

ABBAY THEATRE
AMHARCLANN NA MAINISTREACH

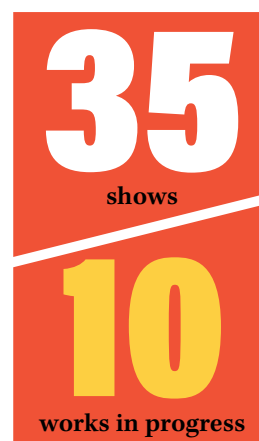
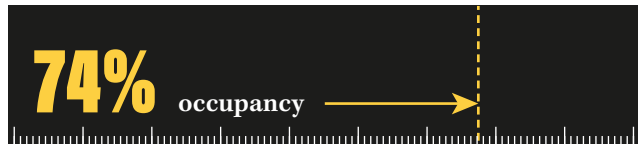
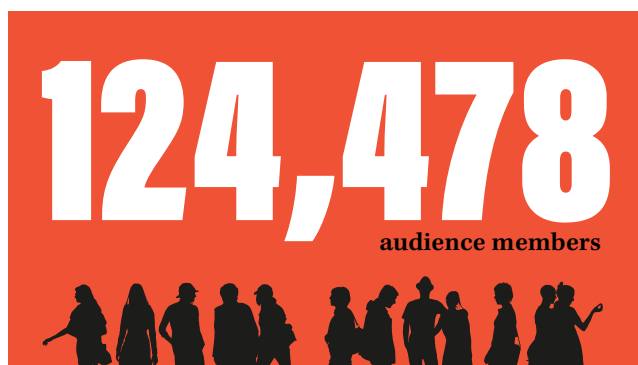


ANNUAL
REVIEW

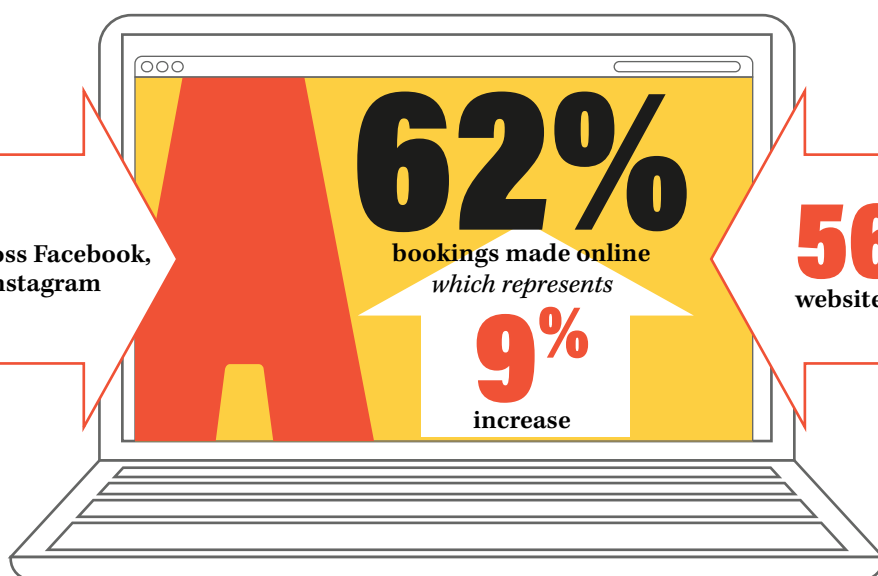
2017



2017 IN REVIEW



86,000
followers across Facebook,
Twitter and Instagram



563,124
website visits

**2017 WAS AN
EXCITING YEAR
FOR THE ABBEY**

WELCOME FROM THE CHAIR

ON MAY 22, I WAS APPOINTED CHAIR OF THE ABBEY Theatre by Minister for Culture, Heritage and the Gaeltacht, Heather Humphreys TD. It is a great honour and comes with the delivery of responsibilities to which I am totally committed. I would like to acknowledge the work of my predecessor, Dr. Bryan McMahon, who served as Chair for the previous 11 years, and who completed his term on 29 January 2017. I would also like to extend my sincere thanks for the welcome and support I have received from the existing Board members, as well as the work they did in the interregnum to ensure that the Board met its governance requirements and supported the Theatre. An early duty involved the appointment of three further Board Members, and I was delighted that Pádraig Cusack, Jane Daly and Michael Wall were able to join the Board in the latter half of 2017.

