



ABBey THEATRE
AMHARCLANN NA MAINISTREACH

2019 ANNUAL REVIEW

abbeytheatre.ie
#Abbey2019



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1 INTRO DUCTIONS

A WELCOME FROM THE CHAIR

"THIS IS A PROJECT THAT WILL BE DELIVERED... BECAUSE THE ABBEY IS A NATIONAL INSTITUTION THAT OUR COUNTRY IS PROUD OF. IT WILL HAPPEN BECAUSE OF THE GLORIOUS PAST, THE GREAT PRESENT, BUT THE EVEN MORE EXCITING FUTURE WHICH THE ABBEY THEATRE WILL BE ABLE TO OFFER ALL WHO ENTER INTO IT WHEN IT'S REJUVENATED."

Minister for Finance & Public Expenditure and Reform, Paschal Donohoe TD speaking about the future site redevelopment at the Abbey Theatre Gala, attended by supporters of the theatre, in October 2019.



Neil Murray, playwrights Thomas Kilroy and Margaret Perry, Dr Frances Ruane, Minister Paschal Donohoe TD and Graham McLaren at the Abbey Theatre Gala 2019

2019 represented the first year of implementation of the Abbey Theatre's 2019-2023 strategy, and early progress has been made on delivering its three strands.

Under Strand 1 – Art and Audience, we saw the creativity of many new artists on the Abbey stage, and the innovative use of the Peacock stage to develop and present works created by underrepresented groups, and works selected by young curators. In addition, co-productions saw smaller innovative companies combine with us to present new work on both stages. The theatre's executive systematically addressed specific complaints by a group of artists about aspects of their working relationships with the national theatre. The board addressed some elements of the complaints, by approving a number of immediate changes to terms and conditions of contracts in January. It also oversaw the preparation of a report to the Minister on a series of actions from a dialogue between the executive and representatives of the group in May. All 17 actions were completed by November 2019.

Under Strand 2 - Investment, with pro bono assistance from external experts, we successfully obtained Government approval to move to the detailed appraisal stage of the exciting redevelopment project, which will see a new theatre built on the current site. This stage will involve a full cost-benefit analysis and a series of studies to inform the design brief for the project.

Under Strand 3 - People and Processes, we saw work start on strategies for both communications and fundraising. In addition, HR practices developed to include plans to improve staff engagement, increase staff training, and to further develop performance management.

During 2019, the board of the Abbey Theatre worked with the executive to implement the latest governance codes issued by the Charities Regulator and by the Government. This required additional training for board members and the senior management team and is reflected in various ways, such as improved internal reporting processes and a more rigorous approach taken to filling board vacancies in early 2020.

I wish to thank board members for generously meeting the exceptional demands on them in 2019, and to thank Sheelagh O'Neill and Pádraig Cusack, who stepped down from the board in January 2019, for their very significant contributions to the work of the board.

The board is very aware that the theatre's artistic programme would not be possible without major taxpayer support and we are very grateful for these funds that come to us through grants from the Arts Council, the Department of Culture, Heritage and the Gaeltacht, and Culture Ireland. We also appreciate the significant support we receive from our Irish and international donors, and from corporate sponsorship. These funds and the commitment and hard work of the Directors, theatre staff and the artists in the programme are what allows the Abbey Theatre to make work that is designed to 'surprise, delight and provoke' our audiences.

DR. FRANCES RUANE

AN INTRODUCTION FROM THE DIRECTORS AND CEOs

WE ARE HUGEY PROUD OF THE SEASON WE PRESENTED IN 2019. A PILLAR OF OUR PROGRAMMING MODEL TO DATE IS TO PRODUCE, SUPPORT AND PRESENT NEW WRITING. OVER THE COURSE OF THE YEAR, THE ABBEY PRODUCED AND CO-PRODUCED THE WORLD PREMIERES OF EIGHT NEW PLAYS, FROM SOME OF IRELAND'S GREATEST LIVING WRITERS.

We were honoured to work with Edna O'Brien to produce a new adaptation of her era-defining novel *The Country Girls* that also toured to Cork, Galway and Limerick after a sell out run on the Abbey stage. Graham McLaren reunited with Dermot Bolger to present the Dublin Port commission *Last Orders at The Dockside* at Dublin Theatre Festival; Dylan Coburn Gray's award-winning play *Citysong* had its world premiere in a reconfigured Abbey auditorium, ahead of a run at Soho Theatre, London; and through her razor-sharp play, *This Beautiful Village*, Lisa Tierney-Keogh exposed sides of what it means to co-exist in Ireland today.

2019 saw the premiere of four new plays through co-productions, as the Abbey Theatre collaborated with theatre companies and artists to mount and amplify their stories at Ireland's national theatre. In the first half of the year THEATREclub brought its modern-day interpretation of *Hamlet—It was easy (in the end)*, by Grace Dyas, to Abbey audiences; and The Complex co-produced *Dublin Will Show You How*, by Tracy Martin on the Peacock stage. The Abbey collaborated with Bitter Like a Lemon, in association with Dublin Port Company, for *In Our Veins*, by Lee Coffey; and for the Dublin Theatre Festival, our new work team collaborated with artist Dylan Tighe to produce *Pasolini's Salò Redubbed*. It was a privilege to bring these new stories, from a diverse range of voices, to our audience, alongside a programme of presentations, returning work and productions from the Irish canon.

When we took up our roles in 2016, our aim was to open the doors of the Abbey as wide they could possibly go. Our previous annual reviews show that we have been achieving this goal through

increased access for new and under-represented voices in our programme. We've established a programming model that enabled us to almost triple the amount of productions on our stages - resulting in the introduction of 53% new audiences to the national theatre, in addition to keeping our loyal attendees highly engaged.

2019 began with a sobering call. An open letter was written to the Minister for Culture, Heritage and the Gaeltacht, Josepha Madigan TD, signed by 312 freelance theatre practitioners, expressing concerns about the impact of our programming model on the sector. We have great respect for the artists who signed the letter and took its content, and the concerns from this group of colleagues, very seriously. Significant changes requiring dedicated resources, including reprioritisation of strategic and operational objectives, took place at the Abbey in 2019 to address the issues raised.

