



The National Theatre of Ideas



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The Abbey Theatre
Image: Ste Murray

LOOKING DETERMINEDLY TO
THE FUTURE WHILE HOLDING
OUR HISTORY CLOSE HELPED
GUIDE THE ABBEY THEATRE
THROUGHOUT 2024.

Co-Directors of the Abbey Theatre,
Artistic Director Caitríona
McLaughlin and Executive
Director Mark O'Brien

Siobhán Cullen in *The Sugar Wife*,
written by Elizabeth Kuti and
directed by Annabelle Comyn
Image: Ros Kavanagh





Caitríona Ní Mhurchú, Brendan Conroy
and Timmy Creed in *Na Peirsgih*,
written by Nuala Ní Dhomhnaill and
directed by Conor Hanratty
Image: Ros Kavanagh

Looking back to spring forward

Section One
Introductions

Section One

Welcome from the Chair

2024 was a year of change on and off the stage at the Abbey Theatre. On stage, we had a year of new, adapted and reimagined plays which sought to provoke and engage our audiences as well as attract new attendees to our theatres. A new project, new plays and new ideas were all launched and achieved good success. A new five-year strategy was also launched at year end. Off stage, the Board and Executive welcomed the completion of the Crowe Ireland independent review into the governance arrangements at the theatre and accepted its summary findings and recommendations. The Board determined subsequently that a new, strong and effective code of governance be adopted to fit the nature of and circumstances applicable to the theatre.

My time as chair commenced in August 2024 and I am grateful for the warm welcome and assistance received from the Board, the Executive and all members of staff, in particular, the Co-Directors, Caitríona McLaughlin and Mark O'Brien. Prior to my appointment, Dr Frances Ruane completed her term as chair after seven years in the position. During that time, she led and oversaw great changes and did so with tremendous dedication and application. Her expertise and experience were employed throughout her period as chair to considerable effect. On behalf of the Board and myself, I would like to express our and my deep gratitude to her



Chair of the Board of the
Abbey Theatre, John Cronin
Image: Leon Farrell

Welcome from the Chair

for all her work on behalf of the Abbey Theatre and to salute her endeavours throughout her term of office.

A Celebration of 120 Years of the National Theatre of Ireland

On December 8th, we hosted *Spreading the News*, an event which celebrated and honoured the founding notion that the Abbey Theatre was established as an experiment, a fundamental idea that continues to inform the work of the theatre today. The event was named after the play of the same name, written by Abbey Theatre co-founder Augusta Gregory, and performed on the opening night of the theatre. The live event featured Irish artists who performed a range of scripts, characters and speeches written by Irish artists. Presented in partnership with RTÉ, the event was recorded in front of a live audience and was broadcast on RTÉ Radio 1 at 6pm on 27th December 2024, exactly 120 years to the time and date of the first production.

A Year of New

The launch of the Gregory Project, a body of work to mark 120 years of the National Theatre of Ireland and honour the legacy of Augusta Gregory, was a highly significant event for 2024 and beyond. The programme is one of celebration and collaboration, featuring new writing alongside plays from the Irish theatrical

canon and involving artists and partners. To date, the project has included *Audrey or Sorrow* by Marina Carr, Hilary Fannin's adaptation of Maxim Gorky's comedy, *Children of the Sun*, and Elizabeth Kuti's *The Sugar Wife*.

The power of live theatre to revisit and challenge was seen to great effect in the first ever Abbey production of Augusta Gregory's 1912 play, *Grania*. As part of Dublin Theatre Festival, the play was reimagined by our Artistic Director, Caitríona McLaughlin, in a way that connected the past and illuminated our present.

October 2024 saw the start of *Love at First Sight*, a new gala play reading series developed by Caitríona McLaughlin. Placing the power in the hands of actors, they're invited to follow their instincts and take on their favourite part. The idea was first realised by Fiona Shaw and a company of ten actors who read *7 Minutes* by Stefano Massini to tremendous effect and was followed later by Aidan Quinn and Steve Buscemi in Sam Shepard's *Ages of the Moon* (and who then reprised the reading in New York's Baryshnikov Arts Centre in January 2025).

The main stage also hosted *Emma*, written by Kate Hamill, based on the novel by Jane Austen and directed by Claire O'Reilly, at year end and into January 2025. The play featured a fine ensemble of eight actors who brought a great verve and fun to this new play making

its European premiere at the Abbey Theatre.

Amongst other offerings, the Peacock Theatre premiered Enda Walsh and Anna Mullarkey's groundbreaking work *SAFE HOUSE* in October 2024. It is an extraordinary and experimental work and a powerful piece of contemporary theatre, and we are delighted that it transferred to Brooklyn's St. Ann's Warehouse in February 2025 and Berlin's Schaubühne in April 2025.

Our audience numbers were good in 2024, and we were pleased to welcome both regular and new attendees – their support is vital to our efforts and we thank them very much. Throughout the year, we were delighted to welcome many TDs, Senators, Councillors and other dignitaries to the opening nights of many productions. We remain grateful for the continued support of our elected representatives, and their interest in our work on and off the stage.

Governance

In August 2024, the Board and Co-Directors welcomed the completion of the Crowe Ireland independent review into the governance arrangements and policies at the theatre. The review was commissioned by the Abbey Theatre as a condition of funding from the Arts Council following the Arts Council commissioned Mazar's report. Focusing on the period of 2019-2021, Crowe review sought to identify

potential gaps related to internal controls (HR, legal, financial), governance, and stakeholder management with a view to strengthening internal policies and procedures and to make recommendations in relation to the same.

The Board accepted and published the Summary of Findings and Recommendations from the review in late August 2024, and stated that and stated that some key actions had already been taken towards their implementation and, subsequently, further actions have been taken. The Board also said that it was mindful of its responsibility to provide accountability and transparency in its governance arrangements and their application, and of its obligation to make changes when that responsibility has not been met.

Subsequently, in December 2024, following an intensive review of prior arrangements and practice, consideration of legal advice and the findings and recommendations in the Crowe review, the Board determined that a strong and effective code of governance is both necessary for, and appropriate to, the operations of the Abbey Theatre. Recognising the receipt of public monies, and conscious of the fiduciary duty regarding such monies, the Board determined that it was in the best interests and will serve the objectives of the company to adopt and apply such a code of governance.



The cast of *Children of the Sun*,
written by Hillary Fanin after Gorky
and directed by Lynne Parker
Image: Ros Kavanagh

Section One

Welcome from the Chair

The Board and the Executive is now working on an applicable code (based on the State Code and other relevant codes, and which takes account of the nature of and circumstances applicable to the theatre) and will provide the same to our stakeholders for sign-off as appropriate.