The new Co-Directors, Graham McLaren and Neil Murray took over the helm of the Abbey Theatre in late 2016. Under their leadership, the Theatre has seen an increase in the volume and variety of its activities, with many new co-productions and presentations in addition to the Abbey Theatre's own productions on both the Abbey and Peacock stages. The full activation of the Peacock Stage, from March of 2017, has been a long held ambition of the theatre and the community and is to be welcomed.

As well as inviting leading Irish theatre companies to present their work on the Abbey stages, Abbey Theatre productions toured to unique locations across the country, providing an opportunity for people to see their national theatre in a local setting. This ambition was set against a challenging financial backdrop, and one where increased support from the Arts Council, The Department of Culture, Heritage and the Gaeltacht, our sponsors and our supporters has been crucial. On behalf of the Board, I want to express our thanks for this continued and increased support.

Abbey Theatre audiences have responded very positively to the diverse 2017 programme, and this was reflected

in the numbers of attendees and in their composition. Especially important was the increase in the numbers of young people attending – something that is vital to the future of theatre in Ireland. My two personal highlights were Emma O'Donoghue's *Room* on the Abbey stage and the adaptation of Paul Laverty and Ken Loach's *Jimmy's Hall*, opening first, close to its spiritual home, in Carrick On Shannon and then on the Abbey stage. I was also delighted to see Edward Albee's *The Play about the Baby* on the Peacock Stage, reflecting the Abbey's continuing connection with the Irish Amateur Drama Festival.

There were two headline items on the Board's agenda in the latter part of 2017. The first was the preparation of a Business Case for a substantial redevelopment of the Abbey Theatre, extending beyond its present footprint towards the River Liffey. Following a public procurement process, we commissioned expert theatre consultants and, based on their work, a Report was submitted to the Department of Culture, Heritage and the Gaeltacht in June 2018.

The second was the preparation of a five-year strategic plan – commencing in November 2017, the Board worked with the Executive to develop a framework that will support the Theatre in achieving its mission to engage with Irish society through the production of ambitious and courageous theatre in all its forms.

These two documents will be key elements in setting the agenda for the Board and the Theatre over the coming years, as we work on the development of a new centre for theatre in the heart of Dublin and a programme of productions and activities that reaches out across the country and beyond.

Finally, I wish to acknowledge the great work done by the Directors and staff of the Theatre during 2017. Their commitment to the creative artists who work with us and to the audiences, who attend, is exceptional. It reflects the Theatre's drive to engage with the wider theatre community in Ireland. We are all aware that what we do would be impossible without the significant public funds which come from Irish taxpayers, and the support we get from our Irish and international donors, both individual and corporate, and from our sponsors. Our thanks to all of you.

Dr. Frances Ruane,
Chair

**"... KEY ELEMENTS IN
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OF PRODUCTIONS AND
ACTIVITIES THAT REACHES
OUT ACROSS THE COUNTRY
AND BEYOND."**

DIRECTORS' REPORT

IN MANY WAYS 2017 WAS A REVOLUTIONARY YEAR for the Abbey Theatre, representing its first year with a new programming model. Our first year as Co-Directors saw a record number of 48 unique and wide-ranging presentations across the Abbey and Peacock stages - more than twice the number staged in 2016. The total audience figure of 124,478 was the highest since 2010.

In addition to work on the Abbey and Peacock stages, the company toured Roddy Doyle's *Two Pints* to 25 pubs throughout the island of Ireland, and opened a major new production of *Jimmy's Hall* in Leitrim, before bringing it to Dublin. From March to December, the Peacock Stage was fully animated with Abbey productions, presentations from visiting companies and support of artistic development that will lead to new theatre shows.

