Cummins, the set designer, to pick colours and textures. For example, the set had four sets of red velvet curtains, so choosing fabrics that would work against that background became important. After fabric shopping in a specialist company in Germany, I showed all the cloths to Paul Keogan, the lighting designer. I presented my designs to the actors at the read-through on the first day of rehearsals. We made all the women's and most of the men's costumes from scratch. The first 'toile' fitting with the actor is their chance to make changes and suggestions to better suit their needs. Designing costume for *Heartbreak House* was a dream job because I had a rich text, collaborative co-designers and director, gifted actors, and a skilled and supportive team behind me.



Niamh Lunny  
Costume Designer for *Heartbreak House*  
Head of Costume and Board Member





# Production Moments

At the core of the Abbey Theatre Production Department are innovation, creativity, technical expertise, and decades of experience. We want to be challenged, stretched and tested; we want to be proud of the work we create for our stages.

The Production team must interpret the designs, budget the production, and bring their expertise to realise the ambition and ingenuity of the Design Team and Director. Our job as theatre practitioners is to tell the story in a way that is new, different, relevant and iconic. We take new work and premiere it; we take classics and make them relevant to a modern audience; or we turn a play on its head to re-imagine it.

The White Card meeting is the first physical manifestation of this work, when the design team meets the Director of the theatre to talk through their vision for the show. This can mean a shift in era or a particular style of production. The White Card meeting can be the start of a buzz around a play as it becomes a design and vision, and the ambition is to achieve these to the highest quality. Sometimes this challenges us to find a new way to tour a show, a new way to lift or fly a piece of scenery, new materials, new relationships with construction engineers and builders, new procurement procedures, new approaches to metalwork or prop-making.

To rise to the challenge, we draw on the expertise of the Production team and its partners. This can mean everything from project management, AutoCAD and vector works, to mask-making, antique restoration and pyro expertise; from organisational skills, furniture polishing and gun licensing, to scheduling, pattern-cutting, and sound engineering and operating; from consulting, costume and prop-making, to Photoshop, stage flying, and truck packing; from procurement, tailoring, lighting, and purchasing, to research in antiques and era, upholstery, and shopping – not to forget people management and health and safety expertise.

Behind every detail are hours of work. A sound cue, for instance, is tested many times in the rehearsal room, in the auditorium, with actors on stage, with an audience, and is honed and tweaked and refined until it makes the stage. As with any job, a lot of the work is unseen, but our most exhilarating moments are when something that seemed impossible or out of reach makes the first night and wows the audience, or is a subtle thing that enhances

the play and makes the actor feel truly at home in the house, boat or landscape that we created for the production.

Being able to achieve a mud pond in the middle of the Abbey stage for *She Stoops to Conquer* meant many departments working together to come up with a mud that would wash out of costumes, not cause irritation to actors, be wet enough to stick but not so wet that it would unbalance the counterweight system used to raise and drop the pond below stage. This took hours of consultation and trial and error, and was right to the wire in terms of getting it right for the first preview.

On the night, as the actors stepped out of the pond dripping in mud after a hilarious scene of confusion, I was reminded that we can achieve more than we think possible when we are not afraid of the challenge.



Aisling Mooney  
Head of Production



# Membership Moments

Abbey Theatre Membership is about engagement and community. With discounted tickets making our stages more accessible, and the opportunity to attend special members' gatherings and gain behind-the-scenes insights, we are opening up the doors and inviting our audience to connect with us in a way that is more personal. We have a wide and varied range of memberships which include access to talks, workshops, demonstrations and dress rehearsals, amongst other benefits. We offer something for every type of theatre lover and every type of budget, so our memberships start at €10.

My favourite part of coordinating the Abbey Theatre Membership Programme is without a doubt, taking part in the Members' Evenings. For me, the best moments of 2014 were the evenings when we took our members 'behind the scenes'.

In February, we held a workshop with our Voice Director, Andrea Ainsworth. After a group trek up to the rehearsal room, Andrea let everyone catch their breath before starting some lively vocal warm-ups. By the end of the workshop, even the most modest of us were striding around the rehearsal room reciting lines from John B. Keane's *Sive*.

Trying to deliver this line in one breath was an entertaining challenge:

*'Do he run to you when he come in from the bog and put his arms around you and give you a big smohawnach of a kiss and tell you that the length of the day was like the length of a million years while he was separated from you?'*

In May, our Cameo Club student members – a number of which are aspiring actors – came in great numbers to hear our Casting Director, Kelly Phelan, talk about auditioning at the Abbey Theatre. Kelly gave the group great advice as well as some insider tips and hints. Perhaps we'll be seeing some familiar faces at our Open Call Auditions!

In June, our Community and Education Manager, Phil Kingston, held a workshop in which we created pieces of spoken poetry and silent drama together. Phil used special techniques to call up images from deep within our memories, and encouraged us to lose our inhibitions and use descriptive language. In pairs, we created pieces of dramatic movement without dialogue:

*'It was thrilling to be standing in the familiar Peacock bar and have people's vivid memories transform the space into a farmhouse, a beach or a schoolyard. They were like short but intensely vivid pieces of theatre, and I think we were all surprised by what we managed to create together.'*

Phil Kingston

It is a great pleasure to create these evenings that bring together the audience and staff members of the Abbey Theatre family.



Helen Fahey  
Membership Services Coordinator



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# Literary Moments

When you buy a ticket for a brand new play, you make a wish along with your purchase. You hope that the play is good. You hope that it's brilliant, actually. You hope you've just made a solid investment in your imaginative future. You hope it shows you something or fires you up. You hope that you leave the theatre with awakened curiosity, a satisfied grin or at least a good yarn to retell. On the Abbey Theatre Literary team, new plays are our business. We approach every script with the hope that it will move, amuse or challenge us.

In 2014 we proudly premiered three new plays at the Abbey Theatre; *Conservatory* by Michael West, *Our Few and Evil Days* by Mark O'Rowe and *The Waste Ground Party* by Shaun Dunne. *The Waste Ground Party* was written and developed during Shaun's time on our New Playwrights Programme. We thought the occasion of its production was an opportune moment to highlight the process of play development for audiences and theatre artists alike. We set about programming a month of events that would do just that.

We like to remind ourselves that every play was a new play once. In this spirit, we presented our First Plays by Great Writers public reading series on the Peacock stage. This offered a rare opportunity to hear the first full-length, professionally produced plays of master playwrights Caryl Churchill, Arthur Miller and Lennox Robinson. In these infrequently performed plays, audiences recognised the theatrical voice and many salient themes from the later work of these acclaimed playwrights. In exploring their beginnings, our goal was to illuminate the artist's journey and the craft of playwriting.

We asked some exciting playwrights to send us work-in-progress scenes for our first ever Peacock Scratch Nights. The Peacock bar was abuzz as our MC Shaun Dunne guided us through an evening of extracts performed by members of the cast of *The Waste Ground Party* and directed by Maisie Lee, Resident Assistant Director at the Abbey Theatre. Both playwrights and audiences loved this sneak peek at upcoming work from new voices. We look forward to making Peacock Scratch Nights a regular part of our new writing calendar.

With events like these, we want to illustrate the journey that playwrights go on with a piece of new writing for the stage. We do this so that audiences come to understand that every new play comes wrapped up in the hopes of the playwright, the cast and crew and a whole team of people. They all want to share an experience with a room full of hopeful souls, like you.

*Ruth McGowan*

Ruth McGowan  
Literary Assistant





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# A Writer's Moment

I wrote *The Waste Ground Party* as part of the Abbey Theatre's New Playwrights Programme, and over the eighteen month drafting process, I don't think I ever really let myself believe it would get to the point where it was being staged. I'm pretty sure every writer who has ever been through the programme dreams that might happen, but for fear of being disappointed, I shoved the thought to the back of my mind.

The first day of rehearsal was a bizarre experience. I'm used to working in a company of approximately twelve people altogether, so the sheer volume of Abbey Theatre staff — including the amazing cast and design team — really made for a surreal assembly. I remember looking around and trying to retain all the new names I was shaking hands with, while also hoping the script had no sneaky typos lingering in it!

I live not too far from the Abbey Theatre. I'm from an area called Portland Place, so the Peacock and I share a postcode. When I was working with the theatre, I wanted to make sure that whatever I wrote felt representative in some way of the area the theatre and I both live in. I wanted to write something real — something genuine that could potentially be happening not too far from the happenings on stage.

Premiering any new play is a stressful and daunting time, but the best part of having the work realised in our National Theatre is exactly what struck me on the day of the first read-through: the company. There are so many people working with you, all of whom care so much about each performance of your play. *The Waste Ground Party* is a play about community, and the community at the Abbey Theatre fostered the piece all the way through. That's something I'll always be thankful for.



