



ABBey THEATRE  
AMHARCLANN NA MAINISTREACH

# 2020 ANNUAL REVIEW

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#Abbey2020

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# INTRO- DUCTIONS







# A WELCOME FROM THE CHAIR

We will all remember 2020 as the year when theatres went dark and artists turned to bright screens to engage with their audiences as COVID-19 took hold. They did so with great agility, none more so than the Abbey Theatre under the leadership of Graham McLaren and Neil Murray.

Progress on the Art and Audience strand of the theatre's five-year strategy in 2020 came from the innovative and prompt response of *Dear Ireland I, II and III*, which saw the Abbey Theatre's work move primarily online. We streamed new work from established and new artists on our YouTube and social media channels, reaching over 690,700 people, locally and internationally. In addition, all opportunities for live performances were pursued, including the outstanding *The Great Hunger* at the Irish Museum of Modern Art, and *Theatre for One* in the Abbey Theatre foyer.

The strategic Internationalisation and Investment strand significantly advanced with the first direct funding from Government to prepare detailed studies for the new Abbey Theatre building. At the same time, digital programming greatly enhanced our international reach, with 39% of viewers to the Abbey's YouTube channel coming from the UK and the USA alone. For theatre, the digital realm has undoubtedly been the silver lining in the Covid Cloud.

In 2020, the People and Processes strand prioritised staff welfare and wellbeing, with Health and Safety standards developed so that staff and artists could work safely on- and off-site. At the same time, new training opportunities and other supports were provided to assist staff in adjusting to pandemic conditions and in developing skills to support the digital developments.

Four new members joined the board of the Abbey Theatre in March 2020, just as COVID-19 closed the theatre: Máire O'Higgins, Breda O'Keeffe Michael Owens, and Michael West. While they have yet to meet their fellow board members in person, they have contributed greatly to our busy workload over many Zoom meetings, demonstrating the wealth of expertise and experience they have brought to the board.

I would also like to acknowledge the outstanding contributions of Sarah Durcan and Jane Daly, who stepped down from the board during 2020. Their knowledge of the Irish theatre sector has been invaluable to the Abbey Theatre, and they have been exceptionally generous in assisting both the board and the executive.

The theatre's artistic programme depends on public funds which come to us through the Arts Council. We wish to acknowledge the particularly strong support from the Arts Council in 2020, in the face of the pandemic, and the financial and organisational support from the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media throughout 2020. We also thank Government for the Temporary Wage Subsidy Scheme which meant that more work could be produced and additional artists employed. We were gratified that our Irish and international donors and corporate sponsors continued to support us during 2020, recognising how important the arts are at such a time as this.

2020 is the final full year of the five-year tenure of Graham McLaren and Neil Murray, who leave us in mid-2021 after five pioneering and memorable years at the Abbey Theatre. Under their leadership exceptional new talent was brought to the Abbey and Peacock stages, and the Abbey toured to traditional and non-traditional venues across Ireland, and in the UK and USA. Their introduction of Free First Previews contributed to broadening the diversity of the audiences, and their work with minority communities, especially through the 5x5 programme, increased the diversity of artists on the Abbey stages. They also assisted in helping the theatre to achieve gender balance in employment.

We, the board and staff of the Abbey Theatre, thank them for their contributions over the past five years, and especially for their innovative *Dear Ireland* series, which was a beacon of light at a dark moment for theatre across the world. In wishing them every success in the years ahead, we say:

Go raibh maith agaibh agus go n-éirí an t-ádh libh.

**DR FRANCES RUANE**







# AN INTRODUCTION FROM THE DIRECTORS AND CEOs

2020 was a year like no other in the storied history of the Abbey Theatre. The pandemic forced the longest closure since the theatre's formation in 1904. It was a year of firsts, that also marked our final full year of tenure as Directors of the Abbey Theatre.

When we took up our roles in 2016, our ambition was to open the doors of the Abbey as widely as possible, giving a diverse range of voices the opportunity to tell their stories from the national stage. Our commitment to this continued over the last five years and in January 2020, the year commenced with little indication of what lay ahead. We were set to present a full season of live theatre with major new productions from the Irish and international canons, standing alongside the premieres of daring and exciting new plays from Irish playwrights and theatre-makers. The programme was diverse and designed to speak to the Ireland of the present.

The Abbey Theatre became one of the nation's first institutions to close due to COVID-19, on 12 March 2020. What to do when the doors we cast open were firmly closed to artists and the public? The world's theatres closed, cultural calendars and programmes were cancelled and with it the decimation of incomes of freelance theatre-makers.

Our original programme for the year succumbed, but we remained true to our core function of connecting Irish artists and audiences. We created an 'extraordinary programme for an extraordinary year' – embracing this time period as a digital revolution for theatre. We experimented and innovated with online productions, gaining an audience of close to 700,000 viewers. When restrictions allowed, we also made bespoke experiential live productions for limited socially-distanced audiences.

We are hugely proud of what the theatre, its staff, and especially Ireland's artists achieved in the most challenging of years. Our work on this programme required the development of new technologies and practices which will allow the Abbey to confidently continue to engage audiences in 2021 and beyond, no matter the restrictions. This year may have changed theatre forever, certainly opening our eyes to the possibilities of providing greater access to our work. This is an important consideration for a national theatre if we are to be truly 'national'.

Ambition, hard work and public funding of theatre allowed the Abbey to prevail. We felt it was vital to prioritise projects that created employment for as many as possible, that provided entertainment, distraction, comfort, interpretation and an escape for the Abbey's biggest ever audience. Through productions, development support and commissions, we were able to employ 599 artists to either be part of our pandemic productions or to work on new, future theatre pieces. This has ensured that there is both a time capsule for future generations that documents a difficult year in Ireland's history, but that there will also be a wealth of new plays ready for Ireland's stages when they reopen after COVID-19.

We have used our positions to fight hard for better funding and improved working conditions and supports for artists and the sector as a whole. We are buoyed by Minister Catherine Martin TD's announcement of a universal basic income initiative for artists. The theatre industry enriches the lives of Ireland's citizens. There is more to be done to bring investment in the arts in line with European standards to ensure the artform is sustained and invigorated.

We are very proud of what we have achieved in our five-year tenure – from 10,000 free tickets issued through our Free First Preview series, to the broad range of stories and new artists' voices that inspired, provoked and entertained captive audiences. We want to thank all the artists, practitioners, Abbey staff and board members, the Arts Council, the Department of Tourism, Culture, Arts, Sport, the Gaeltacht and Media, Government Ministers and civil servants and, especially, our audience, who have supported us during our Directorship. We haven't pleased everyone, but that is the challenge of artistic leadership, especially at the Abbey Theatre!

It has been an unforgettable privilege to lead the theatre and we believe that we have made the Abbey a more open, diverse and contemporary national theatre. We leave it in good artistic and financial shape for our successors to take it forward into a challenging and brave new world. We wish them every success.

**GRAHAM MCLAREN  
AND NEIL MURRAY**





# THE NUM -BERS

Emmet Kirwan, *Dear Ireland* / playwright. Image: Mark Stedman



# 690,707

VIEWS OF OUR DIGITAL PROJECTS\*

# 85,187

INTERNATIONAL AUDIENCE VIEWED  
OUR DIGITAL CONTENT ONLINE\*\*

# €445,248

TOTAL BOX OFFICE REVENUE

# 288,958

VISITS TO ABBEYTHEATRE.IE

# 23,320

PEOPLE ATTENDED PHYSICAL EVENTS

# 599

ARTISTS EMPLOYED

# 37

PROJECTS SUPPORTED AS  
PART OF ENGINE ROOM

# 748

PHONE CALLS MADE AS  
PART OF ABBEY CALLING

# 12,332

POSTPONED AND  
CANCELLED TICKETS

# 8

RELAXED  
PERFORMANCES

# 21+

HOURS OF NEW ONLINE  
THEATRE PRODUCED

# 14

COMMEMORATION  
BURSARIES AWARDED

# 23

POSTPONED AND CANCELLED  
PRODUCTIONS

# 1

OPERA ON THE ABBEY STAGE

\* Includes views of *Cyprus Avenue* via the Royal Court's channels, and views of *In Our Veins* on Dublin Port Authority's channels

\*\* YouTube data only. Social media views not recorded.