The beginning of 2017 saw the first manifestation of our stated aim - to open up the Abbey Theatre to artists and companies who had not appeared on their national theatre, or had not previously felt it was the right stage to present their work. From February to June, the work of Enda Walsh (Landmark Productions and Galway International Arts Festival), Corn Exchange, Druid, Rough Magic and Lisa Dwan rapidly changed the way people had been seeing and engaging with the Theatre. The range of work, and volume of projects, captured the imagination of audiences, many of them younger, or first-time attendees.

Furthermore, in order to deliver our bold producing plans for new work, touring and international productions, we were delighted to welcome leading Irish producers, Jen Coppinger and Sarah Lynch, to the Abbey Theatre's team.



Abbey Theatre Directors

Neil Murray and

Graham McLaren

June 2017 saw the introduction of First Free Previews (commencing with the Theatre Royal Stratford East co-production of Emma Donoghue's *Room*), which provides free tickets to audiences on the first preview of a show. The concept aligns closely with our view that the Abbey Theatre should be a national theatre that is accessible to all, and we were delighted that this initiative was recognised with a Judges' Special Award at the Irish Times Theatre Awards (2018).

The second half of 2017 saw the Abbey Theatre self-producing or co-producing on the Abbey stage. Co-producing partners included The National Theatre of Scotland and Theatre Royal Stratford East. New Abbey Theatre productions of *Katie Roche* and *Ulysses* featured alongside a world premiere of *Jimmy's Hall* adapted from Paul Laverty's film script for Ken Loach's film. The production opened to great acclaim in Leitrim, in the Sports Hall of Carrick-on-Shannon's Community School – close to James Gralton's home in Effrinagh.

A crucial aspect of the Abbey Theatre's ongoing plans is its funding streams, in particular, its State investment. In 2017, Arts Council funding increased from €5.8M to €6.17M, with a planned increase to €7m

in 2018 to include €0.2M specifically for touring. These commitments are enormously welcome, as are positive ongoing discussions with the Arts Council in relation to funding for 2019 and 2020.

We are particularly grateful to the individuals, companies and foundations who invested in the Abbey Theatre in 2017 - of specific note, we would like to extend our sincere thanks to: Irish Life, Dublin Airport, Bank of America Merrill Lynch, Diageo, Friends First, Avantcard, the Vintners' Federation of Ireland, the Abbey Theatre Foundation, NUI Galway, The Ireland Funds, the Ireland-US Council, RTÉ Supporting the Arts, members of the Director's Circle, and our Patrons, Corporate Guardians and Ambassadors.

We owe an enormous debt to our audiences who have fully embraced and encouraged the change in the theatre's programming model, reflected in the increased attendance figures. Lastly, but by no means least, we owe a great deal of gratitude to our fantastic staff, whose commitment and hard work made it possible to deliver 2017's ambitious programme.

Graham McLaren and Neil Murray

"(IT IS) OUR VIEW THAT THE ABBEY THEATRE SHOULD BE A NATIONAL THEATRE THAT IS ACCESSIBLE TO ALL, AND WE WERE DELIGHTED FOR THIS INITIATIVE TO BE RECOGNISED WITH A JUDGE'S SPECIAL AWARD AT THE IRISH TIMES THEATRE AWARDS"

PRODUCTION HIGHLIGHTS



WHAT HAPPENS NEXT IS THIS...

Graham McLaren and Neil Murray were joined at the launch of their '*What happens next is this...*' inaugural programme by artists and collaborators, Olwen Fouéré (*Ballyturk*), Annie Ryan and Michael West (Corn Exchange), Sarah Lynch (Druid), Anne Clarke (Landmark Productions), Lisa Dwan (*No's Knife*), Clare Barrett (*The Train*), Paul Fahy (Galway International Arts Festival), Lynn Parker (Rough Magic), Hugh O'Connor (*Arlington*), Dermot Bolger (*Ulysses*), Arthur Riordan (*The Train*), Paul Gralton (cousin of Jimmy Gralton), and Benjamin Perchet (Dublin Dance Festival).