Shaun Dunne  
Writer





# Abbey Theatre Staff\*

\*As of 31 December 2014

## **BOARD**

Dr. Bryan McMahon  
(*Chairman*)

Jane Brennan

Dónall Curtin

Paul Davis

Thomas Kilroy

Deirdre Kinahan

Niamh Lunny

James McNally

Sheelagh O'Neill

Mark Ryan

Paul Smith

## **SENIOR MANAGEMENT TEAM**

### **Director / CEO**

Senator Fiach Mac Conghail

### **Director of Finance & Administration**

Declan Cantwell

### **Director of Public Affairs & Development**

Oonagh Desire

### **Literary Director**

Aideen Howard

### **Head of Production**

Aisling Mooney

### **Executive Office**

Fiona Reynolds

## **ARTISTIC**

### **Casting**

Kelly Phelan

Jan Schneider

### **Voice**

Andrea Ainsworth

### **Assistant Producer**

Lara Hickey

### **Resident Assistant Director**

Ronan Phelan

## **DEVELOPMENT**

Georgina Neal-Magna

Niamh Ryan

Karen Lee Walpole

## **FINANCE AND ADMINISTRATION**

### **Accounts**

Gina Arkins

Paul Meagher

Aidan Moran

Tara O'Reilly

### **Employee Development Partner**

Ann Dinnigan

### **Human Resources**

Jenny Holland

Barbara Pender

Michelle Sheridan

## **LITERARY**

### **Archive**

Suzanne Bedell

Mairéad Delaney

Pauline Swords

## **Literary**

Ruth McGowan

Jessica Traynor

## **PUBLIC AFFAIRS**

### **Sales & Customer Service**

Gary Andrews

Aoife Brady

Marian Rose Carroll

Eileen Collins

Diane Crotty

Robert Crowley

Con Doyle

Pat Doyle

Ciara Dunbar

Rose Anne Dunne

Tom Elliot

David Fleming

Helen Fahey

Orla Gallagher

Elaine Garvey

Dermot Hicks

James Hickson

Dara Hogan

Brian Kelly

Michael Loughnane

Bridget Lynskey Faust

Patricia Malpas

Elaine Mannion

Ciaran McGlynn

Gary Mulligan

Donna Murphy

Brian O'Brien

Colin O'Connor

Avril O'Driscoll

Laura Pulling

Roisín Sullivan

Helena Tobin

## **Communications**

Maura Campbell

Mary Folan

Fergus Hannigan

Maeve Keane

Heather Maher

Myra McAuliffe

## **Community & Education**

Lisa Farrelly

Phil Kingston

## **TECHNICAL**

### **Lighting**

Eoin Byrne

David Carpenter

Kevin McFadden

Eoin Stapleton

### **Production**

Des Kenny

Andy Keogh

Emma Lennon

### **Props**

Stephen Molloy

Eimer Murphy

Pat Russell

### **Stage Management**

Orla Burke

Róisín Coyle

Stephen Dempsey

Tara Furlong

Brendan Galvin

Anne Kyle

Donna Leonard

Diarmuid O'Quigley

John Stapleton

Dougie Wilson

## **Stage Technicians**

Cliff Barragry

Pat Dillon

John Finnegan

Mick Russell

## **Sound**

Derek Conaghy

Ben Delaney

## **Costume**

Helen Connolly

Sandra Gibney

Donna Geraghty

Marian Kelly

Niamh Lunny

Vicky Miller

Siofra Ní Chiardha

Saileóg O'Halloran

## **HONORARY COUNCIL**

Kathleen Barrington

Conor Bowman

Siobhán Bourke

Loretta Brennan Glucksman

Frank Cuneen

Mairéad Delaney

Eugene Downes

Paddy Duffy

Clare Duignan

John Fairleigh

Clive Geraghty

Des Geraghty

Eithne Healy

Peadar Lamb

John Lynch

Patricia McBride

Muriel McCarthy

Paul Mercier

Jimmy Murphy

Edna O'Brien

Ulick O'Connor

John O'Mahony

Pat O'Reilly

Peter Rose

Michael J. Somers

John Stapleton

# ABBEY THEATRE BOARD

## DR. BRYAN MCMAHON, CHAIRMAN



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

## JANE BRENNAN



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

## DÓNALL CURTIN

Dónall Curtin is a member of the Institute of Certified Public Accountants in Ireland. He currently serves as Chairman of the Institute's Registration Committee. Dónall is a Partner in the accountancy practice Byrne Curtin Kelly and has in excess of 31 years' experience. A considerable portion of Dónall's client portfolio is in the professional service sector, where he acts as management consultant, as well as the normal practice related services and advisory services. He is a Member of the Institute of Directors and was recently awarded the Certificate & Diploma in Corporate Governance, and achieved Chartered Director Qualification within the Institute of Directors. He is a Member of the Chartered Institute of Arbitrators, with considerable experience in arbitration, mediation and dispute resolution. Up to recently, he served as President of Chambers Ireland, the country's largest business organisation, with 60 member chambers representing over 12,000 businesses throughout the island of Ireland. Dónall is a collector and a consumer of the arts. He worked with several organisations in promoting the role of the Visual Arts within Ireland. He currently serves as a director of Visual Artists Ireland.



## PAUL DAVIS

Paul Davis is founder of Davis Events Agency, an award winning company that organises and manages cultural and arts festivals and events as well as brand marketing campaigns. Davis Events Agency was recently responsible for Dublin's New Year Festival, Opening Ceremonies for Limerick City of Culture, Dublin Culture Trail smart phone app and website — virtually connecting some of Dublin's finest cultural and visitor attractions — and the Salmon Leap Festival. The agency also delivers campaigns, events and advises on strategy for a range of corporate blue chip companies and public sector bodies. A graduate of University College Dublin and following a term as Entertainments Officer, Paul worked in San Francisco before returning to Ireland to run the Union of Students in Ireland's (USI) flagship venue in Temple Bar. From there, Paul managed several music and arts venues, worked in artist management and recording, managed a record label, and moved on to establish and manage a number of music and cultural festivals. Paul is Board Director and Vice Chairman of The Riverbank Arts Centre in Newbridge, Co. Kildare.



## RÓISE GOAN (RETIRED 13.02.2014)

Róise Goan works variously as a curator, producer, writer, and cultural consultant, with an excellent track record in leading major cultural projects throughout her career to date. She studied Drama and Theatre Studies at Trinity College Dublin, graduating in 2004 before forming Randolph SD with college friends, and going on to work at The Ark, a Cultural Centre for children. She produced seven shows with Randolph SD, the Irish Times Irish Theatre Award for Best Production award-winner *Phaedra's Love*, for Loose Canon, and other work for Making Strange, Cork Midsummer Festival, and Project Arts Centre. In 2007, she founded Project Brand New, a platform for new work across disciplines. In 2008, she was appointed Director of Dublin Fringe Festival, which she led for five years. Alongside her work in the performing arts, she has written for television, most notably the Celtic Media award-winning series *Aifric*.





## THOMAS KILROY

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



## DEIRDRE KINAHAN (APPOINTED 19.05.2014)

Deirdre Kinahan is both a playwright and producer. She was Artistic Director of Tall Tales Theatre Company for 15 years and now sits on the Abbey Theatre Board and on the Stewart Parker Trust Advisory Committee. Her work is translated into many languages and produced regularly in Ireland and on the international stage. She is published by Nick Hern Books. Deirdre's latest play, *Wild Sky*, commissioned by Meath County Council Arts Office, is written in commemoration of events leading up to the 1916 Rising and will premiere in Spring 2016 at various venues. Her most recent play, *Spinning*, sold out at the 2014 Dublin Theatre Festival. She is currently under commission to Fishamble: The New Play Company, and has a project in development with Manhattan Theatre Club, New York. Deirdre is co-writing her first feature film with the support of the Irish Film Board, and has another feature in development with BLINDER films, Dublin. Her plays include *Spinning*, *Halcyon Days*, *Bogboy*, *Moment*, *Hue & Cry*, and *Melody*. Her work for radio includes *Bogboy* (RTÉ) and *A Bag on Ballyfinch Place* (BBC). Her awards include the Edinburgh Fringe First Award for *Halcyon Days*, the Tony Doyle Bursary, with BBC Northern Ireland, for *Bogboy*, the Jim McNaughton Tilestyle Bursary 2013, and the Peggy Ramsay Award 2014.



## NIAMH LUNNY

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

## JAMES MCNALLY

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



## SHEELAGH O'NEILL

Sheelagh O'Neill is a keen supporter of the arts, collecting Irish art and supporting the performing arts in the UK. She has a special interest in cultural tourism, having worked with Abbey Tours in Dublin, with the former Bórd Fáilte, and as a Marketing Manager for American Express in Sydney. She was a member of the Arts Council of Ireland from 2009-2011, and was until recently a Trustee and Fundraiser for Lessons for Life Foundation.



## MARK RYAN

Mark Ryan was formerly the Country Managing Director of Accenture in Ireland from 2005 to 2014. Mark completed a 32-year career with Accenture. He joined Accenture as a Science graduate of Trinity College Dublin in 1982. He was Head of Accenture's Financial Services Practice in Ireland from 1999-2005. During his career with Accenture, he spent extended periods working in both the United States and in the UK. He has worked with major organisations across both the private and public sectors. During this time, he played numerous senior management and executive roles in delivering major strategy, technology and business change programmes for some of Accenture's most important clients locally and internationally. Mark also drove major Diversity programmes within Accenture. He was also heavily involved with the Accenture Corporate Citizenship Programme in Ireland, working directly with numerous local community organisations. He was appointed to the Board of Wells Fargo Bank International in December 2014. He was previously President of the Trinity College Business Alumni, from 2008-2010. He is currently a member of the Trinity Foundation Advisory Board. He also served on the Board of the National Concert Hall from 2005 to 2011. He is a member of the Institute of Directors and was awarded the Certificate & Diploma in Company Direction & Corporate Governance.