11

DIGITAL PREMIERES

€7m

FUNDING FROM  
THE ARTS COUNCIL

223

SCRIPTS AND 54 IDEAS SUBMITTED  
FOR CONSIDERATION TO OUR NEW  
WORK DEPARTMENT

24

PRODUCTIONS, CO-PRODUCTIONS,  
ONLINE PREMIERES, SUPPORTED  
PRODUCTIONS AND PRESENTATIONS

2

FREE FIRST PREVIEWS  
ATTENDED BY 439 PEOPLE

4

IRISH SIGN LANGUAGE INTERPRETED  
PERFORMANCES (3 LIVE, 1 DIGITAL)

72

NEW PLAYS PRODUCED AND  
CO-PRODUCED

11

CAPTIONED PERFORMANCES  
(3 LIVE, 8 DIGITAL)

9

IRISH COUNTIES  
TOURED

202

AUDITIONS HELD

3,358

PEOPLE SAW THE ABBEY ON TOUR

66

DEBUTS

€8,500+

RAISED FOR AWARE

370

LETTERS FROM THE PUBLIC  
RECEIVED AS PART OF DEAR  
IRELAND CONTINUES





# 2020 PROGRAMME



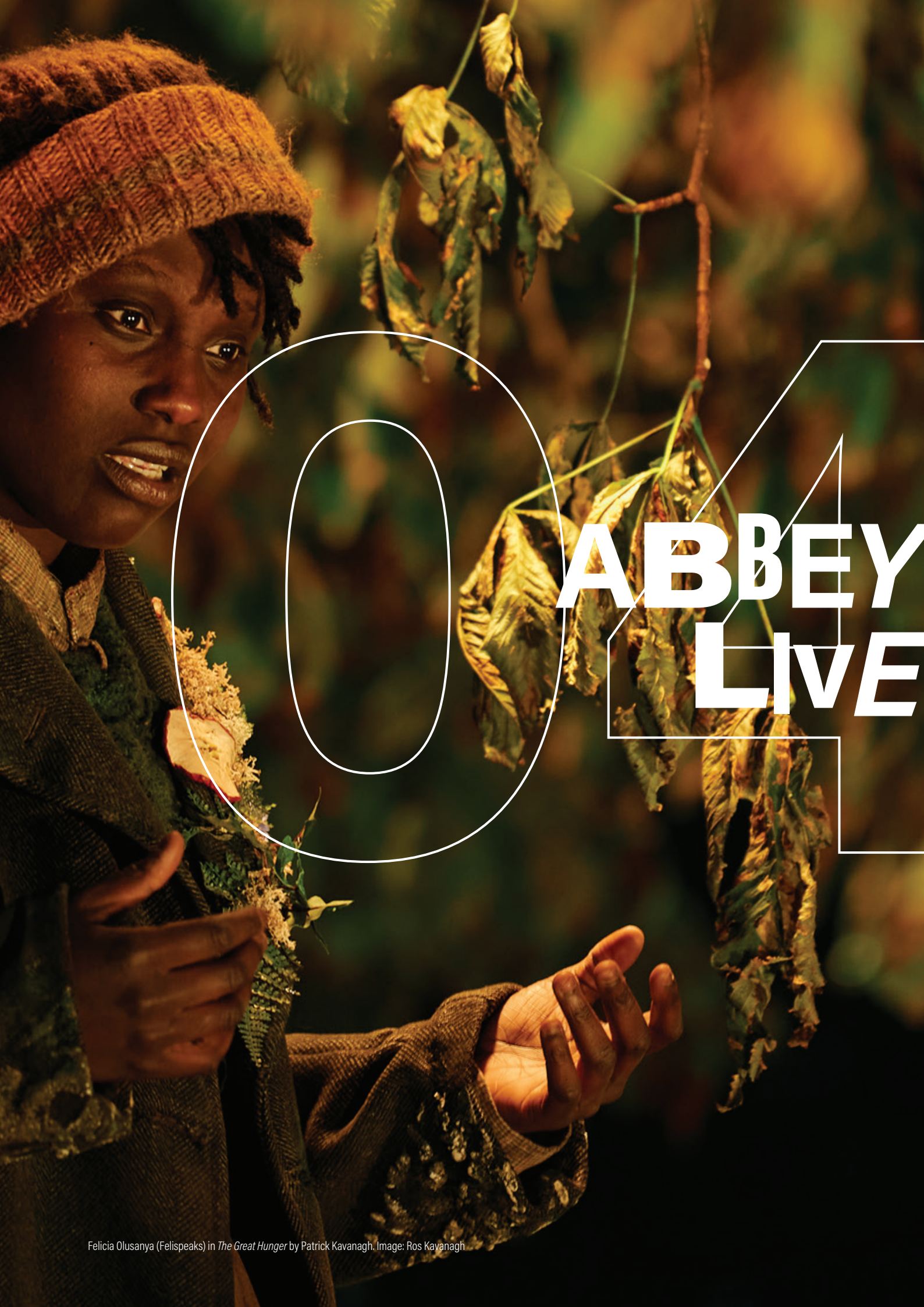
Our mission is to create **ambitious,**  
**courageous** and **new theatre**  
relevant to our times. We produce world premieres  
of **theatre** that speaks to **Ireland,**  
revivals of popular pieces from our recent repertoire  
and new productions of lauded plays from the  
**Irish** and **international** canon. The  
original plan for 2020 was to present a **diverse,**  
**challenging** and **engaging**  
programme for theatre audiences, with a **wide**  
**range** of projects for the **Abbey**  
and **Peacock** stages and on tour.



The ambition was to create new productions in-house; collaborate on co-productions with some of Ireland's most exciting artists and theatre companies; and continue our commitment to making Ireland's national theatre open to all, by presenting stories from underrepresented communities and original voices. When COVID-19 triggered the closure of the Abbey Theatre building in March, we were forced to cancel or postpone almost the entirety of this planned programme.

But the Abbey Theatre did not stop. So began an 'extraordinary programme for an extraordinary year' – a bespoke range of theatre projects that audiences could experience in person, or at home. This new programme boldly met the challenges of theatre-making during COVID-19, embracing the restrictions placed upon artists during the pandemic, and providing the audience with unique, intimate and elemental experiences.





# ABBEY LIVE



IN A YEAR THAT HAD HIGH HOPES FOR BOTH THE ABBEY AND PEACOCK STAGES, ONLY THE FIRST QUARTER OF THE YEAR SAW PACKED HOUSES IN OUR TWO AUDITORIUMS. THE LIVE PROGRAMME THAT WAS STAGED FROM APRIL TO DECEMBER BOLDLY MET THE CHALLENGES OF THEATRE-MAKING DURING COVID-19, EMBRACING THE RESTRICTIONS PLACED UPON ARTISTS DURING THE PANDEMIC, AND PROVIDING THE AUDIENCE WITH UNIQUE, INTIMATE AND ELEMENTAL EXPERIENCES.



A man in a suit is running across a stage, carrying a large, dark, irregularly shaped object (possibly a map or a prop) over his shoulder. The background is a large, dark, irregularly shaped object that resembles a map of Ireland. The scene is lit with warm, yellow light.

**4%**

OF TOTAL 2020 AUDIENCE WAS IN-PERSON

**12,332**

CANCELLED LIVE-PERFORMANCE TICKETS

**12**

LIVE PRODUCTIONS, CO-PRODUCTIONS  
AND PRESENTATIONS

**19,962**

IN-PERSON AUDIENCES

**3,358**

PEOPLE ATTENDED ON TOUR



## PRODUCTIONS

This programme included *The Fall of the Second Republic* – a darkly, comic co-production with The Corn Exchange; a journey into the world of autism in *What I (Don't) Know About Autism* by Jody O'Neill; and one of the greatest operas about children, with the Abbey joining forces with Irish National Opera and Theatre Lovett to produce Humperdinck's *Hansel and Gretel*.