New Development

Overseen by our Executive Director, Mark O'Brien, considerable further work and progress was made in 2024 in our plans for the redevelopment of the Abbey Theatre and our ambition to provide Ireland with a new world-class venue in which to present the best of Irish and international theatre. We have been working on the Business Case for the redevelopment with assistance from the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media for a number of years and are advancing our work and plans, with the ambition of presenting a fully prepared and evaluated Project Redevelopment Plan for decision by Government. The redevelopment of the Abbey will, we believe, ensure that the very best of Irish theatre maintains its key position in the Irish cultural firmament and that Irish culture, which contributes so much to our national identity, is given a necessary boost.

In addition, the redevelopment will be also a major component in the urgent rejuvenation of the inner city as identified by the Dublin Centre

City Taskforce and which the Programme for Government has pledged to implement.

New Strategy

In December 2024, we launched the Abbey Theatre Strategy 2025-2030, which sets out our ambition to be a national theatre of creativity, connection, cultivation and progression and how we will continue to champion the role of the artist in creating new theatre for our audiences. Caitríona, Mark and I were very pleased that Maura McGrath (Chair) and Maureen Kennelly (Director) from the Arts Council and Feargal Ó Coigligh (Secretary General of the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media) joined us for the launch. We look forward to working with the Arts Council, the Department and all our stakeholders on the delivery of the Strategy's ambitions and the realisation of its aspirations.

Outgoing Directors

Michael Wall stepped down as a Director at the end of October 2024 following a period of seven years in that role. The Board and the Executive benefitted from his expertise, experience, input and courtesy throughout that period. His work in relation to the redevelopment of the theatre was exceptional.

Mairéad Delaney attended her final board meeting in December 2024 and finished her

Welcome from the Chair

four years as the Staff Board Member at the end of January 2025. Mairéad, who is the Abbey Theatre Archivist, served with great distinction. Highly regarded, her contribution and participation as a board member were noteworthy and praised. Tara Furlong will replace Mairéad as the Staff Board Member.

The Board and I wish to thank Michael and Mairéad very much for their respective contributions as members of the Board.

Minister for Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media

On behalf of the Board and the Executive, I would like to acknowledge and thank Catherine Martin for her support as Minister in the period 2019-2024 – and personally for my appointment as chair – and to welcome our new Minister, Patrick O'Donovan TD, and to wish him well in his new role.

Arts Council and Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media

The Abbey Theatre is funded principally by the Arts Council of Ireland/An Chomhairle Ealaíon and we thank it for its continued support and assistance, as well our grant for 2024. In particular, I would like to acknowledge and thank Maura McGrath (Chair), Maureen Kennelly (Director) and David Parnell (Head of Theatre) for their work, support and guidance throughout the year.

The Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media is a stakeholder and provider of capital funding to the theatre and I would like, on behalf of the Board and Executive, to thank Feargal Ó Coigligh (Secretary General), Conor Falvey (Assistant Secretary) and Mary Nash (Principal Officer) and their fellow officials at the Department for their ongoing work, support and assistance throughout the year.

Supporters

The Board acknowledges and thanks each of our corporate supporters, patrons and members for their respective continuing support in 2024. Your support is really important to the theatre and, recognising that there are many competing organisations and causes, we wish to emphasise that we value your contributions greatly at this time.

Co Directors and Abbey Staff

Caitríona McLaughlin and Mark O'Brien, our Co-Directors, have led the theatre in 2024 in an exemplary manner with considerable endeavour and application. Their hard work, enthusiasm and sense of commitment is both admirable and infectious. On behalf of the Board, I thank them both very much for all of their work and, on a personal level, for their support and assistance to, and patience with, me since my appointment. Thank you.

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Welcome from the Chair

The Abbey staff, including the Senior Management Team, have worked and applied themselves tremendously hard and diligently this year and, on behalf of the Board, I thank them very much. Their contributions and professionalism are key to the success of the theatre and underpin each of our productions. On a personal level, the welcome given to me has been very warm and generous and is much appreciated. Thank you.

2025

An important year for the Abbey Theatre beckons and I look forward very much to the challenges and opportunities it brings, and to the productions and plays we present to our audiences.

John Cronin
Chair



Aidan Quinn and Steve Buscemi
read *Ages of the Moon*, written
by Sam Shepard, as part of
Love at First Sight
Image: Mark Stedman

Bravery

Radical

GRO

WTH

Off stage

On stage



Niall Wright in *Grania*,
written by Augusta Gregory
and directed by
Caitríona McLaughlin
Image: Ros Kavanagh

An Introduction from the Co-Directors

Looking determinedly to the future while holding our history close were twin motivations that helped guide the Abbey Theatre, programmatically and organisationally, throughout 2024. Several flagship, year-defining happenings took place in parallel with the range of activities that comprise our day-to-day, which we are delighted to detail here and throughout this publication.

It was a year which saw the first plays programmed as part of the Gregory Project – a body of work celebrating the legacy of our co-founder, Augusta Gregory – appear on the Abbey Stage. Honouring her trailblazing legacy as an artistic leader, a courageous producer and a champion of a generation of theatre makers, our audiences were treated to a year's worth of lesser-seen and never-before-seen work across our stages, including a host of Irish, European and world premieres.

Audrey or Sorrow, a co-production with Landmark Productions, written by Marina Carr and directed by Caitríona McLaughlin, had its world premiere, and we also co-produced *Children of the Sun* with Rough Magic, written by Hilary Fanin and directed by Lynne Parker. *Na Peirsigh / Persians*, a new Irish language translation by Nuala Ní Dhomhnaill of Aeschylus' Greek masterpiece, directed by Conor Hanratty, was brought to life on the Peacock Stage, as was

SAFE HOUSE, by Enda Walsh and Anna Mullarkey, which had its world premiere.

The Sugar Wife, written by Elizabeth Kuti and directed by Annabelle Comyn, got its first outing in decades, while *Grania*, written by Augusta Gregory and directed by Caitríona McLaughlin, was produced for the first time in more than a century by the Abbey Theatre. *Emma*, written by Kate Hamill, based on the novel by Jane Austen, and directed by Claire O'Reilly, deftly married past and present, and had its European premiere. These were just some of the works that enticed audiences through our doors, delighting them and encouraging them back, again and again.

On stage, the year was crowned with *Spreading the News*, a special event in partnership with RTÉ, recorded in front of a live audience, to mark 120 years of the National Theatre of Ireland. Named after the Augusta Gregory play of the same name, the captivating event – the first in a series to mark 2025, our milestone year – celebrated and honoured the founding notion that the Abbey Theatre was established as an experiment, a fundamental idea that continues to inform the work of the theatre today. A company of well-known Irish actors read a range of scripts, characters and speeches, the performances reflecting a particular moment in time and embracing some of the groundbreaking

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An Introduction from the Co-Directors

stories and works that have been at the heart of the National Theatre of Ireland since its foundation.