We are committed to moving forward, in consultation with the theatre industry representative organisations, to help create a better supported and vibrant theatre sector. At the time of publishing, we are working from home during the COVID-19 pandemic and our building on Abbey Street is closed to the public. Now, more than ever, we recognise that challenges will continue in the sector and increased collaboration between all industry stakeholders will be required to create a more resilient environment for those working in the arts, theatre specifically, and the cultural space generally.

**GRAHAM MCLAREN
AND NEIL MURRAY**



Graham McLaren and Neil Murray, Directors of the Abbey Theatre

A dark, moody photograph of a crowd at night. The image is dominated by the lower legs and feet of people walking. Some are wearing light-colored trousers and high heels, while others are in darker clothing. The ground is dark and reflective. Overlaid on the image are two large, white, outlined numbers: a '0' on the left and a '2' on the right. To the right of the '2', the words 'THE NUM' and 'BERS' are written in a bold, white, sans-serif font, stacked vertically. The overall atmosphere is mysterious and urban.

02 THE NUM BERS

86%

OF OUR AUDIENCE
LIVE IN IRELAND

36,000+

PEOPLE ATTENDED ABBEY TOURING
PRODUCTIONS OR CO-PRODUCTIONS

1

FROG MAKING ITS
ABBAY DEBUT

4

YOUNG CURATORS PROGRAMMING A FESTIVAL
OF NEW WORK IN THE PEACOCK

116,494

PEOPLE ATTENDED
PERFORMANCES AT THE ABBEY

8

WORLD PREMIERES
OF NEW PLAYS

€7,000,000

OF FUNDING FROM THE
ARTS COUNCIL

10

STUDENTS ON THE ABBEY'S
TRANSITION YEAR PROGRAMME

78%

TOTAL OCCUPANCY LEVEL

14

FREE FIRST PREVIEWS ATTENDED
BY 3,600 PEOPLE

18

PLAYWRIGHTS TAKING PART IN ABBEY
BEGINS AND ABBEY WORKS

59

NEW ACTORS AUDITIONED IN
OUR OPEN AUDITIONS

€2,500,000

TOTAL BOX OFFICE REVENUE

4

IRISH COUNTIES TOURED

369

SCRIPTS AND IDEAS SUBMITTED FOR CONSIDERATION
TO OUR NEW WORK DEPARTMENT

1

OPERA ON THE
ABBAY STAGE

66%

OF OUR AUDIENCE BOOKS ONLINE

12

INTERNATIONAL VENUES TOURED

5

UNDER-REPRESENTED GROUPS RECEIVED FUNDING TO
DEVELOP NEW WORK AT THEIR NATIONAL THEATRE

36

PRODUCTIONS, CO-PRODUCTIONS,
SUPPORTED PRODUCTIONS AND PRESENTATIONS

53%

OF OUR AUDIENCE ATTENDED
FOR THE FIRST TIME

2

STUDENTS AWARDED THE ABBEY
THEATRE / IT SLIGO DESIGN BURSARY

1

AWARD-WINNING
ASSOCIATE DIRECTOR



2019
PROGRAMME

2019 saw the Abbey Theatre creating new productions in-house; collaborating on co-productions and presentations with some of Ireland's most exciting artists and theatre companies; continuing our commitment to making Ireland's national theatre open to all and presenting stories from under-represented communities and original voices.

It was a busy year with 32 productions on the Abbey and Peacock stages and nine shows touring across four counties and 12 international venues - collectively attracting an audience of over 150,000. Our average attendance continues to grow year on year, with a healthy occupancy level of 78% over the course of 2019.

We introduced some new experimentations with staging spaces and capacity in 2019, which resulted in a small anticipated decrease in ticket numbers. The Abbey auditorium was transformed to create a more intimate setting for audiences to experience new productions, including the emotional *Citysong* and the sold-out run of *This Beautiful Village*. The Young Curators Festival saw the Peacock shift and morph to the bespoke needs of an experimental transdisciplinary programme. From a classic comedy retold at Christmas, to Black Jam's mosh pit in the Abbey bar, our aim was to create something for everybody in this programme, ensuring the national theatre is a space for diverse stories and audiences.





ABBHEY CREATES

Our mission is to create **ambitious, courageous** and **new** theatre relevant to our times. We produce world premieres of theatre that speaks to Ireland, revivals of popular pieces from our recent repertoire and new productions of lauded plays from the Irish and international canon.



THE MAJORITY OF OUR STAGE TIME AND RESOURCES ARE COMMITTED TO THE WORK WE CREATE IN-HOUSE WITH INDEPENDENT WRITERS, DIRECTORS, ACTORS AND DESIGNERS, JOINING THE FULL-TIME ABBEY TEAM OF DIRECTING, LITERARY, CASTING, STAGE MANAGEMENT, PRODUCTION, COSTUME, SET, PROPS AND COMMUNICATIONS PROFESSIONALS.

ABBAY THEATRE PRODUCTIONS

The Country Girls, Two Pints, The Unmanageable Sisters, This Beautiful Village, Last Orders at The Dockside, Drama at Inish

Abbey Productions made up

82%

OF THE YEAR ON THE ABBEY STAGE—
225 OF THE 276 PERFORMANCES
ON THE ABBEY STAGE

36%

OF TOURING—78 OUT OF THE 217
PERFORMANCES ON TOUR



Drama at Inish



The Country Girls





The Unmanageable Sisters

ARTIST SPOTLIGHT

LISA TIERNEY-KEOGH

My play, *This Beautiful Village*, ran on the Abbey stage in September 2019. It was a play about a suburban residents' association gathering to discuss and take action about sexist graffiti on their street.

Working with the Abbey Theatre is probably on the bucket list of most playwrights. The benefits of partnering with my national theatre were multifarious. Having the support and guidance of every department within the Abbey was a gift for me. At every turn, I was provided with the assistance and help I needed to focus on writing the best play I possibly could.

In particular, I would like to mention working with the Abbey's Dramaturg Louise Stephens. A world-class dramaturg, second to none, Louise provided me with endless support with this play. I honestly don't think I could have made the play as good as it was without her. Having access to a dramaturg of such talent was not just beneficial to my work, it elevated my artistic experience.