One of the highlights of the year was the Abbey's production of the epic Patrick Kavanagh poem, *The Great Hunger*, where socially distanced audiences encountered 16 actors and 10 musicians on a moving journey through the grounds of IMMA at dusk. Dublin Fringe Festival productions played to a limited audience in September with *Transmission*, *Mustard* and *Before You Say Anything*. Housed in the Abbey foyer, Landmark Productions and Octopus Theatrical's *Theatre For One* and *Theatre For One (and a Little One)* played for one adult or one adult and one child aged four to ten, closing the year out with newly commissioned work by Roddy Doyle, Sonya Kelly, Louis Lovett and Pauline McLynn.



Eva O'Connor in *Mustard*. Image: Eimear Reilly



Amelie Metcalfe and Ronan Millar in *Hansel and Gretel*. Image: Pat Redmond



Ghaliah Conroy in *Before You Say Anything*. Image: Simon Lazewski





Eleanor Walsh, Jayson Murray, Matthew Ralli, Shay Croke and Jody O'Neill in *What I (Don't) Know About Autism* by Jody O'Neill. Image: Ros Kavanagh



The *Theatre for One* performance space. Image: Daria Sneed



Anna Healy, Declan Conlon, Caitríona Ennis, Niamh McCann, Andrew Bennett, Patrick Ryan, John Doran, Camille Lucy Ross and Eddie Murphy in *The Fall of the Second Republic* by Michael West. Image: Ros Kavanagh



Eleanor Methven in *The Great Hunger* by Patrick Kavanagh. Image: Ros Kavanagh



*Transmission* by Little Wolf / Caitríona Ní Mhurchú. Image: Jason Byrne



Rory Nolan in *Bobby Bauble's Big Delivery* by Sonya Kelly, part of *Theatre for One (and a Little One)*. Image: Pat Redmond

## ARTIST SPOTLIGHT

## SAILÉOG O'HALLORAN

Costume Designer, *The Great Hunger*

I had the pleasure of designing costumes for *The Great Hunger* in August/September 2020. It was unusual to have two directors at the helm with the project split between them, but it worked magnificently. We were a tight-knit bunch from the beginning, which was vital as the process was quite altered to our normal set up. For costume, we designed and fit all actors and musicians before they had even begun rehearsals. We did this in the rehearsal room in a new makeshift fitting space, all wearing PPE and coating ourselves in hand sanitiser! All cast and team were so excited and grateful to be making work again. It felt quite strange and special making work when a lot of our peers in the industry were quiet – it felt like we were doing this show for everyone in our sector.

I've been closely involved with the Abbey for over a decade, but being able to design with genuinely the best costume and production team in the country is consistently a privilege, and it makes the work so effortless – whether in a normal setting or in a pandemic. Everyone in the costume department and the Abbey itself rose to every challenge and it was an honour to be part of this historical piece of work.

Eloise Stevenson in *The Great Hunger* by Patrick Kavanagh. Image: Ros Kavanagh





#### ARTIST SPOTLIGHT

## ANNE CLARKE

Producer, Landmark Productions

*Theatre for One* is a specially-designed booth for one actor and one audience member at a time. It stood in the foyer of the Abbey Theatre for nearly three months – a signal of faith in the return of live performance. With the support of Minister Catherine Martin TD and her Department, *Theatre for One* and *Theatre for One (and a Little One)* – featuring four newly-commissioned plays for children – were permitted to go ahead, as 'test performances'. These were the only live theatrical performances to take place in Ireland between 21 October and 31 December 2020.

The artists involved – 10 writers and 10 actors, together with creative and technical support – repeatedly described the experience as 'a privilege', 'life-affirming', 'remarkable', 'unforgettable' and 'profoundly moving'. Several of them spoke of 'joy'.

The Abbey's steadfastness, resourcefulness and sheer determination to see the performances proceed were a beacon of light at a very dark time.

Una Kavanagh in rehearsals for *Bait* by Louise Lowe, part of *Theatre for One*  
Image: Alan Betson courtesy of The Irish Times



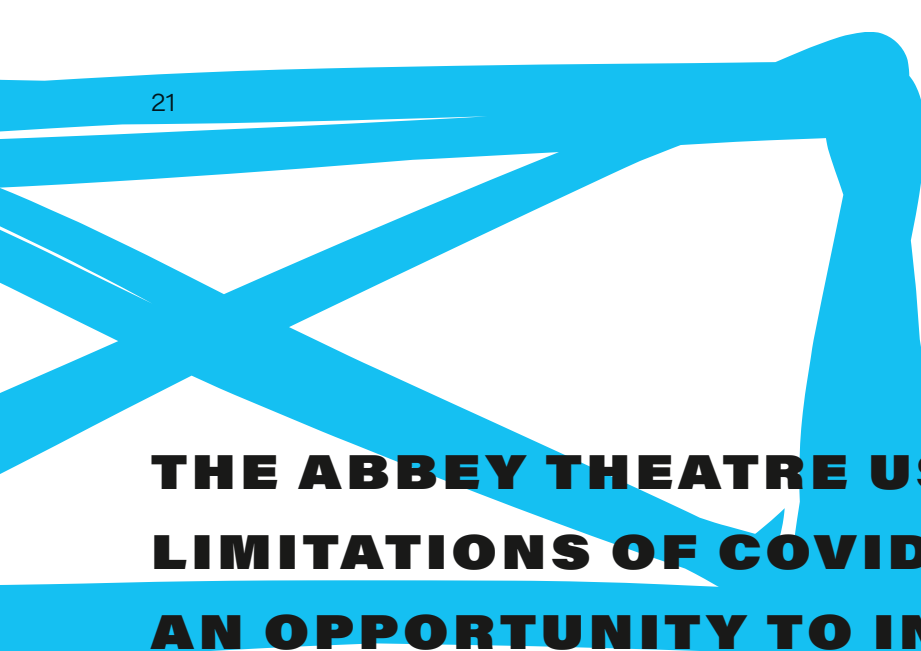


PROD. DEAR IRELAND  
ROLL  
SCENE SLAB  
DAMIEN DEMPSEY  
Sing all our cares away.  
DIRECTOR:  
CAMERA:  
DATE:  
Day-Night Filter

# Abbey Online

Damien Dempsey performs as part of *Dear Ireland II*. Image: Ros Kavanagh





**THE ABBEY THEATRE USED THE LIMITATIONS OF COVID-19 AS AN OPPORTUNITY TO INNOVATE AND EXPERIMENT WITH FORM. THIS APPROACH REQUIRED THE DEVELOPMENT OF NEW TECHNOLOGIES AND DIGITAL PRACTICES, WHICH WILL ALLOW IRELAND'S NATIONAL THEATRE TO CONFIDENTLY CONTINUE TO ENGAGE AUDIENCES IN 2021, NO MATTER WHAT THE RESTRICTIONS MIGHT BE. 2020 MAY HAVE CHANGED THEATRE FOREVER, CERTAINLY OPENING OUR EYES TO POSSIBILITIES OF PROVIDING GREATER ACCESS TO THE ABBEY'S WORK.**

**11**

DIGITAL PRODUCTIONS AND STREAMS

**690,707**

ONLINE AUDIENCE

**96%**

OF TOTAL 2020 AUDIENCE WAS ONLINE



## PRODUCTIONS

2020 was punctuated with three free-of-charge iterations of *Dear Ireland* – the first, a rapid response to the pandemic, filmed remotely and premiered within six weeks of going into the first lockdown; the second, 50 letters from the nation, to their nation, pre-recorded on the Abbey stage; and the third, a series of three-minute postcards from underrepresented voices in Irish society, originally planned for the Peacock stage but pivoted to remote filming due to restrictions.