It was a year of fresh opportunities for audiences to witness extraordinary artists and theatre makers at work. *Love at First Sight*, our new play reading series, offers actors a chance to play a role they have always longed for, from a script they love. Rapt, sold-out houses bore witness to raw electricity as Fiona Shaw and company read *7 Minutes* by Stefano Massini, while Aidan Quinn was joined by Steve Buscemi to read Sam Shepard's *Ages of the Moon*, the latter subsequently transferring to the Baryshnikov Arts Centre, New York, in 2025. We developed an innovative backstage experience, *Theatre in the Making*, a rare opportunity for the public to see the inner workings of the theatre and meet our colleagues, whose dedication and commitment helps realise each production and every performance.

Away from Lower Abbey Street, we looked on proudly as *Distillation* by Luke Casserly, following its sold out run on the Peacock Stage, toured around Ireland and across North America, taking in locations in Canada and USA. Tom Moran brought *Tom Moran is a Big Fat Filthy Disgusting Liar* down under, touring Sydney and Melbourne Fringe Festivals. Before the year concluded, we announced the transfer of *SAFE*

HOUSE to St Ann's Warehouse in New York and confirmed the transfer to Berlin's Schaubühne, both in early 2025. Following on from their October reading as part of *Love at First Sight*, we also announced that Aidan Quinn and Steve Buscemi would take this unique experience to the Baryshnikov Arts Centre in New York. We are delighted to return to the US with Abbey Theatre productions for the first time in eight years.

Our colleagues in our Literary and New Work Department drove our artist engagement and support with an expanded range of development opportunities, schemes and workshops. Among these were the official opening of the Abbey Theatre Artists' Studios in our building and Time to Write, a monthly opportunity for writers to come together in the Abbey bar to work on a project and pick the brain of a guest writer. Both initiatives respond to a city, country and community in significant need of more creative spaces in which to gather, connect and work. Our Literary and New Work Director, Ruth McGowan, will share further insights into her department's great efforts later in this publication.

We returned to the classroom throughout the year, with our Community and Education team creating *In Real Life*, a new play based on Augusta Gregory's comedy, *Spreading the News*. The ever-popular Women in Technical Theatre, our collaborative workshops with the

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An Introduction from the Co-Directors

Lir Academy, took place across the country, introducing young women in secondary school to potential careers in lighting, sound and stage management.

Elsewhere, looking back to spring forward saw us launch a rejuvenated Abbey Theatre brand, representing a moment of renewal for the National Theatre of Ireland. In bringing the legacy of the Abbey Theatre to the foreground, we posed questions around where it has come from and where it is going, interrogating what or who it is for today. By examining ourselves and the world in this way, we returned to the founding principles and original impulse of the Abbey Theatre, embracing the radicalism, bravery and dynamism of the theatre's foundations.

Its launch was anchored by an artist-led campaign that took the Abbey Theatre onto bustling city streets and into tranquil countryside, appearing across television, radio, print and online media, galvanising our place at the heart of our national cultural consciousness. The project found its most immediate expression in a fiercely reimagined Queen Meadhbh, her wolfhound and the iconic 'Abbey A' in our foyer. This collaboration with artist Steve Doogan and AAD / Wove remains faithful to Elinor Mary Monsell's original design from 1904 and has been a hit among staff, sectoral colleagues, patrons and visitors.

Later in the year, joined by our colleagues from the Arts Council and the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, we launched the Abbey Theatre Strategy 2025-2030. An energetic, expansive publication, it articulates a clear direction of travel and order of priorities for the National Theatre of Ireland, setting out how the Abbey will continue to champion the role of the artist in creating electrifying live experiences for everyone while sustainably and effectively meeting its diverse audiences. Its overarching vision is to propel the National Theatre forward as a vital 21st century institution for all of Ireland.

Continuing in the year's spirit of moving forward, we welcomed the completion of the independent review into the governance arrangements and policies at the theatre by Crowe Ireland. Reflecting our dual priorities of internal governance and culture as Co-Directors, the process strengthened the National Theatre and offered an opportunity for reset, bringing renewed energy to our fundamental mission of creating great art. We continue to work closely with the Board of the Abbey Theatre and the Arts Council on the ongoing delivery of the report's recommendations and additional actions.

Elsewhere, progress towards the development of a new infrastructure to house Ireland's National Theatre continued apace.

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An Introduction from the Co-Directors


We were delighted to see that the expansion of the Abbey Theatre was placed as central to the Dublin City Taskforce report's recommendation of developing the local area as a cultural hub. This is a very welcome declaration of support, placing our redevelopment at the heart of national ambition for a capital city that has offered the backdrop and inspiration for so many stories told on our stages. We look forward to building on the year's work and continuing to grow and deepen a coalition of support among all our key stakeholders to deliver the once-in-a-generation reimagining of our building, in a way that prioritises artists, audiences and our colleagues, particularly through the lenses of accessibility and sustainability.

Caitríona McLaughlin and Mark O'Brien
Artistic Director and Executive Director
Abbey Theatre



Mark O'Brien and Caitríona McLaughlin
Image: Leon Farrell

Electric Dynamic Ambitious



Fiona Bell and Stuart Graham
in *Children of the Sun*, written
by Hilary Fannin after Gorky
and directed by Lynne Parker
Image: Ros Kavanagh

CONNECTING
THE PAST TO
ILLUMINATE
OUR PRESENT



Ella Lily Hyland in *Grania*,
written by Augusta Gregory
and directed by Caitríona McLaughlin
Image: Ros Kavanagh

The year through numbers

Section Two
2024 in Numbers

Marie Mullen in *Audrey or Sorrow*,
written by Marina Carr and
directed by Caitríona McLaughlin
Image: Ros Kavanagh

80,650

People attended physical events
(*total occupancy, paid + complimentary)

77%

Of our audiences booked online

67%

Total occupancy level

46%

Of our audiences booked for the first time

401

Performances

428,268

Visits to abbeytheatre.ie

85%

Of audiences reside in Ireland

€8.5M

Funding from the Arts Council

€2,059,808*

Total Box Office revenue
(*subject to audit)

24

Productions, co-productions, online premieres,
supported productions and presentations

**ART
ISTS**



Tom Moran performs *Tom Moran
is a Big Fat Filthy Disgusting Liar*
Image: Owen Clarke



Kate Gilmore in *SAFE HOUSE*,
by Enda Walsh and
Anna Mullarkey
Image: Ste Murray

Change the conver- sation

Section Three
2024 Programme



Marie Mullen in *Audrey or Sorrow*,
written by Marina Carr and
directed by Caitríona McLaughlin
Image: Ros Kavanagh

Section Three 2024 Programme

ABBHEY STAGE

The year saw the first plays programmed for the Gregory Project arrive on the Abbey and Peacock Stages. This body of work was designed to mark 120 years of the National Theatre of Ireland and honour the legacy of co-founder Augusta Gregory. The two-year programme of celebration and collaboration includes ambitious and unmissable new writing alongside gems from the Irish theatrical canon, with writers Hilary Fannin, Elizabeth Kuti, Nuala Ní Dhomhnaill and Marina Carr, among those writers whose work was brought to the Abbey Stage in 2024.