6 MAJOR PRODUCTIONS

2017 started with six major visiting productions on the Abbey stage including *Arlington*, *Ballyturk*, *Dublin by Lamplight*, *The Train*, *Waiting for Godot* and *No's Knife*. From February to June, the work of Landmark Productions, Corn Exchange, Rough Magic, Druid and The Old Vic / Lisa Dwan rapidly changed the way people had been seeing and engaging with the Theatre.



Mikel Murfi in *Ballyturk* by Enda Walsh



Caoilfhionn Dunne in Katie Roche by Teresa Deevy

NEW PRODUCTIONS AND WORLD PREMIERES

The second half of 2017 saw the Abbey Theatre self-producing or co-producing on the Abbey Stage. Co-production partners included The National Theatre of Scotland and Theatre Royal Stratford East.

New Abbey productions of *Katie Roche* and *Ulysses* featured alongside a world premiere of *Jimmy's Hall* adapted from Paul Laverty's film script.



Sunny by Emanuel Gat and Awir Leon performed as part of the Dublin Dance Festival

PARTNERSHIPS & COLLABORATIONS

Performances in partnership and greater collaboration with Dublin Dance Festival, Dublin Fringe Festival and Dublin Theatre Festival broadened the range of events offered to our audiences.

THE PEACOCK

2017 was the year that the Peacock Stage sprang back to life, with the space in full use from March to December. A packed programme saw six Abbey Theatre plays on the Peacock stage, including co-productions with Dead Centre and The Lyric, Belfast. These were accompanied by 16 plays by independent theatre companies, including productions from Canada, US and Scotland and further collaborations with Ireland's leading festivals.



Ollie West in Hamnet by Dead Centre



Graham McLaren, Sarah Lynch, Jen Coppinger and Neil Murray.

DEVELOPING NEW WORK

Through our *'What's Happening Now'* series and Work-In-Progress presentations, we supported the development of 10 new pieces of theatre. These included Tara Flynn's *Not a Funny Word*, Dead Centre's *Hamnet* and Oona Doherty's *Hard to be Soft* – all of which would go on to have full productions. In 2017, we appointed two leading Irish producers, Jen Coppinger and Sarah Lynch, to lead the creation of a New Work Department.

The New Work Department, led by our Heads of Producing Jen Coppinger and Sarah Lynch, will continue, and build on, the role of the previous Literary Department through maintaining existing relationships with established writers and forging new relationships with writers and theatre makers who have yet to be commissioned by the Abbey Theatre. In addition to commissioning plays from writers, the New Work Department works on the development of ideas, scripts and projects from artists across the theatrical spectrum.

COLLABORATION AND CO-PRODUCTION

IN 2017, WE COLLABORATED WITH 10 IRISH THEATRE Companies and 4 International Theatre Companies on 18 different co-productions. Our partners were Landmark Productions and Galway International Arts Festival, The Corn Exchange, Rough Magic, Druid, Lyric Theatre, Fishamble, Dead Centre, Theatre Lovett, Thisispopbaby, Noelle Browne, The Old Vic, Theatre Royal Stratford East, Dael Orlandersmith and the National Theatre of Scotland.



THE TRAIN

‘We hit a powerful political moment with a mighty audience. That it happened on the stage of the National Theatre was crucial’

Lynne Parker, Director of *The Train* by Rough Magic.

POSTSCRIPT

‘The Peacock Stage was a heartfelt platform to further adopted people’s rights in Ireland.’

Noelle Browne, Writer and Performer of *Postscript*.