Other online programming included a film adaptation of *Cyprus Avenue*, in collaboration with the Royal Court and The Space; *This Beautiful Virtual Village*, a lockdown adaptation of Lisa Tierney-Keogh's award-winning 2019 play, rehearsed and recorded entirely online; and the fifth annual *T. S. Eliot Lecture*, delivered by Edna O'Brien on her 90th birthday from the Irish Embassy in London. A historic partnership with the GAA created *14 Voices from the Bloodied Field*, a commemoration of the 100th anniversary of Bloody Sunday, which was filmed in Croke Park; Dublin Port Company streamed Lee Coffey's *In Our Veins*; and Lankum took to the Abbey stage with *A National Disgrace*. Further, Abbey Theatre members enjoyed *Love Letters Straight From Your Heart*, presented by Uninvited Guests and Fuel; and Culture Night saw the streaming of a backstage tour, behind the scenes at the Abbey Theatre.



Stephen Rea in *Cyprus Avenue* by David Ireland. Image: Ros Kavanagh



*Love Letters Straight From Your Heart*, presented by Uninvited Guests and Fuel. Image: Uninvited Guests



Steve Blount, Bethan Mary-Jones, Pom Boyd, Luke Griffin and Amy Conroy in *This Beautiful Virtual Village* by Lisa Tierney-Keogh. Image: Screenshot



Edna O'Brien delivers *The T. S. Eliot Lecture*. Image: Screenshot



A socially distanced gathering of Mark O'Halloran, Gina Moxley and Neil Murray ahead of *Dear Ireland I*. Image: Mark Stedman



Catherine Byrne and Amilia Stewart in *In Our Veins* by Lee Coffey. Image: Pat Redmond



Ava Stapleton, *Dear Ireland II* letter writer. Image: Mark Stedman



Lankum. Image: Ellius Grace



Dean Reidy, Éadaoin McCarrick and James Hickson delivering the digital backstage tour. Image: Screenshot



Graham McLaren, Christy Moore and Mícheál Ó Muircheartaigh at Croke Park for *14 Voices from the Bloodied Field*. Image: Ros Kavanagh



Salome Mbugua and Maureen Muria, performers of AkiDwa's *Dear Ireland III* piece. Image: Mark Stedman



# A GLOBAL

# AUdIENCE



## COUNTRIES

IRELAND  
GREAT BRITAIN  
UNITED STATES  
CANADA  
AUSTRALIA  
FRANCE  
SPAIN  
GERMANY  
NEW ZEALAND  
ITALY  
BELGIUM

THE NETHERLANDS  
SOUTH AFRICA  
INDIA  
RUSSIA  
CHINA  
JAPAN  
PORTUGAL  
SENEGAL  
DENMARK  
GREECE  
AUSTRIA

UKRAINE  
UNITED ARAB  
EMIRATES  
TURKEY  
HUNGARY  
LUXEMBOURG  
POLAND  
PHILIPPINES  
FINLAND  
MEXICO  
NORWAY

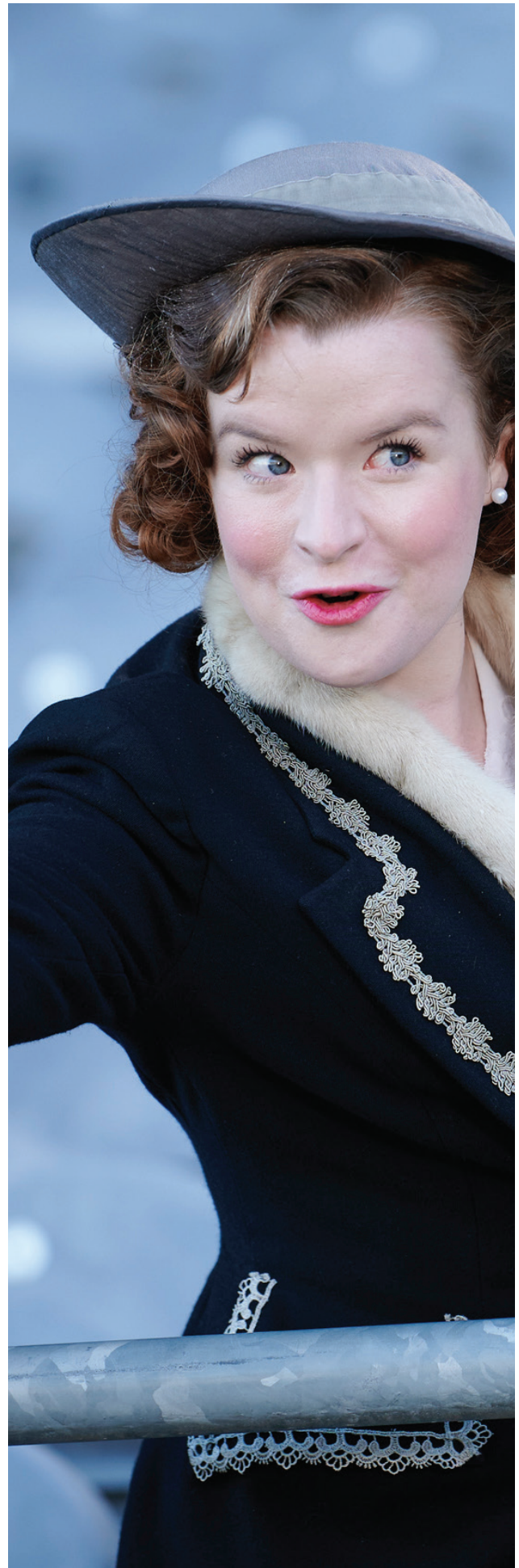
## ARTIST SPOTLIGHT

## DEIRDRE KINAHAN

Playwright, *14 Voices from the Bloodied Field*

In twenty years writing plays this is possibly my favourite project. From the original conceit of the production through to partnership and performance, *14 Voices from the Bloodied Field* felt like an extremely inspired and apt commemoration of a key event in Irish history. I had the privilege of writing in the voice of Jane Boyle, the only woman murdered during the massacre at Croke Park, November 1920. Early guiding principles from the dramaturgy department set me on a deeply moving course into Jane's loves, Jane's dreams and the day-to-day of Jane's life experience in Dublin at that time. Assisted by a tiny pod of gifted and dedicated creatives, with extraordinary backing from the Abbey team, I believe we captured her beautiful spirit, giving life once more to the great tragedy of her loss and that of the other thirteen dead.

As a writer, this engagement not only gave me a creative boost during a distressing pandemic year, but also gave me voice in the crucial examination of our history and development as a nation. I am proud, privileged and grateful.



Caitríona Ennis in *14 Voices from the Bloodied Field* by Deirdre Kinahan. Image: Ros Kavanagh





#### ARTIST SPOTLIGHT

## LEAGUES O'TOOLE

Director, Foggy Notions

My company, Foggy Notions, produced a concert film entitled *Lankum: A National Disgrace*, which we broadcasted in mid-August as an online ticketed event. It was one of the first events of this nature, certainly in Ireland, but it was something that we really wanted to do, as a response to the devastating effect of COVID-19 on the live music industry. Our dream venue for the project was the Abbey Theatre, and we wanted to celebrate and utilise this unique, historical and magical building as much as possible.

For *A National Disgrace*, we had to set in place strict and practical health and safety measures to ensure everyone was in as safe an environment as possible. Under these circumstances, a lot more time, consideration and communication than usual is required, but the Abbey team were very patient with us.

The final show was really brilliant and unique. It excited the music community here and internationally, and the venue itself, as the national theatre, offered us the prestige, catching the imagination of an audience at home but also across Europe, the United States, Australia and other parts of the world.

In retrospect, I think it was an important production. It offered hope to an audience starved of live music and live culture, and gave confidence to other artists to make online events in unusual and creative ways.

We'll be eternally grateful to the Abbey directors, management team and staff, for taking this project on in such extraordinary and difficult times.