The year opened with the thrilling return of Abbey Theatre Senior Associate Playwright, Marina Carr, to the Abbey Stage with *Audrey or Sorrow*, a co-production with Landmark Productions, directed by Caitríona McLaughlin. A keenly anticipated world premiere, the dark and dangerously funny play grappled with family secrets and unimaginable loss, telling a story of badly-behaved ghosts and a dangerous sea. Its expansive world spanned generations and traversed dimensions, while perfectly encapsulating Carr's work in its unflinching excavation of family complexities.

In its artistic ambition and technical scale, *Audrey or Sorrow* captured the essence of the year to come at the National Theatre of Ireland.

Section Three

2024 Programme

It also marked the beginning of a year of milestones for Irish theatre, including Carr's 60th birthday and the 20th anniversary of Landmark Productions, led by Anne Clarke. In this vein, it was followed by *Children of the Sun*, a co-production with Rough Magic, which celebrated its 40th anniversary last year.

Written by Hillary Fanin after Maxim Gorky and directed by Lynne Parker, *Children of the Sun* also travelled across time and space in an entirely different manner. Radical in its proposition and wonderfully sprawling in its expression, it concerned itself with the question: "Is there a version of our lives where we made all the right decisions, and a different 'us' could exist somewhere?" From multiple vantage points of history and place, it wondered how humanity – whether at the level of individual or society – seems to repeat the same mistakes, and whether science, God and art help or hinder us.

A want to do things differently, and the way in which our actions shape the world around us, also found articulation in *The Sugar Wife*, written by Elizabeth Kuti and directed by Annabelle Comyn. It saw the status quo at the heart of an affluent Dublin couple's marriage and family business upturned by the arrival of two visitors from America, who come to Ireland to speak to the public about trade, money and slavery. Probing Ireland's historic involvement

in the dark side of the global commodities trade, the play remained as relevant for audiences in 2024 as it was when first produced almost 25 years ago, highlighting how entwined the personal and the political are. From migration and class to philanthropy and desire, a number of timely conversations concerning the themes of this work were programmed around select performances, curated and hosted by Laura Twagirayezu.

Desire also came to bear on a marriage – or a marriage-to-be – in Augusta Gregory's *Grania*, produced for the first time in the Abbey's history. Her telling of one of the most epic love stories of all time, the legend of Diarmuid, Gráinne and Fionn was reimagined for 2024 by Caitríona McLaughlin. With friends turning on friends and insiders becoming outsiders, love, lust and power became intertwined as audience witnessed the messy complexity of human relationships and a woman forging her own destiny. Coinciding with Culture Night, and as part of the Abbey's participation in Ireland's largest arts and culture happening, a handful of members of the public were, through a lottery, given the rare opportunity to sit in on this production's dress rehearsal, witnessing some of Ireland's finest theatre makers tease out the final elements of the show in advance of previews.

Section Three

2024 Programme

Romance and desire remained the order of the day as we transitioned to our winter offering, the European premiere of a radical reboot of *Emma*, written by Kate Hamill, based on the novel by Jane Austen and directed by Claire O'Reilly. All singing, all dancing, this period-but-playful production delighted audiences with its contemporary soundtrack and skewering of the fourth wall, underpinned by a journey of self-discovery. It also saw O'Reilly make her directorial debut on the Abbey Stage, having previously been a Resident Director, a full circle demonstration Abbey's support and championing of the next generation of artists.

A crowning event of 2024, *Spreading the News* celebrated 120 years of the National Theatre of Ireland. Presented in partnership with RTÉ, this unique event – at once contemplative and forward looking – was recorded in front of a live audience, later broadcast on 27th December, 120 years to the day since the theatre opened in 1904. Named after the play of the same name, written by Abbey Theatre co-founder Augusta Gregory, and performed on the opening night of the theatre, it saw a company of well-known Irish artists perform a range of scripts, characters and speeches from writers including Brian Friel, Marina Carr, Tom Murphy, Mark O'Rowe, Stacey Gregg and Barbara Bergin. Together, the event captured a particular moment in time and

embraced some of the groundbreaking stories and works that have been at the heart of the National Theatre of Ireland since its foundation. It hinged on the founding notion that the Abbey Theatre was established as an experiment, a fundamental idea that continues to inform the work of the theatre today.



Tierra Porter, Chris Walley, Peter Gaynor and Siobhán Cullen in *The Sugar Wife*, written by Elizabeth Kuti and directed by Annabelle Comyn
Image: Ros Kavanagh

Section Three

2024 Programme

Throughout the year, our audiences were treated to new ways of seeing some of the world's finest artists at work. The launch of *Love at First Sight*, an innovative play reading series, saw Artistic Director Cairtriona McLaughlin invite actors to select a script they love, and the role that they have always wanted to play in it.

Kicking the series off, Fiona Shaw and company read *7 Minutes* by Stefano Massini, translated by Francesca Spedalieri, a razor-sharp portrait of unionised factory workers grappling in real time with the power imbalance they depend on for their livelihoods. This was followed by Aidan Quinn, joined by Steve Buscemi, reading *Ages of the Moon* by Sam Shepard, which saw two old friends reunited. Selling out in phenomenal time, both readings took place in front of spellbound audiences, encapsulating the magic of live theatre.

Before year-end, it was announced that this reading of *Ages of the Moon* would transfer to Baryshnikov Arts Centre. Meanwhile, the ninth annual T. S. Eliot Lecture saw Ralph Fiennes appear on the Abbey Stage, reading and then discussing his relationship with T. S. Eliot's poem 'Four Quartets', marking the 80th anniversary of its first publication as a single volume in 1944. This remarkable experience saw Fiennes square up to the near-1000-line work, the culminating achievement of Eliot's poetic career.

Elsewhere, our patrons experienced acclaimed singer songwriter, poet, actor and homegrown hero Imelda May read the poetry and prose of Augusta Gregory. Programmed as part of the Gregory Project, it included excerpts from Augusta Gregory's 'A Woman's Sonnets'. A new perspective was breathed into Gregory's words, which ring out through May's sensational and distinctive voice. We welcomed Palestinian poet and spoken word artist Rafeef Ziadah for a night of powerful poetry, with musical composition from Phil Monsour.

We were delighted to continue our partnership with Dublin Dance Festival, presenting three exhilarating and emotionally arresting works, the award-winning *BLKDOG*, directed and choreographed by Botis Seva, the critically acclaimed *CARCAÇA*, directed and choreographed by Marco da Silva Ferreira, and *Night Dances*, created by Emma Martin who presented her work on the Abbey Stage for the first time. Similarly, we were pleased to work once again with the Dublin City Council Bram Stoker Festival with *Dracula: Lucy's Passion*, a staged reading directed by Joan Sheehy, continuing the haunting journey through Stoker's timeless masterpiece.