## PAUL SMITH

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



# Supporters & Members\*

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

## DIRECTOR'S CIRCLE

Bill Baroni, Richard Cawley, Dónall Curtin, Roma Downey, Basil Geoghegan, James Healy, Fiach Mac Conghail, James McNally, William O'Connor, Sheelagh O'Neill, Tom and Shelly O'Neill, Mark Ryan, Stabilis Capital Management, Gary and Anne Usling, Zachary Webb, Lloyd Weinreb

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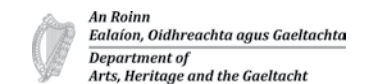
Adrienne Evans, Joan Farrelly, Matt Farrelly, Rosemary and Dave Feenan, Marian Fenton, Rebecca and Jack Finegan, Elaine Finn, Anna Finnegan, Barbara Fitzgerald, Mary Foley, Heydi Foster, Eileen Fox, Ethna Frayne, Mary Freehill, Shane Galligan, Shay Garvey, Colette Gaughran, Zoe Gorsuch, Janette Govan, Andrea Grunert, Patricia Halligan, Shay Hennessy, Aileen Hooper, Roger Hussey, Geraldine Jordan, Gary Joyce, James Lally, Seanie Lambe, Ciaran Lawlor, Fiona Lehane, David Lennon, Gabrielle Lynch, Mary Mac Aodha, Hilary Madigan, Rosaleen Mahony, Peter Martin, Jim Martini, Liz Maxwell, Karla McBride, David McCarra, Teresa McColgan, Christine McCurry, Gabriel McGovern, Oliver McGrane, Ken Mealy and Cliona O'Farrelly, Jonathan and Joan Michael, Brendan Mullally, John Murphy, Maria Murphy, Mary Murphy, Maire Nolan, Emer Nowlan, Liz Nugent

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\*As of 31 December 2014

.....  
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.



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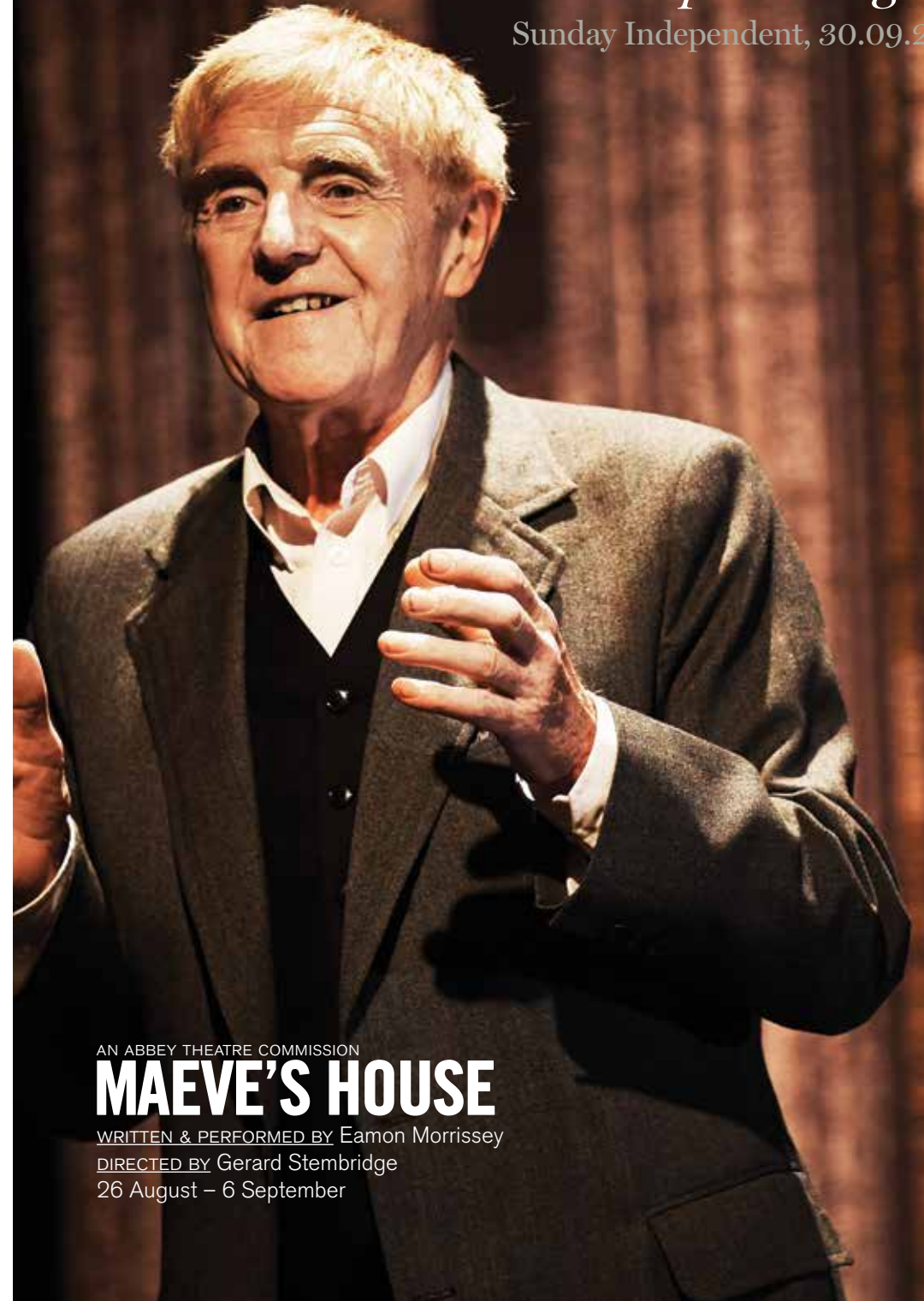


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# *Gallery & Reviews*

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*'something that comes  
close to pure magic'*  
Sunday Independent, 30.09.2013



AN ABBEY THEATRE COMMISSION

## **MAEVE'S HOUSE**

WRITTEN & PERFORMED BY Eamon Morrissey

DIRECTED BY Gerard Stembridge

26 August – 6 September



*'It is outstanding theatre, at its most  
brave, real, moving and clever best'*

The Sunday Business Post, 04.05.2014

*'brilliantly imaginative'*

The Irish Times, 02.05.2014

# TWELFTH NIGHT

WRITTEN BY William Shakespeare

DIRECTED BY Wayne Jordan

25 April – 24 May



# QUIETLY

WRITTEN BY Owen McCafferty

DIRECTED BY Jimmy Fay

11 March – 22 June

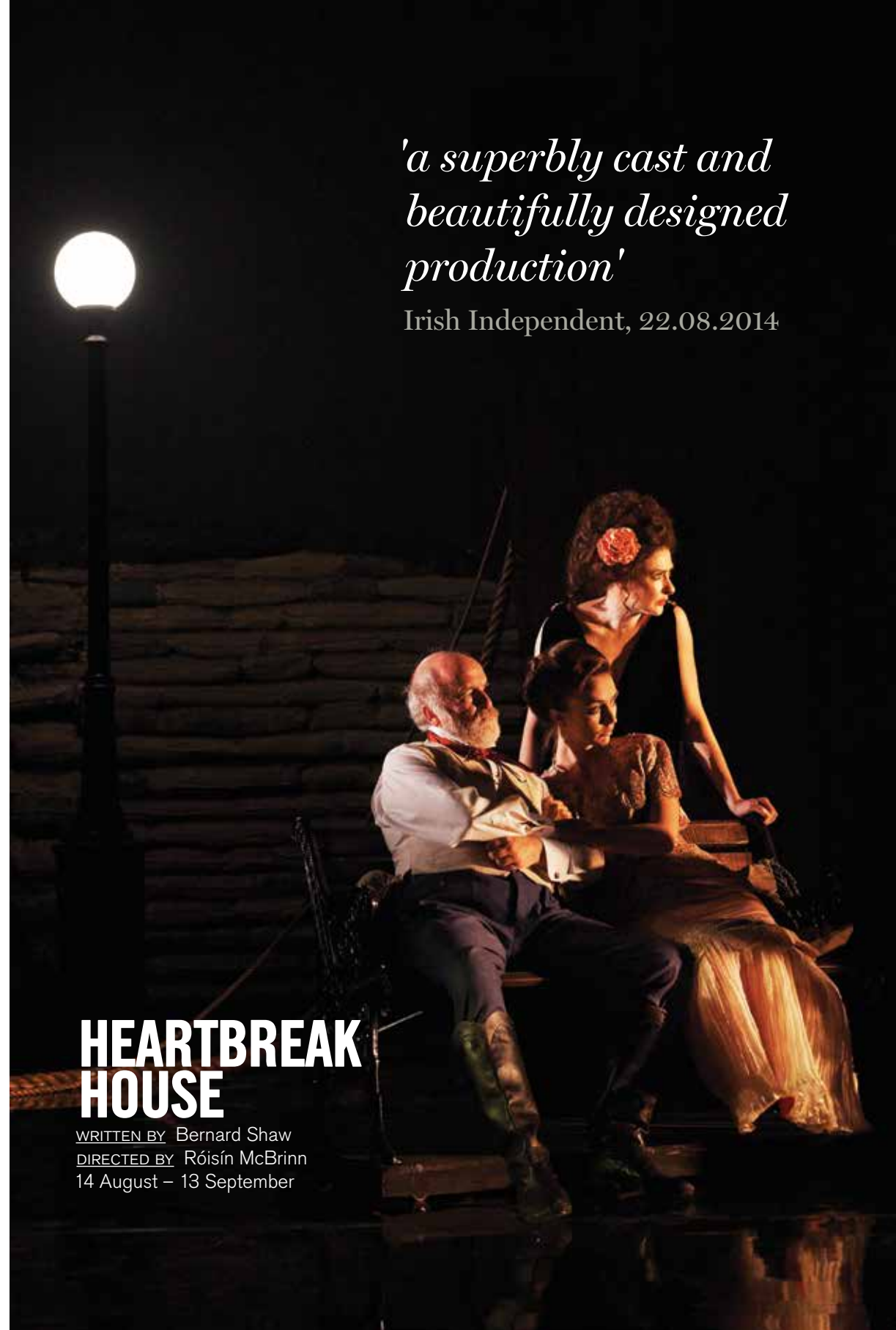
*'Sometimes the right play, or novel,  
or poem, comes along at exactly  
the right moment.'*