# an ABBey FOR ALL

Amanda Coogan performs the Irish Sign Language Interpreted Performance of *The Fall of the Second Republic* by Michael West. Image: Ros Kavanagh



The Abbey Theatre is committed to **engaging** with **diverse** audiences across the entire island of Ireland. This was more important than ever in **2020**, at a time when at-risk communities became even more marginalised. We continued to **champion** the disenfranchised and unheard **voices**, giving them their national stage to speak to their **nation**.

## INITIATIVES

2020 saw the introduction of the first-ever relaxed performances, for Jody O'Neill's *What I (Don't) Know About Autism*. We kept our building accessible, with a digital backstage tour in celebration of Culture Night. *Abbey Calling* saw 748 calls made to members of our audience who were feeling isolated, or who were missing the connection of live performance, and raised more than €8,500 for Aware.

Launched in 2017, our 5x5 initiative increases the range of voices on our national stages. We continued our engagement with these communities, holding four weeks of support for four 5x5 groups in the first quarter of the year, before lockdown. We continued this engagement with *Dear Ireland III*, a series of three minute postcards from underrepresented voices in Irish society, which has been viewed to date over 100,000 times.

2020 was a challenging year for artists, and we wanted to support the arts community through these trying times. With Engine Room, we invested in the development of 35 theatre projects, supporting the work of over 190 theatre-makers. As part of *14 Voices from the Bloodied Field*, we introduced 14 brand new artists' bursaries, named in honour of the 14 lives lost at Croke Park, Bloody Sunday, 1920.

We continued to offer captions and Irish Sign Language Interpreted performances, both for live theatre and digital productions, so our productions can be accessed by all of our audiences.

# 8

RELAXED PERFORMANCES

# 2

FREE FIRST PREVIEWS

# 4

IRISH SIGN LANGUAGE INTERPRETED  
PERFORMANCES (3 LIVE, 1 DIGITAL)

# 11

CAPTIONED PERFORMANCES (3 LIVE, 8 DIGITAL)

# 748

CALLS MADE TO ISOLATED MEMBERS OF  
THE PUBLIC

# €8,500+

RAISED FOR AWARE

# 24

MARGINALISED COMMUNITIES ENGAGED  
FOR DEAR IRELAND III



ARTIST SPOTLIGHT

## JODY O'NEILL

Writer and performer,  
*What I (Don't) Know About Autism*

*What I (Don't) Know About Autism* is a play written to be performed by autistic and non-autistic actors. Consisting of 26 scenes exploring different aspects of autism, it is a relaxed performance that incorporates direct audience engagement. The play aims to a) promote autism acceptance, and b) celebrate autistic identity.

Partnering with the Abbey, we were able to grow and develop the show beyond the scope we had initially imagined. We wanted to make the show as inclusive as possible and the Abbey was able to help us to do that through the creation of a visual guide, the commissioning of artwork for a social story, and more. In addition to financial and in-kind support, an enormous asset was the contribution of the Abbey staff on all aspects of the production. Their commitment and trust raised our own expectations for what was possible. The status of the Abbey as Ireland's national theatre also provided validation and visibility for autistic performers and attendees.



Jody O'Neill in *What I (Don't) Know About Autism* by Jody O'Neill. Image: Ros Kavanagh



#### ARTIST SPOTLIGHT

## BILL MURPHY

Performer, *Abbey Calling*

Having the Abbey Theatre blazing a trail during the pandemic has kept me afloat financially as well as from a mental health perspective. It was never more evident than when working on *Abbey Calling*. It came at a most opportune time right before Christmas.

I had a few pieces to work with and a couple of songs to sing. My favourite to read was an extract from 'The Dead'. Reading such a vivid and emotional piece was healing in itself, but to hear such emotive reactions from those listening on the phone, lifted my spirits no end and reaffirmed in me how vital the arts are in our lives and how a simple song or poem can touch the very depth of one's soul.

'The Auld Triangle' was the most requested song for me and with good reason. The memories it triggered in those listening and the stories they regaled, warmed the cockles and I felt so privileged to be the listener on the end of their wonderful stories. It really was a mutual artistic experience.

The significance of the Abbey partnership cannot be overstated. It was fuel for the body, mind and spirit. It kept me going during the darker months and brought joy and sustenance to those craving live theatre and begging its return. Food for the soul.





# AWARDS

Bethan Mary-James, Ruth Bradley, Michael Ford-FitzGerald, Damian Kearney and Pom Boyd in *This Beautiful Village* by Lisa Tierney-Keogh. Image: Pat Redmond



**THE ABBEY THEATRE  
RECEIVED 14 NOMINATIONS  
ACROSS NINE CATEGORIES,  
NOTEDLY EARNING THREE  
OUT OF FOUR OF THE 'BEST  
NEW PLAY' NOMINATIONS.**

**THE AWARDS WERE  
ANNOUNCED DIGITALLY,  
WITH THE ABBEY WINNING  
FIVE AWARDS.**



## ABBAY THEATRE AT IRISH TIMES THEATRE AWARDS

Published in April 2020 (for work presented in 2019)

### BEST NEW PLAY

*This Beautiful Village* by Lisa Tierney-Keogh, an Abbey Theatre production

### BEST SUPPORTING ACTRESS

Liz FitzGibbon for her roles Josie, Marie and others in *Dublin Will Show You How* by Tracy Martin, an Abbey Theatre and The Complex co-production

### BEST LIGHTING DESIGN

Paul Keogan for *The Big Chapel X*, based on *The Big Chapel* by Thomas Kilroy, adapted by John Morton, Medb Lambert and Donal Gallagher, Asylum Productions and Kilkenny Arts Festival with the support of the Abbey Theatre

### BEST SET DESIGN

Sarah Bacon for various productions including *Citysong* by Dylan Coburn Gray, an Abbey Theatre and Soho Theatre co-production, and *Drama at Inish* by Lennox Robinson, an Abbey Theatre production

### BEST SOUNDSCAPE

Denis Clohessy for various productions including *In Our Veins* by Lee Coffey, a Bitter Like a Lemon and Abbey Theatre co-production, in association with Dublin Port Company





# CASTING

Caoilfhionn Dunne, Brendan Gleeson, Leah Minto, Lucianne McEvoy, Norma Sheehan, Mark Doherty, Marty Rea and Denise Gough in *Dear Ireland*. Images: Screenshots



**IN A YEAR OF  
EXTREME CHANGE,  
WE CONTINUED TO  
CREATE EMPLOYMENT  
OPPORTUNITIES  
FOR ACTORS.**

**207** ACTORS AND **23** MUSICIANS AT THE ABBEY THEATRE IN 2020

**66** ABBEY DEBUTS

**152** ACTORS AND **6** MUSICIANS PERFORMING IN ABBEY PRODUCTIONS

**45** ACTORS AND **17** MUSICIANS PERFORMING IN ABBEY CO-PRODUCTIONS

**593** ACTOR WEEKS FOR ABBEY PRODUCTIONS AND CO-PRODUCTIONS

**202** PERFORMERS WERE AUDITIONED FOR ROLES ACROSS SEVEN PRODUCTIONS

**35** ACTORS HAD ONE-TO-ONE MEETINGS WITH THE CASTING DIRECTOR



# GENDER EQUALITY



*Declan Conlon, Anna Healy and Niamh McCann in  
The Fall of the Second Republic by Michael West. Image: Ros Kavanagh*



The Abbey Theatre's mission promotes  
inclusiveness, diversity and equality in theatre.  
We are committed to meeting our goals in gender  
equality across all aspects of our programme.