It was hugely significant for me to have my work play at Ireland's national theatre. I have personal connections to the theatre dating back to my childhood. As a theatre, it is held in very high regard worldwide, so to be part of the programming was an honour. Personally, it was a massively rewarding accomplishment and an experience that will stay with me forever.



This Beautiful Village

ABBEY COLLABORATES





COLLABORATION IS ANOTHER KEY PILLAR OF OUR PROGRAMMING - JOINING FORCES WITH OUTSTANDING ARTISTS AND THEATRE COMPANIES ON PROJECTS THAT, WE FEEL, SAY SOMETHING IMPORTANT ABOUT THE WORLD WE LIVE IN AND **HOLD A MIRROR UP TO IRISH SOCIETY.** AS WELL AS CREATING OUR IN-HOUSE PRODUCTIONS, WE ALSO CO-PRODUCE AND PRESENT WORK. CO-PRODUCTION IS AN OPPORTUNITY TO SHARE OUR ARTISTIC, FINANCIAL AND ADMINISTRATIVE RESOURCES WITH OTHER ARTISTS AND COMPANIES IN BRINGING A STORY TO THE STAGE. PRESENTATIONS GIVE ARTISTS AND COMPANIES ACCESS TO THE NATIONAL STAGE AND OUR AUDIENCES EXPOSURE TO A WIDE ARRAY OF CREATIVE VOICES.

ABBEY CO-PRODUCTIONS & PARTNERSHIPS

IN OUR VEINS, IT WAS EASY (IN THE END), DUBLIN WILL SHOW YOU HOW, BAOITE, CITYSONG, REDEMPTION FALLS, THE HUNGER, PASSONLINI'S SALÒ REDUBBED, CYPRUS AVENUE, THE PATIENT GLORIA, LA NATURA DELLE COSE, ROSAS DANST ROSAS, SESSION, THE BIG CHAPEL X, CLASS.

Abbey Co-productions and Partnerships made up

12%

OF THE YEAR ON ABBEY STAGE—
33 OF THE 276 PERFORMANCES

34%

OF THE YEAR ON PEACOCK STAGE—
46 OF THE 136 PERFORMANCES

64%

OF OUT OF THE ABBEY—
139 OF THE 217 PERFORMANCES



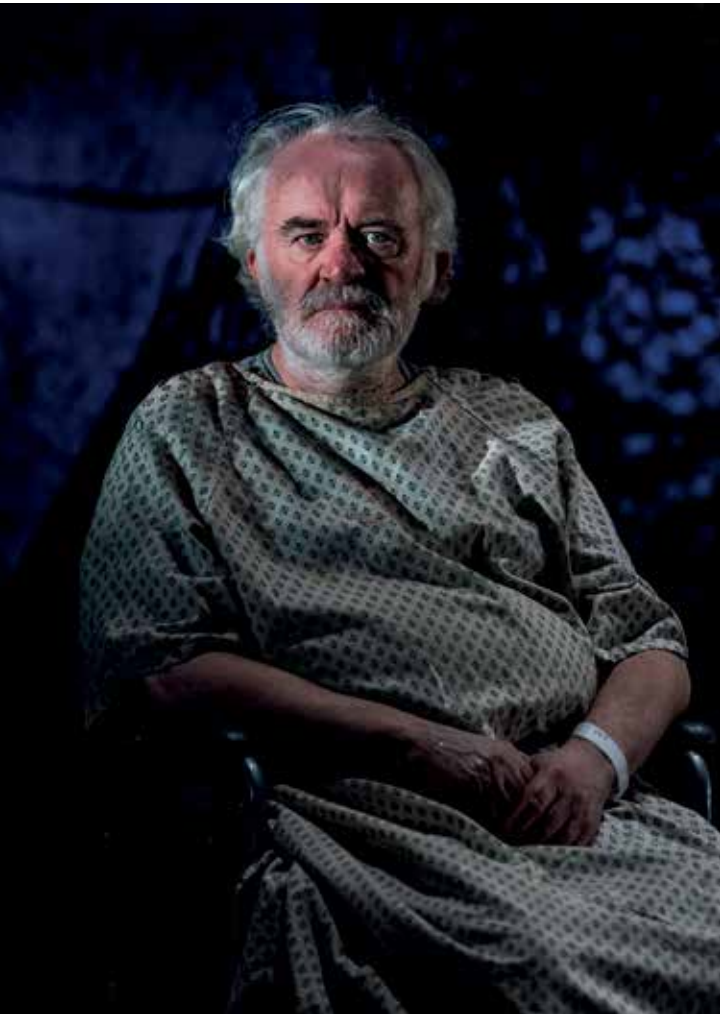
Redemption Falls

It was easy (in the end)





Pasolini's Salò Redubbed



Baoite





Citysong



In Our Veins



It was easy (in the end)

ABBEE PRESENTATIONS

THE RIDLEYS, GLASGOW GIRLS,
ULSTER AMERICAN, TRAD, WHERE
ARE YOU FROM?, WE CAN'T
HAVE MONKEYS IN THE HOUSE,
SUPERSTRUCTURE, ON ICE,
NOTIONS ELEVEN, SUMMERTIME,
MY DAD'S BLIND, BLACK JAM,
COLLAPSIBLE, CHAMPIONS OF
DANCE, A VERY OLD MAN WITH
ENORMOUS WINGS

Abbey Presentations made up

7%

OF THE YEAR ON ABBEY STAGE—
18 OF 276 PERFORMANCES

67%

OF THE YEAR ON PEACOCK STAGE—
90 OF 136 PERFORMANCES

100%

OF PERFORMANCES IN THE CAFÉ AND BAR—
9 OF 9 PERFORMANCES



The Ridleys



The Hunger

ARTIST SPOTLIGHT

TOM CREED

The Hunger is a new opera by acclaimed Irish composer Donnacha Dennehy, which tells the story of the Great Famine of 1845-1849 through the writings of American relief worker Asenath Nicholson, fragments of sean nós song from the period, original music and documentary interviews with international experts including philosopher Noam Chomsky and economist Paul Krugman. It was presented as a co-production between the Abbey and myself, as an independent producer, in August 2019.