Honouring Legacy

Changing Futures



Ciara Berkeley in *Emma*,
written by Kate Hamill and
directed by Claire O'Reilly
Image: Ros Kavanagh

PEACOCK STAGE

On the Peacock Stage, the year began with the award-winning *Tom Moran is a Big Fat Filthy Disgusting Liar*, a co-production with Tom Moran, directed by Davey Kelleher. Following sell-out shows at the Dublin Fringe Festival and the Edinburgh Fringe Festival, this critically and popularly acclaimed show explored identity, family dynamics and having a very flexible relationship to the truth in contemporary Ireland. After its run at the Peacock, it set out on national tour, taking in Belfast, Meath, Sligo, Louth, Carlow, Roscommon and Galway, before heading down under to Sydney and Melbourne, Australia.

Next, audiences were offered an electric opportunity to encounter a rich new version of Europe's oldest known surviving play in one of Europe's oldest spoken languages. A new Irish-language translation of Aeschylus' Greek masterpiece *Na Peirsigh / Persians* by renowned writer and poet Nuala Ní Dhomhnaill, told the story of a surprising Greek victory, extraordinarily, from the perspective of the losing side. Setting out so much of what theatre will do, has done and must do, it encouraged audiences to see the world from another perspective, subverting expectations and honouring the humanity of the enemy.

Later, the Peacock played host to the

world premiere of *SAFE HOUSE* by Enda Walsh and Anna Mullarkey. Met with an astounding response from audiences and near unanimous critical acclaim, this brand-new form melded together a song cycle, a theatre memory play, a cut up film and a gig. In its uniquely thrilling and kaleidoscopic way, it introduced audiences to Grace, a young woman living alone in the Irish countryside, before travelling into her fractured thoughts, creating a portrait of human resilience in the face of hardship, and finding the will to walk one's own path.

We were also delighted to open the doors to the Peacock, welcoming *Afterwards*, written by Janet Moran and directed by Conall Morrison and Janet Moran, *Trouble Denim*, written and performed by Shane Daniel Byrne, and *Guest Host Stranger Ghost*, written by Kate Heffernan and directed by Eoghan Carrick, continuing our relationship with Dublin Fringe Festival. Dalkey Players, the winners of the All-Ireland Drama Festival presented their winning version of Arthur Miller's *The Crucible* on the Peacock Stage, directed by Emma Jane Nulty.

Beyond our building, Luke Casserly brought *Distillation* on a North American Tour, taking in New York, Washington DC, Toronto, Maryland and more.

WHAT
THEATRE
WILL DO,
HAS DONE
AND
MUST DO



Séamus Moran in *Na Peirsigh*,
written by Nuala Ní Dhomhnaill
and directed by Conor Hanratty
Image: Ros Kavanagh

Section Three
Artist Spotlight

Tierra Porter

Actor, *The Sugar Wife*

I had my debut performance as Sarah Worth in *The Sugar Wife*, written by Elizabeth Kuti and directed by Annabelle Comyn at the Abbey Theatre in May 2024. It was an incredibly enriching and rewarding experience. Playing Sarah allowed me to explore the depth and complexity of a character who is both vulnerable and resilient.

Throughout the rehearsal process, I was fortunate to benefit from individual coaching sessions, which provided invaluable guidance and helped me refine my performance. The opportunity to work closely with such a talented and dedicated cast, alongside a supportive crew, truly elevated my growth as an artist. The collaborative atmosphere at the Abbey Theatre pushed me to challenge myself in ways I hadn't anticipated, and I'm deeply grateful for the experience.

This production has only strengthened my desire to continue working with the Abbey in the future, and I look forward to the possibility of returning to such an inspiring and nurturing environment.



Tierra Porter in *The Sugar Wife*,
written by Elizabeth Kuti and
directed by Annabelle Comyn
Image: Ros Kavanagh

Section Three
Artist Spotlight

Laura Sheeran

Musician, *Grania*

I am an artist, director and musician from the West of Ireland, currently living in Dublin. I was invited to be one of two singers in the Abbey Theatre's 2024 production of the Augusta Gregory play, *Grania*. This was a significant project for me as it was my first time getting to work at the Abbey as a singer, and also my first time getting to perform on the Abbey Stage, which felt very special.

Being in *Grania* gave me great insight into the hard work required and the complexity of bringing a multifaceted piece to theatre to life on such a prestigious stage. Also, as someone working freelance in the arts for over twenty years, it was a lovely feeling having a steady, weekly income for a period of time!

Most importantly, however, it gave me the opportunity to work with artists and arts workers of the highest calibre, an honour and privilege for which I will always be grateful.



Laura Sheeran and Seán Boylan
in *Grania*, written by Augusta Gregory
and directed by Caitríona McLaughlin
Image: Ros Kavanagh



Kate Gilmore in *SAFE HOUSE*,
by Enda Walsh and Anna Mullarkey
Image: Ste Murray

Section Three
Artist Spotlight

Naoise Mac Cathmhaoil

Actor, *Na Peirsigh / Persians*

Bhí an t-ádh amach ormsa a bheith páirteach sna Peirsigh le Aeschylus, tragóid de chuid na Gréige aistrithe go Gaeilge ag Nuala Ní Dhomhnaill agus faoi stiúir an stiúrthóir drámaíochta cumasach Conor Hanratty. Rinne mise páirt an Rí Xerxes sa dráma, agus áiméar agam mo bhuanna mar amhránaí Shean Nóis a chur os comhair an phobail in Amharclann Náisiúnta na hÉireann. Bhí taithí iontach agamsa mar bhall den fhoireann aisteoirí mar gheall ar an ghairmiúlacht a chuir bunadh na hAmarclainne ar fáil. Bhí deis agam súil a chaitheamh ar réachtáil an léiriúcháin seo agus mé mar pháirt lárnach dó agus aisteoirí móra le rá thart orm. Ba mhór an onóir domhsa a bheith mar pháirt de dhráma san amharclann stairiúil seo, ní amháin mar amhránaí nó mar aisteoir, ach mar Ghael. Is ón Amharclann seo a d'eascair saoirse ár náisiúin a bhuí le hAthbheochan na Gaeilge agus is ábhar bróid domhsa é sin agus mé páirteach sna Peirsigh.

Naoise Mac Cathmhaoil (centre)
in *Na Peirsigh / Persians*,
written by Nuala Ní Dhomhnaill
and directed by Conor Hanratty
Image: Ros Kavanagh



Toni O'Rourke, Hannah Mamalis
and Domhnall Herdmann in *Emma*,
written by Kate Hamill and
directed by Claire O'Reilly
Image: Ros Kavanagh

Propel Champion Support



Imelda May: A Celebration of
Lady Gregory on the Abbey Stage
Image: Mark Stedman



The space to dream

Section Four
Community and Education



The Abbey's work with LGBTQ+ advocacy group BeLonGTo continued in 2024
Image: Victory Okorie

Section Four Community and Education

In the past year, the Abbey Theatre has continued its commitment to social engagement, education, and artistic exploration through a range of innovative projects and community initiatives.