WRITERS

97 ROLES

47 WOMEN (48%)

DIRECTORS

12 ROLES

6 WOMEN (50%)

SET DESIGNERS

6 ROLES

3 WOMEN (50%)

COSTUME DESIGNERS

9 ROLES

8 WOMEN (89%)

LIGHTING DESIGNERS

8 ROLES

4 WOMEN (50%)

SOUND DESIGNERS

12 ROLES

0 WOMEN (0%)

STAGE MANAGEMENT

13 ROLES

12 WOMEN (92%)

ACTORS

198 ROLES

109 WOMEN (55%)

TOTALS

355 ROLES

189 WOMEN (53%)

# 10 COMMUNITY & EDUCATION



Eleanor Walsh, Paula McGlinchey, Matthew Ralli and Shay Croke in *What I (Don't) Know About Autism* by Jody O'Neill. Image: Ros Kavanagh





Mark Smith, performer and writer, and Aisling Byrne, writer, of Run of the Mill Theatre's *Dear Ireland III* piece.  
Image: Mark Stedman

2020 started energetically, with a visit to the International Performing Arts for Youth conference in Philadelphia, where the Abbey took part in a Cultural Spotlight on Ireland's contribution to youth theatre. We built on this work after lockdown, attending six international meetings and contributing to a panel on how to Raise All Boats in the sector. Also, before lockdown, we managed to visit three national venues with our Women in Technical Theatre workshops, which introduce young women to lighting design, sound design and stage management. There were visits to three Alzheimer's social clubs, in collaboration with Irish National Opera, and a visit to the Royal Central School of Speech and Drama to share our applied dramas skills with their third level students.

We returned to Royal Central School of Speech and Drama after lockdown, running a further workshop for 60 students on how this Abbey project has become part of the mandatory training of doctors in Ireland. We also engaged with many more people through online workshops, helped to facilitate 10 workshops in response to *Dear Ireland I* and *Dear Ireland II* with Dublin City Council Culture Club groups (D4C), and took the chance to reflect on our work, by surveying 28 drama facilitators. We continued to evolve our Priming the Canon programme by developing a new show based on John B. Keane, and filming *Me, Mollser* and *Mise, Mollser*, in strict COVID-19 compliant conditions, in the remarkable setting of The Tenement Museum, for release in 2021.

Our biggest job last year was helping to round off the *Dear Ireland* project by producing *Dear Ireland III*, which saw 24 community and youth groups prepare a three-minute postcard which answered the question: 'What does it feel like to be you, right now, in Ireland?'. Originally planned to be filmed in the Peacock stage, the second lockdown meant we had to pivot just a week before and support all the groups to film on their own. The results were remarkable and the production was recently invited to the Lagos Theatre Festival.

#### BEFORE-LOCKDOWN

- Women in Technical Theatre Roadshow – 150 young women from Transition Year attended six workshops in three venues
- Alzheimer's Social Clubs – three visited by two singers from Irish National Opera and one Abbey facilitator
- Work Experience – 10 young people from all over the country spent four and a half days exploring all aspects of the Abbey Theatre
- An Siol Retired Drama Group – presented *The Hooley* to 215 people from mixed community groups

#### POST-LOCKDOWN

- Facilitator Survey – 28 drama facilitators participated in a survey on their practice
- *Dear Ireland* Online Workshops – 11 online workshops for Dublin City Council Culture Club (D4C) groups and Fatima Groups United for around 10–15 participants
- *Dear Ireland III* – 24 community and youth groups involved in creating their own three-minute postcard "What does it feel like to be you, right now, in Ireland?"
- Central School of Speech and Drama – two workshops for third level students in Applied Drama
- International Performing Arts for Youth (IPAY) – six meetings for international practitioners in the field of theatre for young audiences

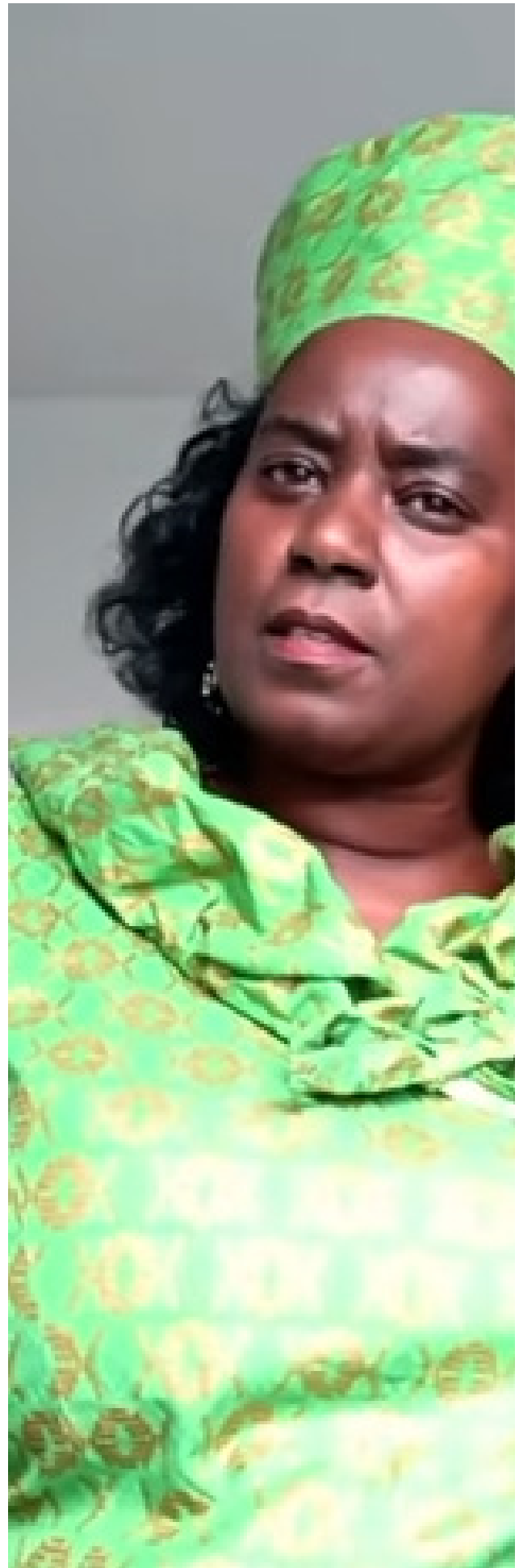


## ARTIST SPOTLIGHT

## SALOME MBUGUA

Head of Operations and Strategy, AkiDwA

In July 2020, AkiDwA received an invitation from the Abbey Theatre to participate in their programme, *Dear Ireland III*, where we would address the nation in three minutes. At first, the deal sounded so good yet challenging. We had not previously engaged with the Abbey Theatre, so for us it was a golden opportunity to reach a wider audience in our society. *Cry for Belonging* was the title of our piece – it resonated very well with the debate that was going on after the killing of George Floyd had encouraged people to listen to the voices of people of African descent, who are quite often affected by racism and discrimination. The outbreak of the COVID-19 pandemic emptied our hope and plans of rehearsing and live work at the Abbey Theatre, an opportunity we had looked forward to, but thanks to the digital world and support of the staff from Abbey theatre, we were directed on how to film our piece. With their help in editing it was possible to produce the piece on time. The Abbey Theatre not only created an opportunity for us to address the Irish nation, they worked and supported us throughout, from the beginning to the end, and they also acknowledged our time and efforts through financial contribution. I would personally like to thank the staff for their commitment and professionalism. The Abbey Theatre gave us the hope for a better future and, in line with our philosophy at AkiDwA, we hope to continue working with them in shaping the future.



Salome Mbugua, *Dear Ireland III* performer. Image: Screenshot





# **SUPPORTING THE ABBEY**

Behind the scenes at the Abbey Theatre. Image. Ste Murray



The Abbey Theatre plays a key role in contributing to Ireland's cultural life. This was exemplified even more so in 2020 as we met with the challenges of the pandemic, not only reinvented how we engaged with our audiences, but also creating an 'extraordinary' programme which inspired, challenged and healed the nation.

The support of our partners and donors in Ireland, the UK, and the USA has played a critical role in enabling us to bring our performances to life and making them accessible to audiences across the world through our virtual productions. Their support has also enabled us to continue to improve access and engagement with the Abbey, through a series of outreach and education projects which form a crucial part of our overall strategy as the national theatre.