This Irish premiere production featured soprano Katherine Manley, sean nós singer Iarla Ó Lionáird, conductor Alan Pierson and Crash Ensemble, along with a dynamic Irish and international creative team. It was an enormous privilege for all the collaborating artists to bring this ambitious interdisciplinary work about a significant moment in Irish history to the national stage, playing to a diverse audience interested in theatre, opera and music as well as the subject matter.

The support of the Abbey was invaluable in bringing the work to the stage in Ireland, and the unique partnership enabled a type of performance not usually seen at the Abbey to take place. The Abbey's financial investment and in-kind support was matched with an Opera Production Award from the Arts Council, and together with the commitment and expertise of the Abbey's technical, marketing and administrative staff, made it possible for an independent producer like me to focus on the artistic challenges of the piece. It felt like the project opened new possibilities for the Abbey, and I hope future productions can build on the success and learning from the time we spent working together.



OUT OF THE ABBeY

ONE OF OUR STRATEGIC MISSIONS IS TO TAKE THE ABBEY THEATRE BEYOND DUBLIN AND, INDEED, IRELAND. ABBEY THEATRE TOURING PRODUCTIONS ACHIEVED GREAT SUCCESS AND HELPED WITH THE NATION'S AMBITION TO **DOUBLE ITS GLOBAL FOOTPRINT**. WE ALSO CO-PRODUCED AND SUPPORTED A NUMBER OF PRODUCTIONS THAT TOOK PLACE OUTSIDE OF OUR OWN VENUE, BOTH IN DUBLIN AND KILKENNY. IN TOTAL, NINE PRODUCTIONS WERE SEEN IN A RANGE OF VENUES ACROSS IRELAND, THE UNITED KINGDOM AND AMERICA IN 2019.



The Patient Gloria

OUT OF THE ABBEY PRODUCTIONS

THE PATIENT GLORIA, THE COUNTRY GIRLS, THE BIG CHAPEL X, TWO PINTS, CITYSONG, CLASS, DUBLIN WILL SHOW YOU HOW, CYPRUS AVENUE, REDEMPTION FALLS

Out of the Abbey Productions made up

9

TOURING PRODUCTIONS / CO-PRODUCTIONS / IN ASSOCIATION PRODUCTIONS

5

COUNTIES VISITED (CORK, DUBLIN, GALWAY, KILKENNY, LIMERICK)

12

INTERNATIONAL VENUES

(Traverse [Edinburgh], Soho [London], Bush Theatre [London], Annenberg [US], Chicago [US], Mondavi [US], Richmond [US], Santa Ana [US], Shenendoah [US], Stanford [US], Royal Court [London], Wales Millennium Centre [Cardiff])

3,861

AUDIENCE USA

22,472

AUDIENCE UK



DUBLIN

KILKENNY

GALWAY

LIMERICK

CORK

EDINBURGH

CARDIFF

LONDON

MONDAVI

STANFORD

SANTA ANA

CHICAGO

SHENENDOAH

ANNENBERG

RICHMOND



Two Pints



CLASS

ARTIST SPOTLIGHT

GINA MOXLEY

My show, *The Patient Gloria*, had its premiere and sell out run during the Dublin Theatre Festival in 2018 in a co-production between myself and the Abbey Theatre, in association with Pan Pan Theatre.

I initially had an independent producer who became ill and the Abbey gallantly came in and took over that function and, with some to-ing and fro-ing, continued their involvement when the show travelled to Traverse Theatre for the 2019 Edinburgh Fringe, where we won a Fringe First and a Herald Angel as well as a slew of 4 star reviews.

The principal benefit of the partnership in the festival context was brand recognition. The Abbey name evokes confidence and respect. The Abbey directors also had many local ex-colleagues and contacts who were very supportive.

From my perspective, the benefits were legion. In the absence of my own producer, the Abbey undertook all of the administrative, press, producing and technical responsibilities. I felt proud to be representing our national theatre on an international stage and felt the Abbey's pride in presenting the work.

We plan to continue our journey with the production in 2021.



The Patient Gloria

an ABBey FOR ALL



PART OF OUR

MISSION IS TO

ENSURE THAT

THE ABBEY IS

ACCESSIBLE

TO ALL

OUR ROLE IS TO CONNECT AS MANY PEOPLE AS POSSIBLE TO THEATRE. WE WANT ALL MANNER OF IRISH CITIZENS TO FEEL THEIR STORIES ARE BEING REPRESENTED AT THEIR NATIONAL THEATRE AND TO KNOW THEY ARE WELCOME HERE.

14

FREE FIRST PREVIEWS

7

SUPPORTED DEVELOPMENT WEEKS
FOR ARTISTS AND COMPANIES

18

PLAYWRIGHTS PARTICIPATING IN
ABBAY WORKS AND ABBAY BEGINS

4

YOUNG CURATORS

2

STUDENT PLAYS FROM OUR 2018
ASKING FOR IT WORKSHOPS

We want the Abbey Theatre and its audience to be reflective of Ireland. To us, this means representing a diverse range of voices on our stages, extending our reach to working with artists in locations all over Ireland, providing a programme of interest to people of all ages and backgrounds, and offering world class theatre at affordable ticket prices.