We began with *Home: Education*, a powerful short film for secondary schools examining the complex history of Mother and Baby Institutions in Ireland. We continued our commitment to emerging talent by hosting our 13th collaboration with Fighting Words, showcasing young playwrights through professional staged readings.

Community collaboration was at the heart of our programming. *The Sugar Wife* production featured some innovative engagement with roundtable discussion on the themes of the play hosted by cultural entrepreneur Laura Twagirayezu. We also continued our partnership with the SAOL Project, who support women in recovery, with related drama workshops and bringing some of the cast to perform a scene. This visit emerged as a significant highlight of our year.

We deepened our community connections by employing Darragh McMahon from our Visitor and Customer Services as a host for visiting groups. His intelligent and personable approach has significantly enhanced our audience relationships, transforming

Section Four

Community and Education

routine interactions into meaningful community engagement experiences.

We expanded our social impact working at City West Transition Hub with the International Organisation for Migration and South Dublin Country Council. A landmark achievement was our collaboration with theatre-maker Newton Barabara, who worked directly with International Protection Applicants there to devise a powerful on-site performance.

The highlight of the autumn was our touring production of *In Real Life* by Erica Murray and directed by Ursula McGinn, which explored friendship and social media, opening up important discussions in Dublin primary schools. Additional impactful programs included an intensive summer school with LGBTQ+ advocacy group BeLonG To and an extended nationwide tour of Women in Technical Theatre introducing theatre skills to young women.

We also trained secondary teachers through Oide and contributed practical workshops for Abbey Tours and Theatre Skills for Business. We prioritised team development through mental health first-aid training, said goodbye to Austin Holt, welcomed new member Aoife Delaney and welcomed back Grace

McKiernan. We provided Access support for sign language, audio described and captioned performances for the majority of the Abbey's shows.

The year concluded by offering work experience to Transition Year students from across the country, reinforcing our commitment to opening up the national theatre to the voices of the future.

In Real Life, touring to primary schools in Dublin
Image: Vlad Gurdis



The stats

99

Total number of workshops, talks
and performances delivered

2,326

Total number of attendees across all community
and education projects, including workshops,
talks and performances

37

Total number of facilitators
and artists engaged

126

Number of schools (primary, secondary,
third-level and special education) engaged with

63

Number of workshops / performances
/ talks delivered

4,317

Total number of school
participants engaged with

26

Number of Community and Youth
Groups engaged with

568

Number of attendees who saw
shows via €5 tickets initiative

25

Total number of accessible
performances

77

People attended audio described
performances and touch tours

52

People attended Irish Sign Language
interpreted performances



Peter Gaynor and Tierra Porter in
The Sugar Wife, written by Elizabeth Kuti
and directed by Annabelle Comyn
Image: Ros Kavanagh

Newton Barabara

Theatre facilitator

The Theatre for Development (TFD) project I did with the Abbey Theatre empowered asylum seekers in Ireland. Participants developed *Halfway to Heaven*, a play sharing their stories and experiences, fostering empathy, and challenging stereotypes. Through 12 weeks of workshops, they gained valuable life skills like communication and teamwork. Performances at Citywest Hub connected asylum seekers with the wider Irish community.

Partnering with the Abbey Theatre proved invaluable. Their expertise, resources, and mentorship elevated the project, providing an inspiring platform and a mentor to guide my integration into the Irish entertainment industry.

Collaborating with Ireland's National Theatre was profoundly significant. For the cast and crew, it symbolized validation and recognition within the heart of Irish culture. For me, it reaffirmed the transformative power of theatre to foster understanding and empathy across diverse communities.



Halfway to Heaven,
facilitated by Newton Barabara
Images: Ben Ryan

Section Four

Artist Spotlight

Ursula McGinn

Director, *In Real Life*

In 2024, I worked with the Abbey Community and Education department on *In Real Life* by Erica Murray. This show is inspired by *Spreading the News* by Augusta Gregory. Our modern retelling of the story follows two young teenagers, Kai and Cleo, as they make their way through secondary school. The show explores the impact and consequences of spreading gossip in contemporary times. Although the show had a somewhat serious message, we worked to ensure it was also a fun and enjoyable show for our audiences.

Over October 2024, this show toured around schools in Dublin and Wicklow, where the show was experienced by hundreds of children. After the performances, the audience had a chance to talk with the performers and find out more about the show, its themes and about working in theatre. It was so interesting to see the questions the young people asked about the production and the characters in the show.

Working on this piece at the Abbey Theatre was such a wonderful experience for me. While working at the Abbey, we had a brilliant



In Real Life,
written by Erica Murray and
directed by Ursula McGinn,
in the classroom
Image: Vlad Gurdis

and full-time production team available to work with and support us. The Abbey Theatre is an institution I have strived to work in since first seeing *Comedy of Errors* there in 2009. Over the years, I have participated in the *24 Hour Plays* and *Fighting Words* at the Abbey, but this was my first time working on an in-house production on a longer and larger scale. As a director and facilitator who specialises in work for young audiences and teenagers, working with the community and education department, Erica and our team on a production like this has been one of my career highlights.

Pivotal

Progress

A photograph of actress Aisling O'Sullivan. She is wearing a dark, textured coat over a dark top, with a light-colored shawl or scarf draped over her shoulders. She is wearing dark, round sunglasses and has long, wavy blonde hair. She is holding a dark book or folder in her hands. The background is dark and out of focus.

Fostering bold creativity

Section Five
Literary and New Work

Aisling O'Sullivan in *Audrey or Sorrow*,
written by Marina Carr and directed
by Caitríona McLaughlin
Image: Ros Kavanagh

Section Five

Literary and New Work

The Abbey Theatre Literary and New Work Department identifies, engages with, and develops new theatre artists, playwrights and plays for the National Theatre of Ireland. In 2024 we did this in a host of ways: reading and assessing new scripts from all over Ireland; facilitating public workshops and writers' groups; designing and implementing professional advancement opportunities for playwrights and theatre artists; supporting projects in development by artists from all career stages; and commissioning new plays for programming on the Abbey and Peacock Stages.

A core pillar of our mission is our open submission policy, accepting over 300 new scripts a year from playwrights across the country, no matter their experience or career level. Each new play is read, assessed, and responded to with bespoke feedback, encouraging writers who share their work with us to continue to develop their craft. As well as being a home for playwrights to send work, we also strive to meet them where they live. In 2024 we held writers' workshops in Dublin, at the Kilkenny Arts Festival, Scripts Festival in Birr, Co. Offaly, and the Belfast International Arts Festival; it is our ambition to expand this type of outreach in 2025.