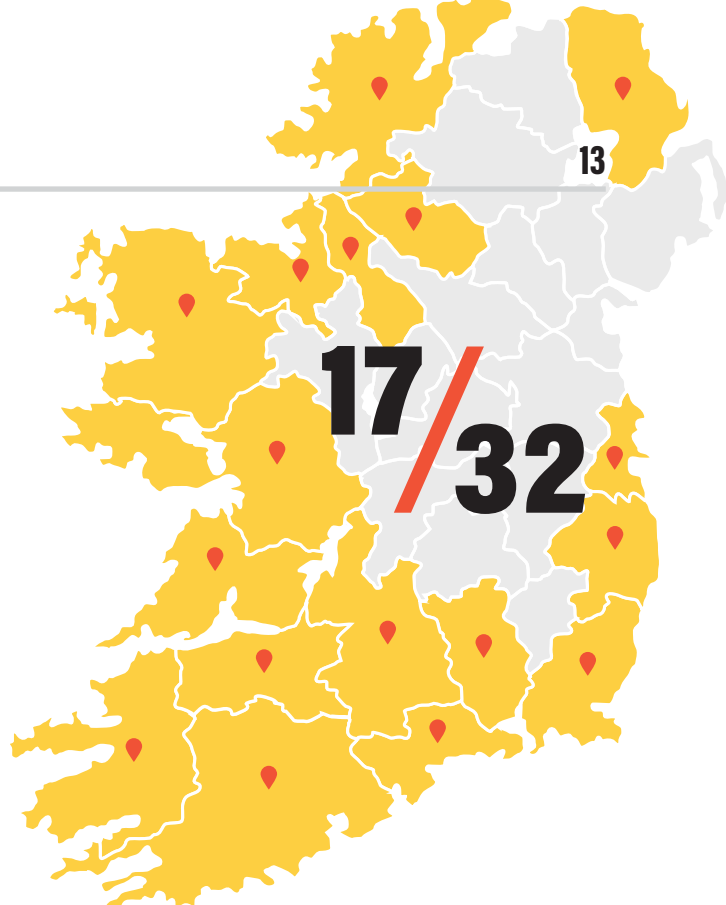
DUBLIN BY LAMPLIGHT

‘It was a homecoming an honour and a privilege!’

Annie Ryan (Director) and Michael West (Writer) of *Dublin by Lamplight* by The Corn Exchange.

OUT OF THE ABBEY

In 2017, we got *'Out of the Abbey'* in new and innovative ways, bringing the Abbey Theatre into the heart of Ireland's communities. We visited 17 counties throughout the country with performances in halls, classrooms and pubs.



Alan Devally, Lisa Lambe and Sarah Madigan in *Jimmy's Hall*

JIMMY'S HALL

Jimmy's Hall opened to acclaim in Leitrim, in the Sports Hall at Carrick-on-Shannon Community School; this school is in the heart of James Gralton country, the man whose story inspired the creation of the film and play. The production played to sold-out houses for a full week before transferring to Dublin.



Lorcan Cranitch and Liam Carney in *Two Pints* by Roddy Doyle

TWO PINTS

Roddy Doyle's play, *Two Pints*, was toured across the country. Playing 27 sold-out dates across 16 counties throughout Ireland, the show presented the Abbey Theatre in a new light for audiences unused to having access to their national theatre in their own backyard (or pub). These were the perfect venues in which to show this new piece from one of Ireland's key writers.

ME, SARA

The Abbey Theatre's Community and Education team presented *Me, Sara* by Amy Conroy, as part of the *Priming the Canon* series. Based on a character from Synge's *Playboy of the Western World*, the show toured all over Ireland including dates at the Baboró Children's Festival, in Galway.



Juliet Crosby in *Me, Sara* by Amy Conroy



Witney White and Harrison Wilding in *Room*
by Emma Donohue

ROOM

Our partnerships and co-productions took us internationally with *Room* by Emma Donohue premiering at Theatre Royal Stratford East in London; *Hamnet* by Dead Centre premiering at the Schaubühne in Berlin; and *Ballyturk* by Enda Walsh transferring to St. Ann's Warehouse in New York.