The London Review of Books, 04.05.2014



*'a superbly cast and  
beautifully designed  
production'*

Irish Independent, 22.08.2014



# HEARTBREAK HOUSE

WRITTEN BY Bernard Shaw

DIRECTED BY Róisín McBrinn

14 August – 13 September



WORLD PREMIERE | AN ABBEY THEATRE COMMISSION

# THE WASTE GROUND PARTY

WRITTEN BY Shaun Dunne

DIRECTED BY Gerard Stembridge

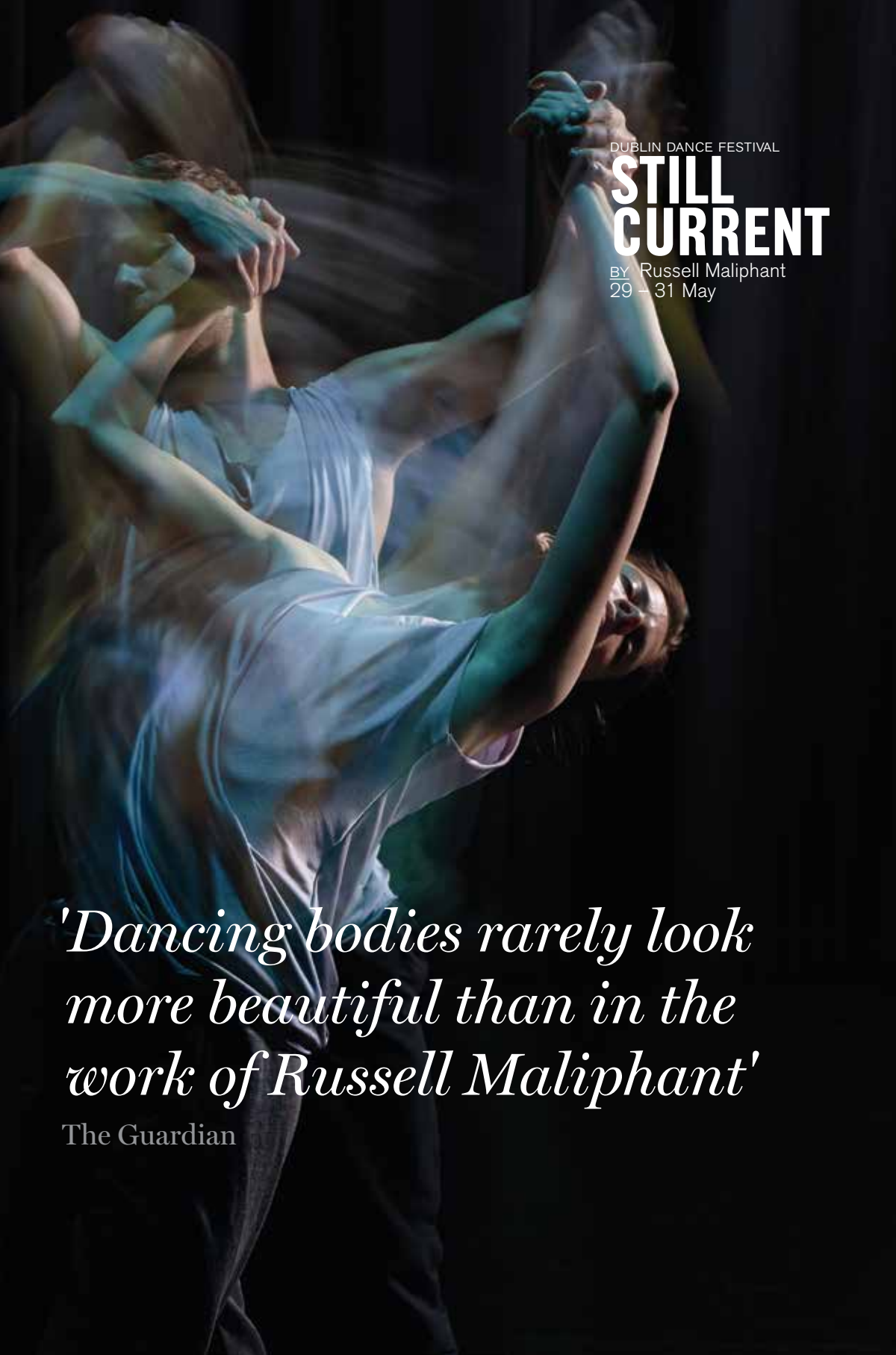
29 October – 22 November

*'This is a raw, gutsy drama,  
performed with immense soul'*

Sunday Business Post Magazine, 09.11.2014







DUBLIN DANCE FESTIVAL

# STILL CURRENT

BY Russell Maliphant  
29 – 31 May

*'Dancing bodies rarely look more beautiful than in the work of Russell Maliphant'*

The Guardian



# SIVE

WRITTEN BY John B. Keane  
DIRECTED BY Conall Morrison  
12 February – 12 April

*'...an explosive, searing revival at the Abbey under Conall Morrison's relentless direction'*

Sunday Independent, 23.02.2014



*'Our Few and Evil Days is a challenging piece of theatre, underscored by a top-class production.'*

Metro Herald, 15.10.2014

WORLD PREMIERE | AN ABBEY THEATRE COMMISSION

# OUR FEW AND EVIL DAYS

WRITTEN BY AND DIRECTED BY Mark O'Rowe  
26 September – 25 October

*'...a brave show for the Abbey to present, but that is what our national theatre is for, to lead the way with such original contemporary Irish theatre.'*