We would like to thank all our partners, corporate supporters and individual supporters for their generosity and commitment.

Supporting *Dear Ireland III*

**BANK OF AMERICA** 


PROUDLY  
SUPPORTED BY



ENERGY FOR  
GENERATIONS  
**FUND**

'ESB WAS DELIGHTED TO SUPPORT THE ABBEY THEATRE'S PRODUCTION OF *DEAR IRELAND III* THROUGH OUR ENERGY FOR GENERATIONS FUND. THE OBJECTIVE OF THE FUND IS TO SUPPORT PROJECTS THAT ADDRESS THE ISSUES OF SUICIDE, EDUCATIONAL DISADVANTAGE AND HOMELESSNESS. *DEAR IRELAND III* GAVE VOICE TO MANY MARGINALISED COMMUNITIES AFFECTED BY THESE ISSUES, PROVIDING A CREATIVE AND THOUGHT PROVOKING INSIGHT INTO BOTH THE ISSUES THEY FACE AND THE REALLY POSITIVE WAYS THAT COMMUNITIES ARE ADDRESSING THEM. CONGRATULATIONS TO ALL INVOLVED.'

**Fergal Fitzgerald,**  
**ESB Energy for Generations Fund**



'AT BANK OF AMERICA, WE ARE PASSIONATE ABOUT THE ARTS. WE ARE REMINDED NOW MORE THAN EVER OF THEIR POWER TO ANCHOR COMMUNITIES AND CREATE GREATER CULTURAL UNDERSTANDING. AS THE ABBEY THEATRE'S PRINCIPAL PARTNER, BANK OF AMERICA WAS PROUD TO SUPPORT *DEAR IRELAND*. WATCHED BY OVER 320,000 PEOPLE, THIS ONLINE PRODUCTION SERIES SHARED THE POWERFUL AND IMPORTANT WORK OF THE ABBEY WHILE THEIR DOORS ARE TEMPORARILY CLOSED. IN PARTICULAR, *DEAR IRELAND III* GAVE CENTRE STAGE TO 24 MARGINALISED COMMUNITIES IN IRELAND AND EMPOWERED THEM TO SHARE THEIR STORIES WITH A NATIONAL AUDIENCE.'

**Fernando Vicario,**  
**CEO, Bank of America Europe DAC, and**  
**Country Manager, Bank of America Ireland**



'THIS HAS BEEN A CHALLENGING 12 MONTHS FOR EVERYONE, BUT THE ABBEY HAS COME THROUGH MAGNIFICENTLY AND SHOWN US JUST HOW COMMITTED IT IS TO ENGAGING CREATIVELY AND INCLUSIVELY WITH IRISH SOCIETY EVERYWHERE. IT WOULD HAVE BEEN EASY FOR THE THEATRE TO PULL DOWN THE SHUTTERS AND SIT THINGS OUT, BUT THE ABBEY INSTEAD GOT OUT THERE AND FOUND NEW WAYS TO ENGAGE US. AND IN DOING SO YOU ALSO FOUND NEW AUDIENCES, NEW THEMES AND NEW TALENT. I AM DELIGHTED THAT THE ABBEY CONTINUES TO KEEP IRISH CULTURE ALIVE AND ACCESSIBLE AROUND THE WORLD, WHICH MATTERS SO MUCH TO SO MANY OF US OVERSEAS.'

**Pat Butler,**  
**Directors' Circle Patron**



# 2020 STAFF

## **Directors of the Abbey Theatre**

Graham McLaren  
Neil Murray

## **Administration**

Fiona Reynolds  
Catherine Griffin

## **Archives**

Mairéad Delaney

## **Community and Education**

Lisa Farrelly  
Phil Kingston

## **Costume**

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

## **Development**

Marie Lawlor  
Renée Van De Schoor

## **Finance**

Debra Doak  
Derek Garland  
Gus McNamara  
Orlagh Murphy  
Tara O'Reilly  
Monika Włodarczyk

## **Furniture and Props**

Eimer Murphy  
Adam O'Connell

## **HR**

Priyanka Chidgumpi  
Ciara Lynch  
Agnieszka Myszk

## **Lighting and Sound**

Simon Burke  
Eoin Byrne  
David Carpenter  
Jack Cawley  
Daire Cavanagh  
Connall Coleman  
Derek Conaghy  
Niamh Cooke - Escapil  
Colin Doran  
Morgan Dunne  
Robert Flynn  
Veronica Foo  
Shane Gill  
John Gunning  
Laura Honan  
Kevin McFadden  
Josh Roxby  
Sean Treacy  
Bill Woodland

## **Maintenance and Facilities**

Colin O'Connor  
Jeff Conway

## **Marketing and Communications**

Maura Campbell  
Fergus Hannigan  
Maeve Keane  
Heather Maher  
Róisín McGann  
Jack O'Dea

## **New Work**

David Doyle  
Craig Flaherty  
Sarah Jones  
Selina O'Reilly  
Louise Stephens  
Jesse Weaver

## **Producer**

Jen Coppinger

## **Production**

Cliff Barragry  
Andy Keogh  
Sarah Smith  
Sally Withnell

## **Sales and Customer Services**

Aoife Brady  
Luke Casserly  
Laura Condon  
Con Doyle  
Laura Doyle  
Dave Fleming  
Sophie Furlong Tighe  
Jamie Hallahan  
Thomas Hand  
Grace Healy  
Daniel Hickey  
William Hickey  
Dermot Hicks  
James Hickson  
Dara Hogan  
Narges Jahani  
Luke Lamont  
Bridget Lynskey Faust  
Elaine Mannion  
Katie McCann  
Éadaoin McCarrick  
Ciaran McGlynn  
Nadine Mary Moore  
Donna Murphy  
Aoife O'Neill  
Laura Pulling  
Sinead Purcell  
Valentina Quiroga  
Dean Reidy  
David Roper Nolan  
Fergal Styles

## **Stage Management**

Roxzan Bowes  
Orla Burke  
Bronagh Doherty  
Danny Erskine  
Tara Furlong  
Anne Kyle

## **Stage Technical**

Donal Ayton  
Evan Connolly  
Richard Curwood  
Sean Dennehy  
Pat Dillon  
Ken Dunne  
John Finnegan  
Marie Hegarty  
Larry Jones  
Fergus Kelly  
Tom Kennedy  
Shane Kenny  
Michael Kyle  
Adrian Leake  
Jonne Lindfors  
Darren Magnier  
Davy McChrystal  
Dan McDermott  
Terence McGoff  
Shauna McNally  
Conor Mullan  
Pawel Nieworaj  
Emma-Kate O'Reilly  
Simon O'Reilly  
Feidhlim O'Shea  
Martin Reid  
Pat Russell  
Joseph Sanders  
Rachel Stout  
Cydney Thompson  
Sean Walsh  
Sarah-Jane Williams  
Diarmuid Woods

## **Voice Director**

Andrea Ainsworth

## 2020 SUPPORTERS

### Principal Partner

Bank of America

### Programme Partners

The Ireland Funds  
RTÉ Supporting the Arts  
Dublin Port Company

### Corporate Guardians

AIB  
Arthur Cox  
Bloomberg  
Brown Thomas  
The Doyle Collection  
Dublin Airport  
ESB  
KPMG  
Northern Trust  
Ulster Bank

### Gold Ambassadors

Behaviour and Attitudes

### Silver Ambassadors

101 Talbot Restaurant  
The Church Bar &  
Restaurant  
Clarion Consulting Ltd  
Le Bon Crubeen  
Original Irish Hotels  
The Merrion Hotel  
The Sims Clinic  
Thompson & Knight LLP  
Trocadero  
US Visa Solutions

### Directors' Circle

Tony Ahearne  
Richard and Sherril Burrows  
Pat Butler  
The Cielinski Family  
Deirdre Finan  
James McNally  
Donal Moore  
William O'Connor  
Sheelagh O'Neill  
Dr. Frances Ruane  
Susan and Denis Tinsley  
Lloyd Weinreb