OUR AUDIENCES

124,478
people attended

90% of our audience
lives in Ireland

10% were
international
visitors

53% of our audience were
booking with the Abbey
Theatre for the **first time**

2000
people attended our Free
First Preview series

13,000

Our **highest attended production** was
Dermot Bolger's adaptation of James Joyce's
Ulysses, which was seen by almost **13,000** people



We provided **10 Irish Sign Language
Interpreted performances**
and **7 audio-described or
captioned performances**

500 people queue for a Free First Preview



FREE FIRST PREVIEWS

In June of 2017 the Theatre Directors introduced the initiative of Free First Previews (for the co-production with Theatre Royal Stratford East, of Emma Donoghue's *Room*). The idea of Free First Previews is now seen as synonymous with the Abbey Theatre, and some 2,000 people saw a free performance at their national theatre in 2017. This programme went on to win a Judges' Special Award at the 2018 Irish Times Theatre Awards.

Room - 23 June 2017

Jimmy's Hall - 28 July 2017

Katie Roche - 30 August 2017

Ulysses - 2 October 2017

Let the Right One In - 18 November 2017

GENDER EQUALITY & DIVERSITY

OUR COMMITMENT TO GENDER EQUALITY AND DIVERSITY remains a core focus of the Abbey Theatre's activities. This was further enhanced in 2017 with the implementation of a *Culture Audit* which set out key priorities in terms of Gender Equality and Diversity in both the internal and external ecosystems of the Theatre.

Staff will attend Unconscious Bias training in 2018, and it is planned that the Theatre's commitment to Gender Equality and Diversity will be enshrined in its planned five-year strategy, which will be compiled and published in 2018. As set out in the Abbey Theatre's *8 Guiding Principles on Gender Equality*, the Theatre's programme will be analysed in terms of gender

balance on an annual basis. The 2017 statistics are set out below. This should be seen in the context of a stated aim to achieve 50/50 gender parity over the five year period from 2017-2022 inclusive.

These figures should be seen in the context of a stated aim to achieve 50/50 gender parity over the five year period from 2017-2022 inclusive.

The figure above represents our full 2017 programme including presentations and coproductions. When we only look at the Abbey Theatre's programme of self-produced plays in 2017 the figures are more gender balanced.

FULL PROGRAMME

	ROLES	FEMALE
Directors	28	50%
Writers	29	30%
Cast	148	43%
Stage Management	24	58%
Set Design	24	59%
Lighting Design	24	34%
Sound Design	26	15%
Costume Design	26	81%
Overall	329	42%

ABBAY THEATRE SELF-PRODUCED

	ROLES	FEMALE
	8	50%
	8	50%
	56	45%
	7	36%
	7	64%
	6	50%
	6	0%
	7	86%
	105	47%

ABOUT THE ABBEY

BOARD

Dr. Bryan McMahon (*Chair - Retired 24th January 2017*)

Dr. Frances Ruane (*Chair - Appointed 22nd May 2017*)

Jane Brennan (*Retired 13th February 2017*)

Sarah Durcan

Deirdre Kinahan (*Retired 18th July 2017*)

James McNally

Mark Ryan

Niamh Lunny (*Retired 20th January 2017*)

Sheelagh O'Neill

Loretta Dignam

Kevin McFadden (*Appointed 24th January 2017*)

Dónall Curtin

Michael Wall (*Appointed 31st July 2017*)

Jane Daly (*Appointed 31st July 2017*)

Pádraig Cusack (*Appointed 1st December 2017*)