Irish Independent, 06.10.2014



*'acting of the highest calibre'*

The Irish Mail on Sunday, 14.03.2014

*'West's writing is remarkable'*

Irish Examiner, 19.03.2014

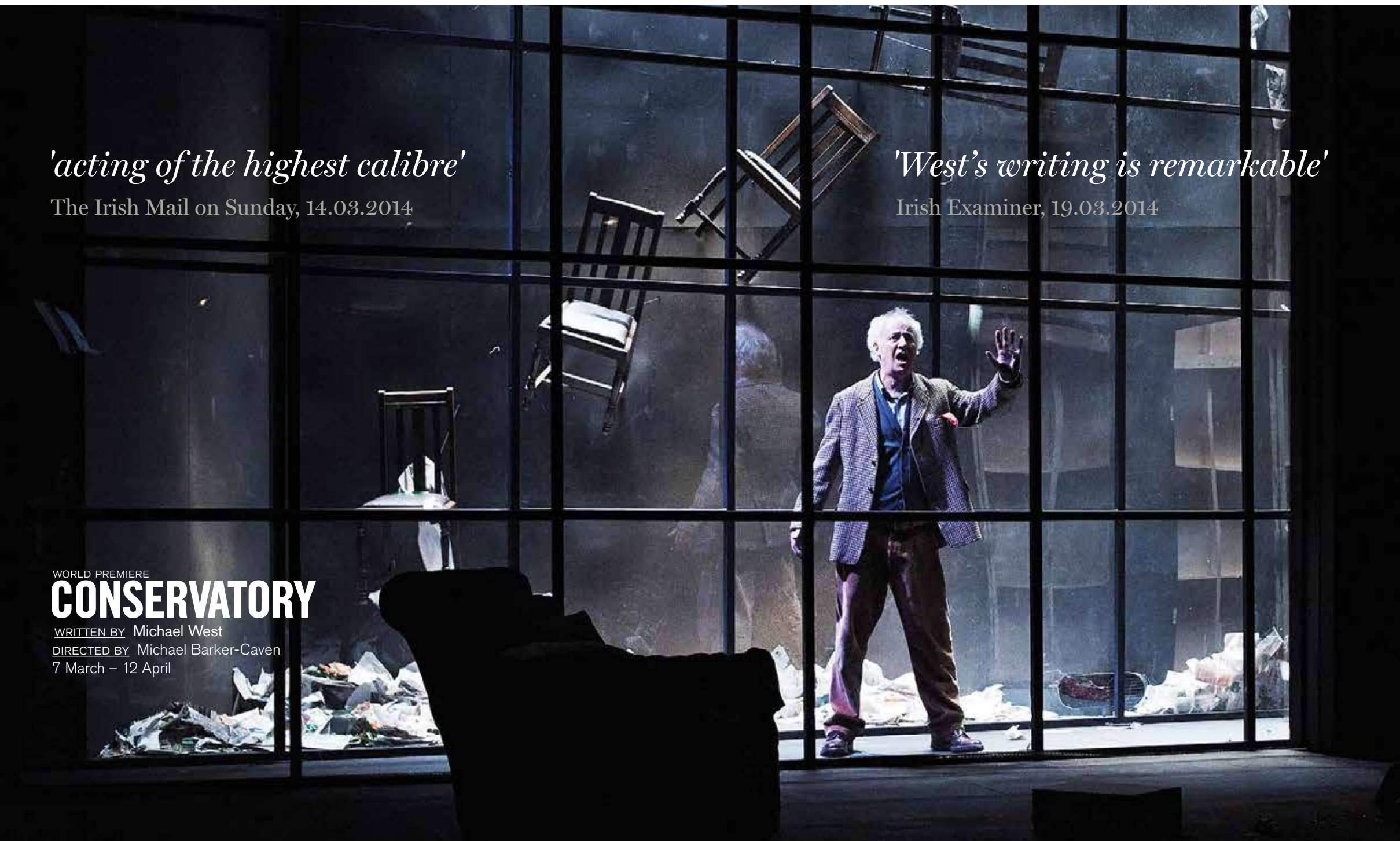
WORLD PREMIERE

# CONSERVATORY

WRITTEN BY Michael West

DIRECTED BY Michael Barker-Caven

7 March – 12 April



# SHE STOOPS TO CONQUER

WRITTEN BY Oliver Goldsmith

DIRECTED BY Conall Morrison

4 December 2014 – 31 January 2015

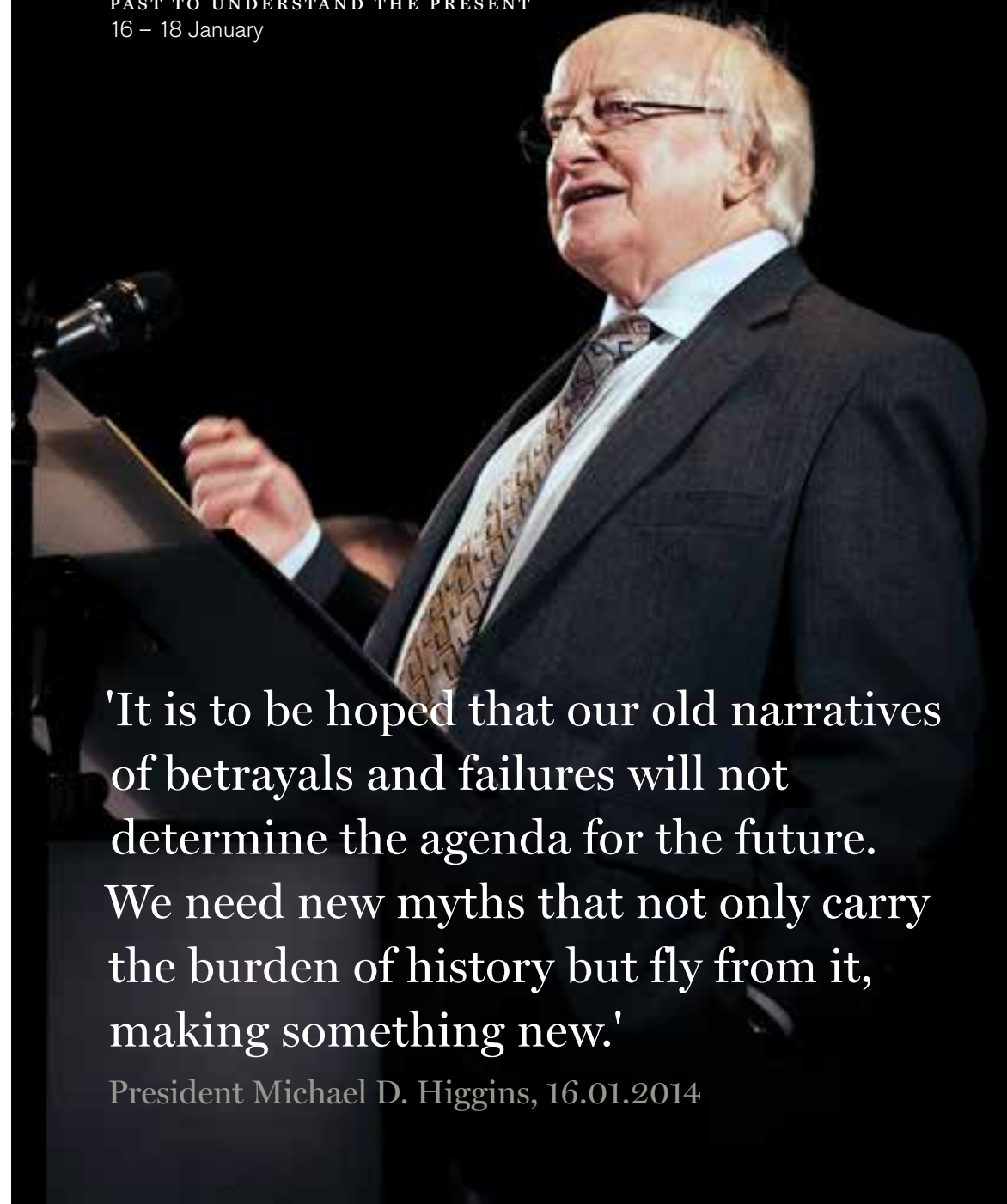
*'polished, knowing, well-acted  
and very, very funny'*

Metro Herald, 12.12.2014



# THE THEATRE OF MEMORY SYMPOSIUM

UNLOCKING THE MYTHS OF OUR  
PAST TO UNDERSTAND THE PRESENT  
16 – 18 January



'It is to be hoped that our old narratives of betrayals and failures will not determine the agenda for the future. We need new myths that not only carry the burden of history but fly from it, making something new.'

President Michael D. Higgins, 16.01.2014



# Photo Credits

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

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Daniel Reardon (*Seán Dóta*) during rehearsals for *Sive* by John B. Keane. Directed by Conall Morrison. Photography by Ros Kavanagh.

PAGE 26

Mark Lambert (*Sir Andrew Aguecheek*), Lloyd Cooney (*Fabian*), Nick Dunning (*Sir Toby Belch*) and Ruth McGill (*Maria*) during rehearsals for *Twelfth Night* by William Shakespeare. Directed by Wayne Jordan. Photography by Ros Kavanagh.

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Keith McErlean (*Eamon*), Rebecca O'Mara (*Alice*) and Tadhg Murphy (*Casimir*) during rehearsals for *Aristocrats* by Brian Friel. Directed by Patrick Mason. Photography by Ros Kavanagh.

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Lisa Dwyer Hogg (*Ellie Dunn*) during rehearsals for *Heartbreak House* by Bernard Shaw. Directed by Róisín McBrinn. Photography by Ros Kavanagh.

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Manus Halligan (*Tom Twist/Jeremy*), Charlotte McCurry (*Molly Slang/Pimple the Maid*) and Gary Crossan (*Dick Muggins/Thomas*) during rehearsals for *She Stoops to Conquer* by Oliver Goldsmith. Directed by Conall Morrison. Photography by Ros Kavanagh.

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Photo 1  
Mark O'Rowe writer and director of *Our Few and Evil Days*. Photography by Ros Kavanagh.

Photo 2

Sinéad Cusack (*Margaret*) in *Our Few and Evil Days* written and directed by Mark O'Rowe. Photography by Ros Kavanagh.

Photo 3

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

Photo 4

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

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Ciarán Hinds (*Michael*) in *Our Few and Evil Days*, written and directed by Mark O'Rowe. Photography by Ros Kavanagh.

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*Christ Deliver Us!* (2010) by Thomas Kilroy. Directed by Wayne Jordan. Photography by Ros Kavanagh.

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Photos 1-2  
Audience members interacting with 110 Moments installation at the Abbey Theatre. Photography by Monika Chmielarz.

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Photo 1  
Nick Dunning (*Hector Hushabye*) and Aislín McGuckin (*Lady Ariadne Utterwood*) in *Heartbreak House* by Bernard Shaw. Directed by Róisín McBrinn. Photography by Ros Kavanagh.

Photos 2-7

Fabric samples and illustrations used by Niamh Lunny in designing costume for *Heartbreak House*.

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{Tree descending}  
Photos 1-2  
Rory Nolan (*Hastings*) in *She Stoops to Conquer* by Oliver Goldsmith. Directed by Conall Morrison.