### Silver Patrons

James Adrian  
William H. Bohnett  
Frances Britton  
Catherine Byrne  
Tommy Gibbons  
Liam Howard  
Dr. John Keane  
Andrew Mackey  
Eugenie Mackey  
Eugene Magee  
Gerard and Liv McNaughton  
Alan O'Sullivan  
Professor Joseph Walshe

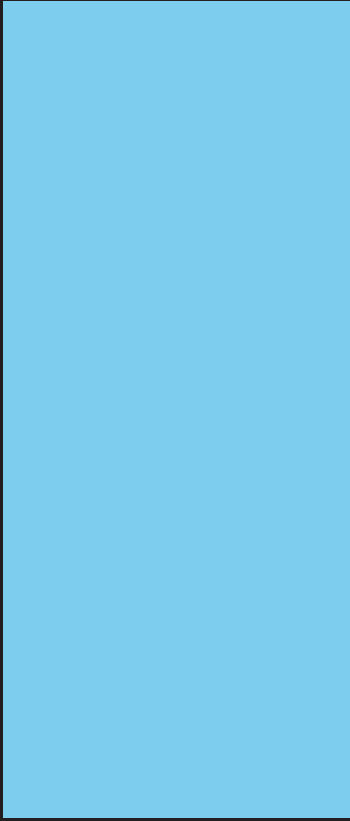
WE WOULD ALSO LIKE TO  
WARMLY THANK ALL OF  
THOSE WHO SUPPORTED US  
ANONYMOUSLY.

## 2020 BOARD

Dr Frances Ruane (Chair)  
Jane Daly (retired 30/07/2020)  
Loretta Dignam  
Sarah Durcan (resigned 13/01/2020)  
Bosco Hogan  
Peter Lowry

Kevin McFadden  
Máire O'Higgins (appointed 09/03/2020)  
Breda O'Keeffe (appointed 09/03/2020)  
Michael Owens (appointed 09/03/2020)  
Michael Wall  
Michael West (appointed 09/03/2020)



 PRO-

GRANTME&

EVENTS2020

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| <b>DRAMA AT INISH</b> , ABBEY STAGE<br>An Abbey Theatre production | 21 NOV – 24 JAN |
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| <b>COME FROM AWAY</b> , PHOENIX THEATRE, LONDON | JAN – MAR |
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| <b>NOLLAIG NA MBAN</b> , ABBEY STAGE<br>A New Normal Culture production for RTÉ Radio One | 5 JAN |
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| <b>THE 24 HOUR PLAYS: DUBLIN</b> , ABBEY STAGE<br>Dublin Youth Theatre in association with The 24 Hour Company, NYC | 19 JAN |
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### **WHAT I (DON'T) KNOW ABOUT AUTISM**

A Jody O'Neill and Abbey Theatre co-production, in association with  
The Everyman and Mermaid County Wicklow Arts Centre

|                           |             |
|---------------------------|-------------|
| DUBLIN, PEACOCK STAGE     | 1 – 8 FEB   |
| CORK, THE EVERYMAN        | 11 – 13 FEB |
| BRAY, MERMAID ARTS CENTRE | 15 FEB      |

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### **HANSEL AND GRETEL**

An Irish National Opera, Theatre Lovett and Abbey Theatre co-production

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|-------------------------------|------------|
| DUBLIN, ABBEY STAGE           | 8 – 15 FEB |
| MEATH, SOLSTICE ARTS CENTRE   | 18 FEB     |
| KILKENNY, WATERGATE THEATRE   | 20 FEB     |
| WEXFORD, NATIONAL OPERA HOUSE | 22 FEB     |
| CORK, THE EVERYMAN            | 25 FEB     |
| KERRY, SIAMSA TÍRE            | 27 FEB     |
| LIMERICK, LIME TREE THEATRE   | 29 FEB     |
| GALWAY, TOWN HALL THEATRE     | 3 MAR      |
| LONGFORD, BACKSTAGE THEATRE   | 5 MAR      |
| DONEGAL, AN GRIANÁN           | 7 MAR      |

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### **5X5**, PEACOCK STAGE

|   |             |
|---|-------------|
| COMPLEX ROOTS WOMEN'S DRAMA GROUP AND VERONICA DYAS | 10 – 14 FEB |
| GRAND THEATRE PROJECT AND TINA NOONAN               | 17 – 21 FEB |
| AERACH.AITEACH.GAELACH.                             | 24 – 28 FEB |
| DUNDALK MEN'S SHED                                  | 9 – 13 MAR  |

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| <b>THE FALL OF THE SECOND REPUBLIC</b> , ABBEY STAGE<br>A Corn Exchange and Abbey Theatre co-production | 24 FEB – 14 MAR* |
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| <b>CYPRUS AVENUE</b> , ROYAL COURT, LONDON, ONLINE<br>An Abbey Theatre and Royal Court production | 27 MAR – 31 MAY |
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| <b>DEAR IRELAND I</b> , ONLINE<br>An Abbey Theatre production | 28 APR – 19 SEP |
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\*Four performances on Mar 12th, 13th and 14th were cancelled due to introduction of first lockdown

\*\*One performance on Sep 19th was cancelled due to a change in restrictions



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| <b>IN OUR VEINS</b> , DUBLIN PORT COMPANY, ONLINE<br>Bitter Like A Lemon and the Abbey Theatre in association with Dublin Port Company      | 8 – 15 JUNE          |
| <b>LOVE LETTERS STRAIGHT FROM YOUR HEART</b> , ONLINE<br>Abbey Theatre presents Uninvited Guests and Fuel                                   | 25 JUN               |
| <b>DEAR IRELAND II</b> , ONLINE<br>An Abbey Theatre production  | 10 AUG – 10 FEB 2021 |
| <b>LANKUM: A NATIONAL DISGRACE</b> , ONLINE<br>Presented by Foggy Notions   | 15 AUG               |
| <b>THIS BEAUTIFUL VIRTUAL VILLAGE</b> , ONLINE<br>An Abbey Theatre production   | 17 AUG – 17 NOV      |
| <b>BEFORE YOU SAY ANYTHING</b> , DUBLIN CASTLE, CHAPEL ROYAL<br>A co-commission from Dublin Fringe Festival and the Abbey Theatre           | 5 – 11 SEP           |
| <b>TRANSMISSION</b> , PEACOCK STAGE<br>Dublin Fringe Festival   | 7 – 12 SEP           |
| <b>MUSTARD</b> , PEACOCK STAGE<br>Dublin Fringe Festival  | 15 – 19 SEP**        |
| <b>CULTURE NIGHT: DIGITAL BACKSTAGE TOUR</b> , ONLINE<br>An Abbey Theatre production  | 18 SEP – 16 OCT      |
| <b>THE GREAT HUNGER</b> , IMMA<br>An Abbey Theatre production in partnership with IMMA  | 1 – 10 OCT           |
| <b>14 VOICES FROM THE BLOODIED FIELD</b> , ONLINE<br>An Abbey Theatre production in partnership with the GAA                                | 20 NOV – 22 NOV      |
| <b>THE T. S. ELIOT LECTURE WITH EDNA O'BRIEN</b> , ONLINE<br>Presented by the T. S. Eliot Estate  | 15 DEC – 15 JAN 2021 |
| <b>ABBAY CALLING</b> , ON THE PHONE<br>An Abbey Theatre production in partnership with Aware  | 15 – 19 DEC          |
| <b>DEAR IRELAND III</b> , ONLINE<br>An Abbey Theatre production   | 17 DEC – 14 MAY 2021 |
| <b>THEATRE FOR ONE</b> , ABBEY FOYER<br>Landmark Productions and Octopus Theatricals  | 18 – 23 DEC          |
| <b>THEATRE FOR ONE (AND A LITTLE ONE)</b> , ABBEY FOYER<br>An Abbey Theatre and Landmark Productions co-production with Octopus Theatricals | 29 – 31 DEC          |