18

IRISH SIGN LANGUAGE
INTERPRETED PERFORMANCES

8

AUDIO DESCRIBED AND
CAPTIONED PERFORMANCES

8

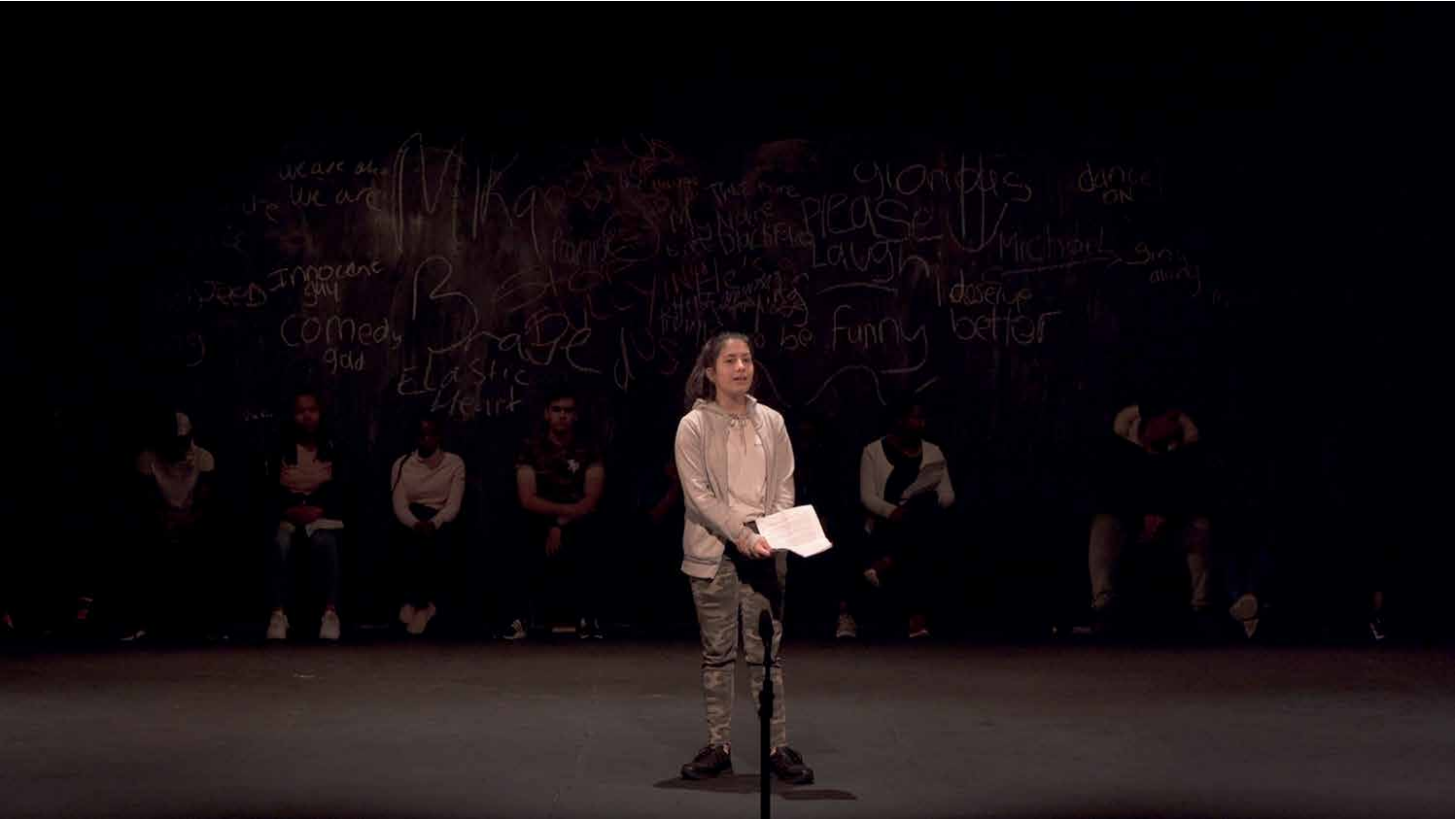
TOUCH TOURS OF THE SET FOR THE
VISUALLY IMPAIRED

5

WOMEN IN TECHNICAL THEATRE
WORKSHOPS AT SECONDARY SCHOOLS

20

PODCASTS PRODUCED



5x5: Taitiu Theatre Back L-R: Mojeed, Lelam, Felicia, Momin, Michael, Mimi, Faith, Deno, Jeze, Mika
Front: Alma



Back L-R: Innocent, Michael, Nthando, Jeze, Faith
Front L-R: Cathal Thornton, Lelam, Faith, Mimi, Alma, Momin, Felicia, Promise, Ellie Kisyombe, Barry Morgan



Back L-R: Alma, Felicia, Promise, Ellie Kisyombe, Barry Morgan
Front (Facing Away) L-R: Nthando, Innocent, Michael



Cathal Thornton, Faith, Lelam, Michael, Nthando, Jeze, Mimi, Momin, Alma,
Felicia, Promise, Ellie Kisyombe, Barry Morgan





Martha Knight, Young Curator

ARTIST SPOTLIGHT

MARTHA KNIGHT

Young Curators was a programme which brought a group of young people together to curate a two-week festival in the Peacock in the Summer of 2019. I was really interested in this programme on its announcement, as curation and programming are skills that younger makers don't often have access to, and because it presented an intersection between producing-based work and more creatively led work, which is something I'm personally really interested in.

I was delighted to be accepted into the programme, and to experience the process of curation hands-on, from the very initial stages right up to the showcasing of our own festival. The experience was invaluable to me in many ways; for example, it allowed me to form strong artistic connections with both my fellow curators and with the Abbey team. It demystified the process of curation and opened wider possibilities for my own personal artistic path, and it gave me practical skills around producing, contextualising my work and the wider work of others, and deeply considering our audience in every decision.

We were delighted to welcome a wide audience through the doors of the Peacock in the two weeks of the festival, and it was really significant for us to have such a high degree of ownership over a festival of work by a diverse range of artists, emerging and established, on a national platform at our national theatre.

COMMUNITY AND EDUCATION



5x5: TaitiuTheatre

Through our Community and Education Department, we look to create ways for a diverse range of people in Ireland to have access to their national theatre. We operate a year-long programme of events, and highlights from 2019 include a community engagement project which resulted in the world premiere of *Dublin Will Show You How* and the opportunity to work with groups like Swan Youth Services; we also continued our work with the Dóchas Centre women’s prison.

Our education initiatives introduce students to the Abbey and live theatre. In 2019 this work benefited over 700 students and included workshops with students with mild learning disabilities in Scoil Chiarain; the development of a play about barriers to tertiary level with students from Larkin Community College; and exploring theatre-making and citizenship with Marino College. We also continued training workshops for the Royal College of Physicians in 2019 and started a new series of courses for senior consultants. This partnership gave rise to the play *Singing in the Night* by Tara McKeivitt about how both parents and doctors cope with late stage stillbirth.