Photos 3-4

Marion O'Dwyer (*Mrs. Hardcastle*) and Jon Kenny (*Mr. Hardcastle*) in *She Stoops to Conquer* by Oliver Goldsmith. Directed by Conall Morrison. Photography by Ros Kavanagh.

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Photos 1-4  
A members' evening in the Peacock bar. Photography by Monika Chmielarz.

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Photos 1-3  
Playwriting Workshop in the Peacock bar. Photography by Monika Chmielarz.

Photo 4

Playwriting Pop-Up Workshop in the Lyric Theatre, Belfast. Photography by Monika Chmielarz.

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Shaun Dunne, writer of *The Waste Ground Party*. Photography by Richard Gilligan.

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

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Mark O'Halloran (*Malvolio*) in *Twelfth Night* by William Shakespeare. Directed by Wayne Jordan. Photography by Ros Kavanagh.

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

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Mark Lambert (*Captain Shotover*), Kathy Kiera Clarke (*Mrs Hesione Hushabye*) and Lisa Dwyer Hogg (*Ellie Dunn*) in *Heartbreak House* by Bernard Shaw. Directed by Róisín McBrinn. Photography by Ros Kavanagh.

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Lloyd Cooney in *The Waste Ground Party* by Shaun Dunne. Directed by Gerard Stembridge. Photography by Ros Kavanagh.

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Russell Maliphant Dance Company, *Still Current*. Photography by Warren Du Preez and Nick Thornton.

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

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Ciarán Hinds (*Michael*) and Tom Vaughan-Lawlor (*Dennis*) in *Our Few and Evil Days*, written and directed by Mark O'Rowe. Photography by Ros Kavanagh.

PAGES 82 - 83

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

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Marty Rea (*Young Marlow*) and Rory Nolan (*Hastings*) in *She Stoops to Conquer* by Oliver Goldsmith. Directed by Conall Morrison. Photography by Ros Kavanagh.

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President Michael D. Higgins delivers the welcome address at The Theatre of Memory Symposium. Photography by Monika Chmielarz.

Designed by Maeve Keane.

Artworked by Mariane Picard.

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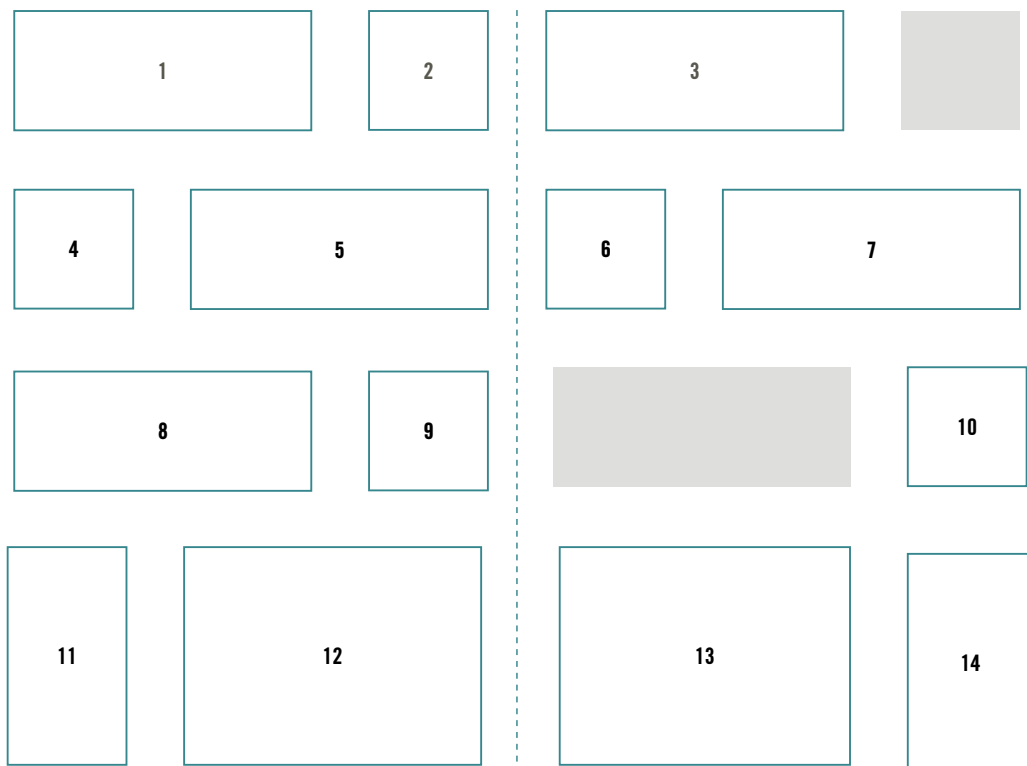


Photo 1  
Róisín O'Neill (*Sive*) and Gavin Drea (*Liam Scuib*) in *Sive* by John B. Keane. Directed by Conall Morrison. Photography by Ros Kavanagh.

Photo 2  
*Miss Panti Bliss* performs her *Noble Call* at the final performance of *The Risen People* by James Plunkett, directed by Jimmy Fay. Still image from a video made with the help of Conor Horgan, Caroline Campbell, Nicky Gogan and Ailish Bracken.

Photo 3  
Nick Dunning (*Hector Hushabye*), Kathy Kiera Clarke (*Mrs Hesione Hushabye*), and Aislín McGuckin (*Lady Ariadne Utterword*) in *Heartbreak House* by Bernard Shaw. Directed by Róisín McBrinn. Photography by Ros Kavanagh.

Photo 4  
Lisa Dwyer Hogg (*Ellie Dunn*) and Nick Dunning (*Hector Hushabye*) in *Heartbreak House* by Bernard Shaw. Directed by Róisín McBrinn. Photography by Ros Kavanagh.

Photo 5  
Eamon Morrissey in *Maeve's House* by Eamon Morrissey. Directed by Gerard Stembridge. Photography by Ros Kavanagh.

Photo 6  
Deirdre Donnelly (*She*) and Stephen Brennan (*He*) in *Conservatory* by Michael West. Directed by Michael Barker-Caven. Photography by Ros Kavanagh.

Photo 7  
Lloyd Cooney (*Martin*) and Alan Mahon (*Gary*) in *The Waste Ground Party* by Shaun Dunne. Directed by Gerard Stembridge. Photography by Ros Kavanagh.

Photo 8  
Caroline Morahan (*Miss Hardcastle*) and Jon Kenny (*Mr. Hardcastle*) in *She Stoops to Conquer* by Oliver Goldsmith. Directed by Conall Morrison. Photography by Ros Kavanagh.

Photo 9  
A member of the audience shares her Moment on the 110 Moments wall celebrating the Abbey Theatre's 110th anniversary.

Photo 10  
Róisín O'Neill (*Sive*) and Simon O'Gorman (*Thomasheen Seán Rua*) in *Sive* by John B. Keane. Directed by Conall Morrison. Photography by Ros Kavanagh.

Photo 11  
Lloyd Cooney (*Martin*) and Alan Mahon (*Gary*) in *The Waste Ground Party* by Shaun Dunne. Directed by Gerard Stembridge. Photography by Ros Kavanagh.

Photo 12  
Declan Conlon (*Ian*), Robert Zawadzki (*Robert*) and Patrick O'Kane (*Jimmy*) in *Quietly* by Owen McCafferty. Directed by Jimmy Fay. Photography by Anthony Woods.

Photo 13  
Sinéad Cusack (*Margaret*), Ciarán Hinds (*Michael*) and Charlie Murphy (*Adele*) in *Our Few and Evil Days*, written and directed by Mark O'Rowe. Photography by Ros Kavanagh.

Photo 14  
Sophie Robinson (*Viola*) in *Twelfth Night* by William Shakespeare. Directed by Wayne Jordan. Photography by Ros Kavanagh.

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

For the year ended **31 December 2014**

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

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# Directors and other information

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## **BOARD OF DIRECTORS**

Dr. Bryan McMahon  
*(Chairman)*

Ms. Jane Brennan

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

Ms. Deirdre Kinahan

Mr. Thomas Kilroy

Mr. James McNally

Mr. Mark Ryan

Ms. Niamh Lunny

Ms. Sheelagh O'Neill

Ms. Róise Goan  
*(retired 13 February 2014)*

Mr. Paul Smith

Mr. Dónall Curtin

## **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 2014*

The Board of Directors submits its annual report and audited financial statements for the year ended 31 December 2014.

## RESULTS FOR THE YEAR

The Income and Expenditure Account shows an operating surplus of €991,449 for the year ended 31 December 2014 compared with an operating surplus of €718,130 for the year ended 31 December 2013. The surplus for the year includes €503,306 in respect of the amortisation of capital grants.

In 2014, the Abbey Theatre recognised €6,470,230 (€7,100,000 in 2013) in core revenue grant funding from the Arts Council of Ireland/An Chomhairle Ealaíon. The result for the year reflects strong attendances, an extensive touring programme and a substantial investment in the Peacock Theatre programme. The result in 2014 will allow the Abbey Theatre to address, to some extent, the impact of a reduction in core revenue grant funding from the Arts Council of Ireland/An Chomhairle Ealaíon from €6,470,230 in 2014 to €6,200,000 in 2015. While sufficient funding was not available in 2014 to present a full programme in the Peacock, the Board of Directors took the decision to invest any unplanned surplus earned in 2014 into the Peacock programme for 2015.