2024 also saw the launch of Time to Write, an open invitation for playwrights and performance makers to join us in the Abbey

Theatre bar for a day of writing in community with each other. Time to Write is an opportunity for artists to ringfence time for writing, share inspiration, and foster solidarity. Each session is co-hosted by a guest playwright; this year we were delighted to have Hilary Fannin, Caitríona Daly, Enda Walsh, Barbara Bergin, Carys D. Coburn, and Una McKevitt join us to share their experience, advice and guidance.

In 2024 we launched two exciting opportunities specially tailored to new playwrights and early career playwrights.

Abbey Theatre Resident Directors
2024, John King, Esosa Ighodaro,
James Riordan and Lianne O'Shea
Image: Ste Murray



Literary and New Work

Next Wave is a year-long artist advancement initiative for four early career playwrights, providing them with fresh opportunities to evolve their craft and practice. In September 2024 we welcomed the inaugural cohort of the first edition of Next Wave: Pea Dineen, Peter Hanly, Dee Roycroft and Samuel Yakura. In December 2024 we launched the callout for Box of Tricks, our inaugural eight-week skills development designed for artists with an existing performance practice who are eager to build up their playwriting skills. Sessions for this programme begin in February 2025.

All of these initiatives share a common goal: making the Abbey Theatre a welcoming place for new ideas, new artists, and new plays. Nothing is more indicative of this aim than the opening in 2024 of the Abbey's Artists' Studio, a workspace open year-round to artists associated with the Abbey. Throughout the year this space has played a critical role in fostering the work of commissioned playwrights, artists on attachment, guest artists, playwrights, and more. By creating space for artists and playwrights, and by providing practical dramaturgical support to the over 30 plays we currently have under commission, the Literary and New Work Department demonstrates the Abbey's commitment to putting new writing and new artists at the heart of its programming.



Domhnall Herdman and Ciara Berkeley
in *Emma*, written by Kate Hamill and
directed by Claire O'Reilly
Image: Ros Kavanagh

Nurturing existing, emerging talent

Section Six
Casting

69

Actors at
the Abbey in 2024

2

Musicians at
the Abbey in 2024

15

Actors made their debut
on the Abbey stages

27

Actors performed
in Abbey productions

2

Musicians performed
in Abbey productions

19

Actors performed in Abbey
co-productions

524

Actor weeks for Abbey productions
and co-productions

93

Performers auditioned
for roles

43

Actors participated in
readings and workshops

**FUT
URE**

A WELCOMING
PLACE FOR
NEW IDEAS,
NEW ARTISTS
AND NEW PLAYS



Peter Newington in *Children of the Sun*,
written by Hilary Fannin after Gorky and
directed by Lynne Parker
Image: Ros Kavanagh



Claire Barrett and Ciara Berkeley
in *Emma*, written by Kate Hamill
and directed by Claire O'Reilly
Image: Ros Kavanagh

Champ -ioning diverse voices

Section Seven
Gender Equality

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.

*These figures are calculated using methodologies published by #WakingTheFeminists in 2017, available at wakingthefeminists.org.

21 writers	52% women (11)
18 Directors	61% women (11)
9 Set Designers	56% women (5)
8 Costume Designers	100% women (8)
13 lighting designers	54% women (7)
11 sound designers	36% women (4)
46 stage managers	67% women (31)
104 Actors (NOT INCLUDING MUSICIANS)	58% women (60)
230 Total roles	59.5% women (137)



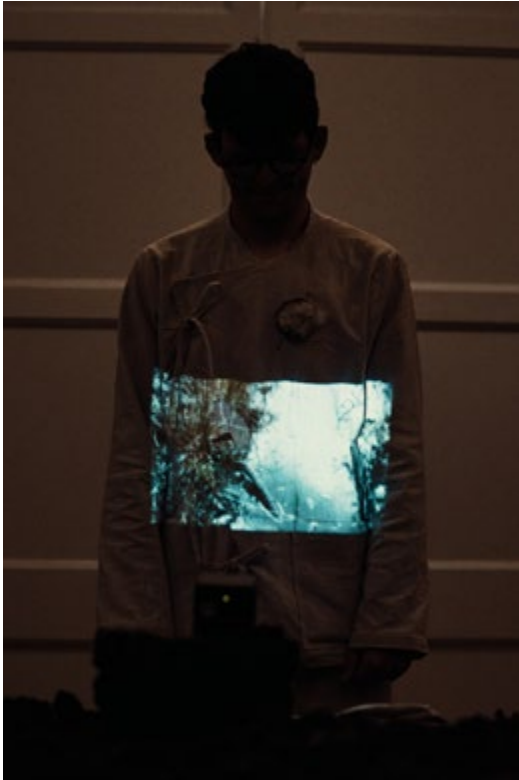
Aisling O'Sullivan and Anna Healy
in *Audrey or Sorrow*,
written by Marina Carr and
directed by Caitríona McLaughlin
Image: Ros Kavanagh



Building better futures

Section Eight
Sustainability

Luke Casserly in *Distillation*,
created and performed
by Luke Casserly
Image: Patricio Cassinoni



Distillation by Luke Casserly
Image: Patricio Cassinoni

Section Eight **Sustainability**

As Ireland's National Theatre, we recognise our responsibility to demonstrate leadership within the cultural sector by reducing our carbon impact and making positive, sustainable choices across the organisation. A range of actions were taken throughout 2024 to minimise our environmental impact. Culturally, sustainability is a strategic priority of our organisational strategy, integrating sustainable values across the organisation, our activities and among our colleagues. We actively participate in Theatre Forum's Green Arts Initiative, which offers knowledge sharing, training and networking, and data collection and sharing.

In terms of energy, we are working with the Sustainable Energy Authority of Ireland to shape our Climate Action Roadmap. The installation of 92 solar panels on our roof generates enough power to run the building for one month per year. We are replacing existing lighting with LED options where possible in public areas and in our external poster boxes, and replacing tungsten lighting for stage design / productions with LED options, where possible. We have introduced sensor lighting in hallways throughout the building.

Within our hospitality offering, we have removed single use disposable plastic glasses and straws from our bar, with our current stock made from biodegradable corn starch that can be disposed of with food waste. Investment in

Section Eight

Sustainability

a glass crusher allows us to dispose of glass bottles in a more economical way, reducing their volume by up to 80 per cent. The sand-like residue is utilised in other industries, such as outdoor landscaping. Front of house furnishings are supplied by our props department, meaning we don't purchase new tables and chairs. Our food and coffee is sourced from suppliers with strong green credentials, including Brady's Coffee Company who roast their coffee sustainably in Wicklow.

In our bathrooms, we have installed single-dispensed hand towels to encourage more sustainable use and replaced soap dispensers with refillable, recyclable containers.

Our Costume Department have stopped using chemical sprays to reduce moth control and now only use green materials such as natural cloves, essential oils and pheromone lamps. Our Costumer Hire business have introduced reusable bags that sell to customers for €4.50 per bag to cut down on dry cleaning plastic bags.