5x5: Run of the Mill

ARTIST SPOTLIGHT

TRACY MARTIN

Dublin Will Show You How was a play written for the Abbey Theatre and The Complex, in response to the issue of people, women especially, who were being silenced and living in fear of gangland crime in Dublin's inner city.

I attended a number of community meetings and workshops with women from the inner city. These meetings were invaluable in informing the writing, giving me permission to hear stories that would otherwise be impossible to access.

The project was a rare opportunity for me to write a production of scale and I was encouraged to do so by the Abbey's Community and Education Manager, Phil Kingston. This gave me enormous artistic scope, that as a self-producing artist I would find impossible normally to stage. To be told – just write what you want, was a gift that has only served to elevate my writing further.

Having my previous writing recognised by both the New Work team and Phil, as someone the Abbey should be producing, has been a massive boost to my career. Getting nominated for Best New Play in the 2019 Irish Times Irish Theatre Awards was an honour.

The theme of giving voice to silenced women, made creating the work feel urgent and important. Putting these women's stories on the stage of Ireland's national theatre was a humbling experience and a project that I'm immensely proud of. The women, from the groups I attended, were consulted along every step of the way and seeing them go on to form their own theatre group – The Complex Roots – has been the icing on the cake.



Dublin Will Show You How



AWARDS

ABBEY THEATRE AT IRISH TIMES THEATRE AWARDS

PRESENTED IN APRIL 2019 (FOR WORK PRESENTED IN 2018)

BEST DIRECTOR	Caitríona McLaughlin for <i>On Raftery's Hill</i> – an Abbey Theatre production
BEST PRODUCTION	<i>Richard III</i> – A Druid Theatre production of Shakespeare's play, in association with the Abbey Theatre
BEST ACTRESS	Sarah Morris for her role as 'Nannie' in <i>The Lost O'Casey</i> – an ANU and Abbey Theatre production with Ictu, Forsa and Siptu
BEST SET	Francis O'Connor for <i>Richard III</i> – A Druid Theatre production of Shakespeare's play, in association with the Abbey Theatre
BEST COSTUME	Francis O'Connor and Doreen McKenna for <i>Richard III</i> – A Druid Theatre production of Shakespeare's play, in association with the Abbey Theatre
BEST MOVEMENT	Sue Mythen for <i>The Lost O'Casey</i> – an ANU and Abbey Theatre production with ICTU, Forsa and SIPTU
BEST NEW PLAY	<i>The Lost O'Casey</i> – an ANU and Abbey Theatre production with Ictu, Forsa and Siptu



Culture Editor Hugh Linehan and Caitríona McLaughlin at the Irish Times Theatre Awards

THE PATIENT GLORIA AT EDINBURGH FRINGE

PRESENTED IN AUGUST 2019

EDINBURGH FRINGE FIRST AWARD	<i>The Patient Gloria</i> - A Gina Moxley and Abbey Theatre co-production
HERALD ANGEL AWARD	<i>The Patient Gloria</i> - A Gina Moxley and Abbey Theatre co-production



The Patient Gloria wins a Fringe First and Herald Angel

COME FROM AWAY AT THE OLIVIER AWARDS

PRESENTED IN APRIL 2019

MASTERCARD BEST NEW MUSICAL

Come From Away

OUTSTANDING ACHIEVEMENT IN MUSIC

Come From Away – Book, Music and Lyrics: David Hein and Irene Sankoff; Music Supervisor, Arrangements: Ian Eisendrath; Orchestrations: August Eriksmoen; Musical Director/UK Music Supervisor: Alan Berry; and the band of Come From Away

BEST THEATRE CHOREOGRAPHER

Kelly Devine for Come From Away

ROYAL ALBERT HALL AWARD FOR
BEST SOUND DESIGN

Gareth Owen for Come From Away



Come From Away at the Olivier Awards

ABBEY THEATRE AWARDED
CUSTOMER SERVICE AWARD

The Abbey Theatre became the first theatre in Dublin to be awarded Fáilte Ireland's Service Excellence Programme's Business Award in 2019. The programme is aimed at helping tourism businesses reach and maintain the highest standards in customer service excellence, resulting in benefits such as business growth, additional repeat business, increased visitor spend and positive recommendations.



Fáilte Ireland Service Excellence Award

CASTING

The casts of Drama at Inish, Last Orders at the Dockside and Redemption Falls

CASTING

Sarah Jones was appointed as Casting Director at the Abbey Theatre in August 2019. Along with being responsible for casting all Abbey Theatre productions, Sarah's role is also to actively seek out new and emerging talent, as well as supporting the work and development of more established actors.

202 actors and **32** musicians at the Abbey Theatre in 2019

148 Abbey debuts (actors and musicians performing at the Abbey for the first time)

60 actors & **4** musicians performing in Abbey productions

114 actors & **23** musicians performing in Abbey Co-productions

1,117 actor weeks for Abbey Productions and co-productions

53 actors took part in readings and development workshops

317 performers were auditioned for roles across five productions

59 actors auditioned at the Abbey for the first time in our Open Auditions

99 actors attended the workshop auditions across the country for *Citysong*

44 actors had one-to-one meetings with the Casting Director





GENDER EQUALITY

WRITERS

30 ROLES	11 WOMEN (37%)
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DIRECTORS

28 ROLES	11.5 WOMEN (41%)
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SET DESIGNERS

29 ROLES	19.5 WOMEN (67%)
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COSTUME DESIGNERS

27 ROLES	24 WOMEN (89%)
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LIGHTING DESIGNERS

29 ROLES	15 WOMEN (52%)
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SOUND DESIGNERS

26 ROLES	5 WOMEN (19%)
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STAGE MANAGEMENT

29 ROLES	25 WOMEN (86%)
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ACTORS

188 ROLES	105 WOMEN (56%)
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TOTALS

386 ROLES	216 WOMEN (56%)
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The Abbey Theatre's mission promotes **inclusiveness, diversity** and **equality** in theatre. We are committed to our goals in gender equality across all aspects of our programme.