## OUTLOOK FOR 2015

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 2015 as the national and global economic conditions remain negative. This challenge is coupled with substantial reductions in funding from the Arts Council of Ireland/An Chomhairle Ealaíon since 2009. Core revenue grant funding from the Arts Council in 2014 was €6,470,000 and has been reduced to €6,200,000 in 2015. In 2015, subject to funding and Box Office results, the Abbey Theatre plans to maintain its production activities in the Peacock with new Irish plays, visiting companies and co-productions. The 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, which is an independent entity, was established in the United States in 2010 to raise funds specifically for the Abbey Theatre. The fundraising effort will also continue in the United Kingdom in 2015.



## REVIEW OF ACTIVITIES

Abbey Theatre Amharclann na Mainistreach operated two theatres in 2014, the Abbey Theatre and the Peacock Theatre. The Abbey Theatre toured its production of *Maeve's House* by Eamon Morrissey nationally, and its productions of *Sive* by John B. Keane, and *Quietly* by Owen McCafferty, nationally and internationally.

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 €475,000 in 2014 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

Ms. Deirdre Kinahan was appointed to the Board of Directors in 2014. Ms. Róise Goan retired in 2014. Mr. James McNally and Mr. Paul Davis retired in 2015.



## RECORD OF BOARD MEETING ATTENDANCE IN 2014

Director	Board Meeting Attendance	
	<i>Possible</i>	<i>Actual</i>
Dr. Bryan McMahon	9	9
Mr. James McNally	9	9
Ms. Róise Goan	1	1
Mr. Paul Davis	9	8
Mr. Thomas Kilroy	9	5
Ms. Jane Brennan	9	7
Mr. Mark Ryan	9	8
Ms. Deirdre Kinahan (appointed May 2014)	6	3
Ms. Niamh Lunny	9	8
Ms. Sheelagh O'Neill	9	7
Mr. Paul Smith	9	9
Mr. Dónall Curtin	9	9

## HEALTH AND SAFETY AT WORK

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





## STATEMENT OF DIRECTORS' RESPONSIBILITIES

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

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

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

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

The Board of Directors confirms that it has complied with the above requirements in preparing the financial statements. The Board of Directors is responsible for keeping proper books of account which disclose with reasonable accuracy at any time the financial position of the company and which enable it to ensure that the financial statements are prepared in accordance with accounting standards, Generally Accepted Accounting Practice in Ireland, and with Irish statute comprising the Companies Acts 1963 to 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.

Non-compliance with procurement rules had been raised as an issue in the audit of the 2012 and 2013 financial statements. A number of steps were taken in order to ensure greater compliance with procurement guidelines. This included updating the procurement policy (completed in 2013), implementing a new procurement process when current contracts came to a natural end, increasing staff awareness of the requirement to adhere to the company's procurement policy and procurement training.

However, it is acknowledged that during 2014 breaches of procurement rules continued to occur. While progress was made in tendering for a number of goods and services during 2014, a full review of total expenditure in 2014 of €10m noted that competitive procurement procedures were required in relation to €1.8m of that expenditure.

- €1m related to expenditure where procurement procedures complied with guidelines
- €0.5m (28%) related to payments of goods and services which had not been procured in accordance with the guidelines (in 2014) but which had been regularised by February 2015
- €0.3m (17%) related to expenditure on goods and services in 2014 where procurement procedures had not been regularised by February 2015.

It is planned to commence tender procedures for the remaining €0.3m during 2015.

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 and Expenditure Account in line with the depreciation of the respective assets.

## H. LEASED ASSETS

### (i) FINANCE LEASES

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

### (ii) OPERATING LEASES

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

## I. PENSION

The Abbey Theatre operates a defined contribution pension scheme and recognises the employer's contributions to this scheme in the Income and Expenditure Account. In addition, the company makes contributions to a Personal Retirement Savings Account (PRSA) Scheme for certain members of staff and ex-gratia pensions are paid directly to a number of former staff members. Pension costs are shown in note 9.

# Income and Expenditure Account

*Year ended 31 December 2014*

	NOTE	Y/E 31.12.14	Y/E 31.12.13
<b>INCOME</b>			
Box Office — Abbey and Peacock Theatres		2,425,661	1,933,950
Bars and other merchandising gross profits		236,224	190,640
Touring Revenue		397,103	43,383
Theatre Rentals		119,902	95,696
Sponsorship and other income		746,899	660,315
Amortisation of Capital Grants	8	503,306	532,854
		<b>4,429,095</b>	<b>3,456,838</b>
<b>EXPENSES</b>			
Production		3,864,736	4,044,518
Touring Costs		566,695	109,003
General Theatre		1,558,887	1,493,225
Literary Department		464,340	451,438
Marketing/Public Relations		1,336,988	1,265,421
Administration		1,443,418	1,669,568
Financial		82,780	68,613
Community and Education		182,676	159,183
Depreciation	4	537,185	536,542
		<b>10,037,705</b>	<b>9,797,511</b>
Excess Expenditure Over Income		(5,608,610)	(6,340,673)
Revenue Grants	2 (a)	6,600,059	7,120,500
Operating Surplus / (Deficit) for year before exceptional items	2 (b)	991,449	779,827
<b>EXCEPTIONAL ITEMS</b>			
Redundancy Expenditure	2 (c)	0	(61,697)
<b>Operating Surplus / (Deficit) for year after exceptional items</b>		<b>991,449</b>	<b>718,130</b>
Surplus / (Deficit) at 1 January		769,311	51,181
Operating Surplus / (Deficit) for the period		991,449	718,130
<b>Surplus at 31 December</b>	10	<b>1,760,760</b>	<b>769,311</b>

The results for the year relate to continuing operations. Other than shown above, there were no other gains/losses. The Statement of Accounting Policies and Notes 1 to 20 form part of the financial statements.

# Balance Sheet

*As at 31 December 2014*

	NOTE	Y/E 31.12.14	Y/E 31.12.13
<b>FIXED ASSETS</b>			
Tangible Assets	4	4,169,707	4,118,935
<b>CURRENT ASSETS</b>			
Stock	5	19,570	23,294
Debtors	6	455,124	266,615
Cash at Bank and On Hand		1,768,483	2,206,143
		<b>2,243,177</b>	<b>2,496,052</b>
<b>LESS CURRENT LIABILITIES</b>			
Creditors — amounts falling due within one year	7	(1,558,788)	(2,661,298)
<b>NET CURRENT LIABILITIES</b>			
Creditors — amounts falling due after more than one year	8	(3,093,336)	(3,184,378)
<b>NET ASSETS</b>		1,760,760	769,311
<b>FINANCED BY:</b>			
<b>Capital and reserves</b>			
Reserves	10	1,760,760	769,311
		<b>1,760,760</b>	<b>769,311</b>

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



# Cash Flow Statement

*Year ended 31 December 2014*

	NOTE	Y/E 31.12.14	Y/E 31.12.13
Net cash outflow from operating activities	11 (a)	(299,698)	(128,883)
Returns on investment and servicing of finance	11 (b)	(25,006)	(21,195)
Capital expenditure and financial investment	11 (b)	(587,956)	(205,251)
<b>Net cash outflow before use of liquid resources</b>		<b>(912,660)</b>	<b>(355,329)</b>
Financing	11 (b)	475,000	250,000
<b>Decrease in cash in year</b>		<b>(437,660)</b>	<b>(105,329)</b>

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

# Notes to the Financial Statements

*Year ended 31 December 2014*

## 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 core funding for 2015 has been set at €6.2m. The economic downturn may impact on the company's ability to generate sufficient income from Box Office and other sources to make good the decrease in State funding since 2009. In order to re-invest the surplus from earlier years, the Board of Directors has budgeted a deficit of €1.1m for 2015, which would leave the Abbey Theatre with reserves of €662k at 31 December 2015. 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 31.12.14	Y/E 31.12.13
<b>A) GRANTS</b>		
<b>Revenue grants receivable in respect of the period were as follows:</b>		
The Arts Council Revenue grant	5,170,230	7,050,000
Culture Ireland grant in respect of touring	17,000	20,500
The Arts Council grant in respect of touring	108,000	0
British Council grant in respect of touring	4,829	0
<b>Total Revenue Grants Received</b>	<b>5,300,059</b>	<b>7,070,500</b>
The Arts Council Revenue grant brought forward	1,300,000	1,350,000
The Arts Council Revenue grant carried forward	0	(1,300,000)
<b>Total Revenue Grants Recognised</b>	<b>6,600,059</b>	<b>7,120,500</b>

### Capital Grants Received during the period (note 8):

Department of Arts, Heritage and the Gaeltacht	475,000	250,000
<b>Total Capital Grants Received</b>	<b>475,000</b>	<b>250,000</b>

The Arts Council Revenue Grant is a three-year funding agreement of €18,470,000 for the period 2014 – 2016. This funding is to be provided as follows: **2014: €6.47m / 2015: €6.20m / 2016: €5.80m.**

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 €32,777 relating to a Lennox Robinson Grant in respect of Abbey Theatre Productions and Artistic Initiatives.