EXECUTIVE & STAFF

Executive

Graham McLaren and Neil Murray, *Co-Directors*

Declan Cantwell, *Director of Finance & Administration*

Oonagh Desire, *Director of Public Affairs & Advancement*

Aisling Mooney, *Technical Director*

Sarah Lynch, *Head Of Producing - Programme Development*

Jen Coppinger, *Head of Producing - New Work Development*



STAFF

Andrea Ainsworth	Eimear Farrell	Michael Kyle	Bryan O'Connell
Gina Arkins	Lisa Farrelly	Marie Lawlor	Adam O'Connell
Donal Ayton	John Finnegan	Sarah Ling	Donna Marie O'Donovan
Cliff Barragry	David Fleming	Michael Loughnane	Diarmuid O'Quigley
Ciaran Bonner	Barry Flynn	Niamh Lunny	Tara O'Reilly
Aoife Brady	Sarah Foley	Sarah Lynch	Feidhlim O'Shea
Niamh Buckley	Tara Furlong	Bridget Lynskey Faust	Aoife O'Sullivan
Orla Burke	Orla Gallagher	Darren Magnier	Laura Pulling
Eoin Byrne	Donna Geraghty	Heather Maher	Martin Reid
Maura Campbell	Sandra Gibney	Claire Maher	Dean Reidy
Declan Cantwell	Nuria Gomez Navarro	Patricia Malpas	Fiona Reynolds
Colm Carney	David Groves	Elaine Mannion	Ed Rourke
David Carpenter	Emma Hanley	Myra McAuliffe	Mick Russell
Luke Casserly	Fergus Hannigan	Davy McChrystal	Pat Russell
Connall Coleman	Dermot Hicks	Dan McDermott	Joe Sanders
Eileen Collins	James Hickson	Kevin McFadden	John Stapleton
Derek Conaghy	Steven Ho	Roisin McGann	Eoin Stapleton
Jen Coppinger	Dara Hogan	Ciaran McGlynn	Helena Tobin
Ailbhe Cowley	Jenny Holland	Graham McLaren	Sean Treacy
Diane Crotty	Brian Horgan	Shauna McNally	Karen Lee Walpole
Mairead Delaney	John Houston	Paul Meagher	Jesse Weaver
Ben Delaney	Narges Jahani	Victoria Miller	Caitlin White
Sean Dennehy	Larry Jones	Stephen Molloy	Diarmuid Woods
Oonagh Desire	Maeve Keane	Aisling Mooney	
Pat Dillon	Brian Kelly	Kerri Morris	
Debbie Doak	Wesley Kelly	Donna Murphy	
Con Doyle	Ailbhe Kelly-Miller	Eimer Murphy	
Patrick Doyle	Tom Kennedy	Neil Murray	
Ciara Dunbar	Shane Kenny	Agnieszka Myszk	
Ken Dunne	Andy Keogh	Amanda Nevin	
Tom Elliott	Phil Kingston	Emily Ni Bhroin	
Helen Fahey	Anne Kyle	Siofra Ni Chiardha	

SUPPORTING THE ABBEY THEATRE

THE ABBEY THEATRE IS EXTREMELY GRATEFUL FOR the ongoing, valuable support of our main funders, The Arts Council and the Department of Culture Heritage and the Gaeltacht. Our work is made possible by their continued investment. We would also like to thank our partners, supporters and members. Our work is made possible by your continued investment in the Abbey Theatre.

In 2017, we were delighted to launch a partnership with Dublin Airport, commencing during *Dublin by Lamplight*. This new partnership will help the Abbey Theatre to

reach new audiences visiting Ireland from overseas, as well as reminding returning visitors and citizens of our exciting programme. We were also thrilled to work with Bank of America Merrill Lynch to bring *Jimmy's Hall* to James Gralton's home county of Leitrim, opening the show in Carrick-on-Shannon, before transferring to Dublin.

Renewed thanks also to Irish Life, who have been a partner for a number of years and were the season sponsors for the 2017 programme.