1 THEATRE SKILLS FOR BUSINESS

IN THE WORLD OF THEATRE, ACTORS GO ON STAGE EVERY NIGHT TO TELL A STORY, CAPTIVATE AN AUDIENCE AND INFLUENCE A PARTICULAR REACTION. THROUGH OUR THEATRE SKILLS FOR BUSINESS TRAINING PROGRAMME, ABBEY THEATRE TEAMS SUCCESSFULLY TRANSLATE THESE SAME SKILLS TO THE WORLD OF BUSINESS ENABLING INDIVIDUALS TO BECOME CONFIDENT, DYNAMIC AND ENGAGING COMMUNICATORS.

We have empowered employees from a wide range of businesses in Ireland to meet their organisational needs by transforming and enhancing their communication style.

These experiential workshops challenge, motivate and transform participants, improve a business team's professional performance and deliver a lasting impact on the business.

Workshop programmes include:

Presenting with Impact

Tailored to those with presentation experience who want to become more impactful, engaging, and authoritative as speakers

Introduction to Presenting

For those with minimal presenting experience, this workshop gives the tools to control nerves and facilitate confident communication.

Women in Business - Take Centre Stage

Tailored to female executives, this workshop focuses on giving participants the ability to confidently step forward with ideas, strengthen their personal impact and enhance gravitas.

Collaborate, Create, and Connect

Using a series of techniques from the world of theatre, this workshop will give your talent the skills to exercise their creativity, learn from each other, adapt to changing business demands and work more effectively as a team.

Bespoke workshops and one to one coaching are also available.

Engage, empower and inspire your talent to deliver lasting impact on your business.

Get in touch. For more information, contact:
marie.lawlor@abbeytheatre.ie.





Minister for Culture, Heritage and the Gaeltacht Josepha Madigan TD and Dr Frances Ruane

In October, Minister for Culture, Heritage and the Gaeltacht, Josepha Madigan TD, announced that having approved a preliminary appraisal of the Abbey Theatre Development Project, work could commence on the detailed appraisal stage of the project. The building in which the Abbey is housed is over 50 years old and is widely recognised as deficient in the facilities it provides for artists, audiences and staff and in terms of its environmental footprint.

The detailed appraisal will see the Abbey Theatre prepare the documentation required under the Public Spending Code and enable the theatre to procure expertise which will assist in this task. The Department of Culture, Heritage and the Gaeltacht capital plan Investing in our Culture, Language & Heritage 2018 – 2027 provides for an indicative investment of €80 million for this redevelopment project. The redevelopment will honour the theatre's history and legacy, whilst matching the national theatres of other European capital cities.

Announcing the progress, alongside our Chair Frances Ruane, Minister Madigan said:

"I LOOK FORWARD TO THIS NEXT SIGNIFICANT STEP ON THE ROAD TO A NEW NATIONAL THEATRE AND THE ADDITION IT WILL MAKE TO THE CULTURAL LANDSCAPE. THE €80M INVESTMENT WILL FACILITATE A FITTING REDEVELOPMENT, CONTRIBUTING TO IRELAND'S REPUTATION AS A CENTRE FOR THEATRE AS WELL AS REVITALISING A KEY AREA IN DUBLIN CITY CENTRE."

2019 STAFF

Directors of the Abbey Theatre

Graham McLaren
Neil Murray

—

Administration

Catherine Griffin
Fiona Reynolds

Archives

Mairead Delaney

Community and Education

Lisa Farrelly
Phil Kingston

Costume

Niamh Buckley
Nicola Burke
Susan Bryan
Christina Byrne
Aoife Eustace Doyle
Breege Fahy
Eimear Farrell
Ellen Fleming
Sandra Gibney
Donna Geraghty
Clíodhna Hallissey
Ailbhe Kelly-Miller
Yvonne Kelly
Julia MacConville
Victoria Miller
Emily Ní Bhroin
Síofra Ní Chiardha
Holly O’Brien
Esther O’Connor
Barbara Ryan
Lisa Ellen Schon

Finance

Debra Doak
Derek Garland
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Orlagh Murphy
Tara O’Reilly
Monika Włodarczyk

Furniture and Props

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HR

Priyanka Chidgumpi
Ciara Lynch
Agnieszka Myszka

Lighting and Sound

Simon Burke
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Jack Cawley
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Niamh Cooke-Escapil
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Brian Smith
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Fergus Hannigan
Maeve Keane
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David Mullane
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New Work

David Doyle
Sarah Jones
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Producer

Jen Coppinger

Production

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Andy Keogh
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Sales and Customer Service

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Narges Jahani
Brian Kelly
Luke Lamont
Marie Lawlor
Bridget Lynskey Faust
Elaine Mannion
Katie McCann
Eadaoin McCarrick
Ciaran McGlynn
Nadine Mary Moore
Donna Murphy
Aoife O’Neill
Laura Pulling
Sinead Purcell
Valentina Quiroga
Dean Reidy
David Roper Nolan
Fergal Styles
Renée Van De Schoor

Stage Management

Orla Burke
Bronagh Doherty
Danny Erskine
Tara Furlong
Anne Kyle

Stage Technical

Donal Ayton
Evan Connolly
Johnathon Crabtree
Richard Curwood
Sean Dennehy
Pat Dillon
Ken Dunne
John Finnegan
Marie Hegarty
Larry Jones
Fergus Kelly
Shane Kenny
Tom Kennedy
Michael Kyle
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Emma-Kate O’Reilly
Simon O’Reilly
Feidhlim O’Shea
Martin Reid
Ed Rourke
Pat Russell
Joe Sanders
Jacob Sobczak
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Sarah-Jane Williams
Diarmuid Woods

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Behaviour and Attitudes
US Visa Solutions

Voice Director
Andrea Ainsworth

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Eugenie Mackey
Eugene Magee
Gerard and Liv McNaughton
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Alan O’Sullivan
Prof. Joseph Walshe

WE WOULD ALSO LIKE TO
WARMLY THANK ALL OF
THOSE WHO SUPPORTED US
ANONYMOUSLY.