<b>B) THE SURPLUS/(DEFICIT) FOR THE PERIOD IS STATED AFTER CHARGING/(CREDITING):</b>	<b>Y/E 31.12.14</b>	<b>Y/E 31.12.13</b>
Salary – CEO	107,173	107,231
Company Contribution to Personal Pension – CEO	12,857	12,857
Fees paid to the Board of Directors	0	0
<b>Expenses paid to the Board of Directors</b>		
Travel Expenses:		
Bryan McMahon	4,132	4,260
Thomas Kilroy	1,393	1,807
Sheelagh O'Neill	579	1,108
Deirdre Kinahan	963	0
	<b>7,067</b>	<b>7,175</b>
Entertaining:		
Bryan McMahon	889	218
Research:		
Bryan McMahon	336	662
Telephone Allowance:		
Bryan McMahon	570	840
Auditor's remuneration	18,000	22,600
Bank interest receivable	(18,094)	(26,314)
Depreciation	537,185	536,542
Amortisation of Capital Grants	(503,306)	(532,854)

During the year, €40,696 was incurred on entertainment/hospitality and €54,160 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.

An ex-gratia payment was made to an employee during the year in connection with termination of a contract of employment.

<b>C) EXCEPTIONAL ITEMS</b>	<b>Y/E 31.12.14</b>	<b>Y/E 31.12.13</b>
<b>Redundancy: Expenditure</b>		
Gross Redundancy Payments	0	61,697
	<b>0</b>	<b>61,697</b>

### 3. EMPLOYEES AND REMUNERATION

<b>STAFF COSTS COMPRISE:</b>	<b>Y/E 31.12.14</b>	<b>Y/E 31.12.13</b>
Wages and Salaries	4,680,141	4,607,500
Employers' P.R.S.I.	484,538	472,141
Pension costs	154,351	183,646
	<b>5,319,030</b>	<b>5,263,287</b>

Included in Wages and Salaries is an amount of €2,141 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 136 (2013: 130) and is analysed into the following categories:

	<b>2014</b>	<b>2013</b>
Production (including freelance theatre artists)	70	65
Front of House	34	31
Administration	32	34
	<b>136</b>	<b>130</b>



#### 4. FIXED ASSETS

	Premises	Improvements to Premises	Paintings & Library	Furniture, Fittings & Equipment	Auditorium	Total
<b>COST</b>						
Balance at 1 January	4,246,903	2,606,046	53,259	5,455,995	723,307	13,085,510
Additions	0	368,968	7,200	211,789	0	587,957
<b>Balance at 31 December</b>	<b>4,246,903</b>	<b>2,975,014</b>	<b>60,459</b>	<b>5,667,784</b>	<b>723,307</b>	<b>13,673,467</b>
<b>DEPRECIATION</b>						
Balance at 1 January	1,582,057	1,514,217	0	5,147,648	722,653	8,966,575
Charge for Period	80,593	254,831	0	201,434	327	537,185
<b>Balance at 31 December</b>	<b>1,662,650</b>	<b>1,769,048</b>	<b>0</b>	<b>5,349,082</b>	<b>722,980</b>	<b>9,503,760</b>
<b>NET BOOK VALUE</b>						
At 1 January	2,664,846	1,091,829	53,259	308,347	654	4,118,935
<b>At 31 December</b>	<b>2,584,253</b>	<b>1,205,966</b>	<b>60,459</b>	<b>318,702</b>	<b>327</b>	<b>4,169,707</b>



## 5. STOCK

	Y/E 31.12.14	Y/E 31.12.13
Bar and Abbey Theatre Merchandising	19,570	23,294
	<b>19,570</b>	<b>23,294</b>

## 6. DEBTORS

	Y/E 31.12.14	Y/E 31.12.13
Prepayments	265,622	148,502
Accrued Income	0	0
Debtors	189,502	118,113
	<b>455,124</b>	<b>266,615</b>

## 7. CREDITORS

<b>AMOUNTS FALLING DUE WITHIN ONE YEAR</b>	Y/E 31.12.14	Y/E 31.12.13
Trade creditors	316,375	141,663
Accruals and deferred income	1,003,315	2,327,049
PAYE and PRSI	130,431	107,698
VAT	45,969	23,626
Mortgage	62,698	61,262
	<b>1,558,788</b>	<b>2,661,298</b>

## 8. CREDITORS

<b>AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR</b>	Y/E 31.12.14	Y/E 31.12.13
Deferred Capital Grants	2,158,776	2,187,082
Mortgage	934,560	997,296
	<b>3,093,336</b>	<b>3,184,378</b>

The company has a mortgage of €997k outstanding at year end. The balance outstanding is repayable over 13 years.

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

<b>AT 31 DECEMBER THE BALANCE IS REPRESENTED BY:</b>	Y/E 31.12.14	Y/E 31.12.13
Deferred Capital Grants brought forward	2,187,082	2,469,936
Capital grants received during the period		
Department of Arts, Heritage and the Gaeltacht	475,000	250,000
Transfer to Income and Expenditure Account in respect of the amortisation of Capital Grants	(503,306)	(532,854)
	<b>2,158,776</b>	<b>2,187,082</b>

## 9. PENSION COSTS

Pension costs of €154,351 (€183,646 in 2013) include payments to Personal Retirement Savings Account (PRSA) schemes of €67,943, ex-gratia pensions paid directly to former staff members of €21,253 plus €65,155 relating to a defined contribution pension contributory scheme.

## 10. RESERVES

	Y/E	Y/E
	31.12.14	31.12.13
Balance at 1 January	769,311	51,181
Surplus / (Deficit) for year	991,449	718,130
<b>Total reserves</b>	<b>1,760,760</b>	<b>769,311</b>

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

	Y/E	Y/E
	31.12.14	31.12.13
Operating Surplus/(Deficit)	991,449	718,130
Interest received	(18,094)	(26,314)
Mortgage Interest Payable	43,100	47,509
Depreciation	537,185	536,542
Amortisation of Capital Grants	(503,306)	(532,854)
Decrease/(Increase) in stocks	3,724	2,191
(Increase)/Decrease in debtors	(188,510)	23,923
(Decrease)/Increase in creditors	(1,165,246)	(898,010)
Difference between pension charge and contributions	0	0
	<b>(299,698)</b>	<b>(128,883)</b>

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

	Y/E	Y/E
	31.12.14	31.12.13
<b>Returns on Investment and Servicing of Finance</b>		
Interest received	18,094	26,314
Interest paid	(43,100)	(47,509)
	<b>(25,006)</b>	<b>(21,195)</b>
<b>Capital expenditure and financial investment</b>		
Addition to Fixed Assets	(587,956)	(205,251)
<b>Financing</b>		
Capital grants and mortgage received	475,000	250,000



## 11C. ANALYSIS OF CHANGES IN NET FUNDS

<b>Analysis of changes in net funds</b>	<b>At 01/01/2014</b>	<b>Cashflow</b>	<b>At 31/12/2014</b>
Cash at Bank	2,206,143	(437,660)	1,768,483
Debts due within one year	(61,262)	(1,436)	(62,698)
Debts due after one year	(997,296)	62,736	(934,560)
	<b>1,147,585</b>	<b>(376,360)</b>	<b>771,225</b>

## 11D. RECONCILIATION OF MOVEMENT IN NET FUNDS

	<b>Y/E</b>	<b>Y/E</b>
	<b>31.12.14</b>	<b>31.12.13</b>
(Decrease) / Increase in cash in the year	(437,660)	(105,329)
Net movement of mortgage in the year	61,300	54,880
<b>Change in net funds</b>	<b>(376,360)</b>	<b>(50,449)</b>
Net funds at 1 January	1,147,585	1,198,034
Net funds at 31 December	771,225	1,147,585

## 12. COMMITMENTS

### OPERATING LEASES

Leasing commitments payable during the next twelve months amount to €229,202 (2013: €249,421) and are analysed as follows:

<b>Payable on leases in which the commitment expires</b>	<b>Y/E</b>	<b>Y/E</b>
	<b>31.12.14</b>	<b>31.12.13</b>
Before five years	25,215	45,434
After five years	203,987	203,987
	<b>(229,202)</b>	<b>249,421</b>

### 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 2014 in the form of a mortgage of €997,258.

### 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. 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 2014, the Board of Directors paid €8,026 for secretarial services for the Foundation. These costs are included in Administration charges.

Included in Sponsorship and other income is €97,714 the Abbey Theatre received from the Abbey Theatre Foundation Inc. during 2014.

### 19. BOARD MEMBERS DISCLOSURE OF TRANSACTIONS

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

### 20. APPROVAL OF FINANCIAL STATEMENTS

The Financial Statements were approved by the Board of Directors on 23 March 2015.



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'In the forthcoming decade of commemorations, it could be argued that those who were not in a position to tell their own story in the past were best served not by state papers, or even newspapers, but by novelists, dramatists and poets – the surveyors of back-stage society, or history behind the scenes.'

Professor Luke Gibbons, 22.01.2015

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