THANKS TO

Abbey Theatre Supporters

Irish Life, Dublin Airport and NUI Galway

Corporate Guardians

Accenture, Allianz, Arthur Cox, Bank of Ireland, Behaviour & Attitudes, Brown Thomas, The Doyle Collection, ESB, Irish Life, KPMG, McCann FitzGerald, Northern Trust, Ulster Bank, Westbury Hotel

Programme Supporters

Avantcard, Bank of America Merrill Lynch, The Cielinski Family, Diageo Ireland, Friends First, The Ireland Funds of Great Britain, The O'Neill Family, RTÉ Supporting the Arts, Vitners' Federation of Ireland

Gold Ambassadors

Credit Suisse

Silver Ambassadors

101 Talbot Restaurant, Church Bar & Restaurant, Clarion Consulting Ltd, FCm Travel Solutions, Irish Poster Advertising, John Sisk & Sons, Manor House Hotels of Ireland, Merrion Hotel, National Radio Cabs, Paddy Power, Sims IVF, Sisk Steconfer Joint Venture Utilities Ltd, Spector Information Security, Trocadero, Webfactory, Wynn's Hotel, Zero-G

Directors' Circle

Tony Ahearne, Honorable Elizabeth Frawley Bagley, Richard & Sherril Burrows, Pat Butler, The Cielinski Family, Dónall Curtin, Roma Downey, John P. Drew, Deirdre Finan, Janice Flynn, Emer & Basil Geoghegan, James Healy, Marjorie & Simon Hewett, Declan Kelly, Bernard & Muriel Lauren Foundation, John & Ann Leahy, Pat Lonergan, Dwayne & Eimear Lysaght, Mick & Claire McCormack, James McNally, Peter Merrigan, Donal Moore, Larry Moulter & Pamela Frechette, William O'Connor, Moira & Cormac O'Malley, Sheelagh O'Neill, Thomas F & Carol O'Neill, Tom & Shelly O'Neill, Sarah & Sean Reynolds, Mark Ryan, Mike Sheehan, Susan & Denis Tinsley, Steve & Mitra Van, Mark Walsh, Michael Walsh & Therese Quinn, Zachary Webb, Lloyd Weinreb

Silver Patrons

James Adrian, Majella Altschuler, Robert D Bickford Jr, Frances Britton, Catherine Byrne, Tommy Gibbons, Liam & Eibhlin Howard, Bogdan & Holly Kaczmarczyk, Dr John Keane, Andrew Mackey, Eugenie Mackey, Eugene Magee, John & Irene McGrane, Gerard & Liv McNaughton, Pat Moylan, Alan O'Sullivan, Marie Rogan & Paul Moore, Jan Velund

LOOKING FORWARD

2018 WILL BE A YEAR FOR THE ABBEY THEATRE TO build on the success of our inaugural programme. We plan to do this by developing a five-year Strategy for the Theatre, setting out priorities for the coming years in terms of art and audience, internationalisation and investment, and people and processes. We plan to publish the Strategy by the end of 2018, for commencement in 2019.

The Theatre will continue its commitment to new work and work-in-progress through its Peacock programme, with enhanced support for work by underrepresented communities. We will also increase our national and international presence through a series of tours, including popular 2017 shows, such as *Jimmy's Hall* and *Two Pints*, and remounts including *Cyprus Avenue*. Furthermore, we will continue to interrogate Irish and international canonical works through productions including *The Unmanageable Sisters* (adapted by Deirdre Kinahan from Michel Tremblay's *Les Belle Soeurs*) and Marina Carr's *On Raftery's Hill*.

We look forward to continuing to drive change at the Abbey Theatre in 2018 and beyond.

Graham McLaren and Neil Murray

**"WE LOOK FORWARD
TO CONTINUING TO
DRIVE CHANGE AT THE
ABBAY THEATRE IN
2018 AND BEYOND"**



THE ABBEY THEATRE 2017 IN FIGURES

124,478 people attended

Performances in 17 counties

53% of our audience were first time attendees

13,000 people saw *Ulysses*

35 shows, 10 in progress

552 performances

500,000+ websites visits

ABBAY THEATRE
AMHARCLANN NA MAINISTREACH