2019 BOARD

Frances Ruane (Chair)
Pádraig Cusack (Resigned 16/04/19)
Jane Daly
Loretta Dignam
Sarah Durcan

Bosco Hogan
Peter Lowry
Kevin McFadden
Sheelagh O’Neill (Retired 24/03/19)
Michael Wall

PRO- GRAMME & EVENTS 2019



COME FROM AWAY , Abbey stage	6 DEC 2018 - 19 JAN 2019
THIRST (AND OTHER BITS OF FLANN) , Peacock stage	18 DEC 2018 - 5 JAN 2019
THE 24 HOUR PLAYS , Abbey stage	3 FEB
THE RIDLEYS , Peacock stage	15 - 26 JAN
THOMAS MOORE REIMAGINED , Abbey stage	1 FEB
GLASGOW GIRLS , Abbey stage	13 - 16 FEB
DIT GRADUATE SHOWCASE: GIRLS LIKE THAT/THE PANEL , Peacock stage	13 - 16 FEB
THE COUNTRY GIRLS , Abbey stage	23 FEB - 6 APR
OPERA BRIEFS 2019 , Peacock stage	28 - 30 MAR
DUBLIN WILL SHOW YOU HOW , Peacock stage	4 - 6 APRIL
ULSTER AMERICAN , Abbey stage	9 - 20 APR
IN OUR VEINS , Peacock stage	10 - 20 APR
IT WAS EASY (IN THE END) , Abbey stage	27 APR - 4 MAY
TRAD , Peacock stage	30 APR - 11 MAY
DUBLIN DANCE FESTIVAL: SESSION , Abbey stage	10 - 11 MAY
DUBLIN DANCE FESTIVAL: LA NATURA DELLE COSE , Abbey stage	14 - 15 MAY
BAOITE , Peacock stage	17 - 25 MAY

DUBLIN DANCE FESTIVAL: ROSAS DANST ROSAS , Abbey stage	18 - 19 MAY
CITYSONG , Abbey stage	25 MAY - 8 JUN
RTÉ ALL IRELAND DRAMA FESTIVAL: ON BROKEN WINGS , Peacock stage	6 - 8 JUNE
THE UNMANAGEABLE SISTERS , Abbey stage	14 JUN - 3 AUG
TWO PINTS , Abbey stage	24 JUN - 10 AUG
YOUNG CURATORS FESTIVAL: OPENING GESTURE , Peacock stage	29 JUL
YOUNG CURATORS FESTIVAL: MY DAD’S BLIND , Peacock stage	30 - 31 JUL
YOUNG CURATORS FESTIVAL: DUBLIN DIGITAL RADIO PROJECT , Peacock stage	30 - 31 JUL
YOUNG CURATORS FESTIVAL: WE CAN’T HAVE MONKEYS IN THE HOUSE , Peacock stage	1 - 3 AUG
YOUNG CURATORS FESTIVAL: GASH COLLECTIVE DJ SET , Peacock stage	2 - 3 AUG
YOUNG CURATORS FESTIVAL: SUMMERTIME , Peacock bar	6 - 8 AUG
YOUNG CURATORS FESTIVAL: SUPERSTRUCTURE , Peacock stage	7 - 8 AUG
YOUNG CURATORS FESTIVAL: THE DASARTS FEEDBACK METHOD WORKSHOP , Peacock stage	9 AUG
YOUNG CURATORS FESTIVAL: WHERE ARE YOU FROM? , Peacock stage	9 - 10 AUG

YOUNG CURATORS FESTIVAL: CLOSING GESTURE , Peacock stage	10 AUG
ASK TOO MUCH OF ME , Peacock stage	19 - 24 AUG
THIS BEAUTIFUL VILLAGE , Abbey stage	2 - 14 SEP
WOMEN IN THEATRE ROADSHOW , Peacock stage	7 - 14 SEP
DUBLIN FRINGE FESTIVAL: BLACK JAM , Abbey bar	7 SEP
JOSEPHINE HART POETRY HOUR , Abbey stage	8 SEP
DUBLIN FRINGE FESTIVAL: CHAMPIONS OF DANCE , Peacock stage	7 - 14 SEP
DUBLIN FRINGE FESTIVAL: NOTIONS ELEVEN , Peacock stage	7 - 14 SEP
DUBLIN FRINGE FESTIVAL: COLLAPSIBLE , Peacock stage	17 - 21 SEP
DUBLIN FRINGE FESTIVAL: ON ICE , Peacock stage	18 - 21 SEP
CULTURE NIGHT	20 SEP
LAST ORDERS AT THE DOCKSIDE , Abbey stage	23 SEP - 26 OCT
PASOLINI’S SALÒ REDUBBED , Peacock stage	26 SEP - 5 OCT
REDEMPTION FALLS , Peacock stage	9 - 19 OCT
DRAFF: FORUM ON FORM , Peacock stage	16-NOV

THE T. S. ELIOT LECTURE WITH SEAN SCULLY , Abbey stage	17 NOV
DRAMA AT INISH , Abbey stage	21 NOV - 24 JAN '20
DUBLIN STORY GRAND SLAM 2019 , Abbey stage	8 DEC
A VERY OLD MAN WITH ENORMOUS WINGS , Peacock stage	10 - 28 DEC



DUBLIN WILL SHOW YOU HOW , The Complex	10—13 APR
THE COUNTRY GIRLS , Cork Opera House	16—20 APR
THE COUNTRY GIRLS , Town Hall Theatre, Galway	23—27 APR
THE COUNTRY GIRLS , Lime Tree Theatre, Limerick	30 APR—4 MAY
CLASS , Bush Theatre, London	7 MAY—1 JUN
CLASS , Wales Millenium Theatre, Cardiff	1—4 MAY
CITYSONG , Soho Theatre, London	12 JUN—6 JUL
CITYSONG , Black Box Theatre, Galway	23—28 JUL
REDEMPTION FALLS , An Taibhdhearc, Galway International Arts Festival	24—28 JUL
THE PATIENT GLORIA , Traverse Theatre, Edinburgh	1—25 AUG
THE BIG CHAPEL X , Kilkenny Arts Festival	11—17 AUG