Elsewhere, we prioritise digital over printed materials wherever possible, and our primary printing supplier uses FSC sustainability approved paper for key materials like brochures and pamphlets. Critical publications and printed materials like this Annual Review are printed on an on-demand basis or strictly limited runs. All paper in our building is 100% recycled.



Distillation by Luke Casserly
Image: Patricio Cassinoni



Marie Mullen, Anna Healy and
Nick Dunning in *Audrey or Sorrow*,
written by Marina Carr and
directed by Caitríona McLaughlin
Image: Ros Kavanagh

Long- lasting partners

Section Nine
Supporting the Abbey Theatre

Supporting the Abbey Theatre

The Abbey Theatre is deeply grateful for the generosity and vision shown by our partners, corporate sponsors and individual patrons throughout 2024.

Working closely with our supporters, the year had many highlights. Chief among these was the launch of the National Theatre of Tomorrow, a new patronage programme that offers individuals a range of opportunities to invest in the National Theatre of Ireland and make a direct impact across productions, artists, schools and communities. We would like to thank all those who joined the National Theatre of Tomorrow in 2024, and we look forward to expanding and deepening our relationships through this initiative as we go forward.

Elsewhere during the year, to coincide with the Abbey's production of *The Sugar Wife*, an activation with Dublin Airport seamlessly combined arts engagement with brand promotion, elevating the passenger experience. Upon arrival at Terminal 2, Air Canada passengers were surprised with Abbey Theatre tickets, aligning with Dublin Airport Authority's commitment to customer engagement, sparking positive social media buzz.

Meanwhile, the Lady Gregory Afternoon Tea at the Westbury Hotel reinforced our longstanding partnership with another well-known institution, bringing business and

cultural leaders together at an event honouring the Abbey's co-founder. This gathering also launched a Lady Gregory-inspired menu in The Gallery, running from May to September 2024, further celebrating our valued collaboration. A joint celebration, it coincided with the 40th anniversary of the Westbury.

Finally, An Post's Send with Love campaign leveraged the Abbey Theatre's platform to create a unique audience engagement experience. Branded letterboxes and pre-stamped postcards encouraged theatregoers to send messages, with recipients eligible to win Emma tickets. This initiative not only highlighted the themes of Emma but also amplified An Post's campaign brand, while supporting their postage goals. With a phenomenal uptake among our patrons, colleagues and the public, people responded wholeheartedly and with joy, positively benefiting both the Abbey Theatre and An Post brands. This is just a small cross section of our activities in 2024.

The steadfast support of all our partners and patrons allows us to honour Ireland's rich creative heritage while presenting the finest new writing on our stages. Together, we showcase the extraordinary wealth of talent and the diversity of storytelling that thrives on this island, ensuring these voices are heard and celebrated on both national and international stages.

Section Nine

Supporting the Abbey Theatre

At the heart of all our support lies a shared belief in the transformative power of the arts. Theatre provokes thought, stirs emotions and fosters essential values of diversity, community and empathy – qualities that are fundamental to a healthy and vibrant society. As Ireland’s National Theatre, we are proud to extend these benefits far beyond our stages, bringing the joy and impact of theatre to schools and communities across Ireland.

To our supporters in Ireland, the UK, the USA, and beyond: thank you for your generosity, advocacy, and commitment to the Abbey Theatre. Your partnership plays a vital role in sustaining and growing our National Theatre, ensuring its ongoing success while enriching the cultural fabric of communities across the island. Together, we are creating a legacy of creativity, inclusion, and inspiration for future generations.

Guardians

The Cielinski Family
Deirdre and Irial Finan
Carmel and Martin
Naughton
Sheelagh O’Neill
Donal Moore R.I.P.

Visionaries

Tony Ahearne
Pat and Kate Butler
Janice Flynn
Susan and Denis
Tinsley

Innovator

Gerard and Liv
McNaughton
Louise Richardson
R.I.P.
(Paul Richardson)

Champions

Tommy Gibbons
Andrew Mackey
Eugenie Mackey
Eugene Magee
Andrew and Delyth
Parkes

Creators

Frances Britton
Margaret Roohan
Cathy Allen

Explorers

Valerie Cole
Thelma Doran
John Gabriel Irwin
Anne Lardener
Kathleen Walsh
Mary and Kevin Hoy
Tina Robinson
Janet Howlett
Janet O’Brien



PROGRAMME PARTNER



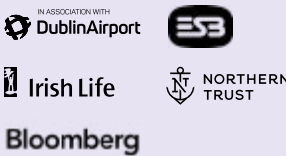
EDUCATION PARTNER



PLATINUM PARTNER



CORPORATE GUARDIANS



RETAIL PARTNER



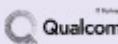
GOLD AMBASSADORS



HOSPITALITY PARTNER



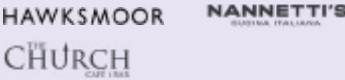
IT PARTNER



SILVER AMBASSADORS



RESTAURANT PARTNERS





Aislin McGuickin in
Children of the Sun written
by Hilary Fannin after Gorky
and directed by Lynne Parker
Image: Ros Kavanagh

Great creative artists

Section Ten
Staff and Board

Section Ten
Staff and Board
(end of 31/12/2024)

Administration
Catherine Griffin

Directors
Caitríona McLaughlin
Mark O'Brien

Executive Office
Fiona Reynolds

Voice Director
Andrea Ainsworth

Casting
Barry Coyle

Archivist
Mairéad Delaney

Producing
Jen Coppinger
Craig Flaherty
Aoife McCollum

Communications and Marketing
Muireann Kane
Heather Maher
Stephen Moloney
Christine Monk
Eva O Beirne
John Tierney

Community and Education
Aoife Delaney
Phil Kingston
Grace McKiernan

Costume
Victoria Miller

Sandra Gibney
Donna Geraghty
Siofra Ni Chiardha
Tara Mulvihill
Ailbhe Kelly-Miller
Eimear Farrell
Yvonne Kelly
Anna McLoughlin
Shelby Cullen
Christina Hanks
Suzanne Sheehan
Thea Dong

Development
Marie Lawlor
Ciara Stagg

Facilities
Colin O'Connor
Simon O'Reilly
Jeff Conway

Finance
Tara O'Reilly
Catherine Griffin
Susan McIlreavy
Richard Bartlett
Etienne Mifsud
Aisling Gilroy

Furniture and Props
Eimer Murphy
Adam O'Connell
Dylan Farrell

People and Culture
Shane Doherty
Molly Reid
Ciara Samuel

Lighting and Sound
Kevin McFadden
Derek Conaghy
Laura Honan
Sean Treacy
Simon Burke
Sarah-Jane Williams
Morgan Dunne
Adrian Moylan

Literary and New Work
Jesse Weaver
Selina O'Reilly
Aoife McCollum
Rian Smith
Ruth McGowan
Selina O'Reilly

Production
Andy Keogh
Rob Furey
Justin Murphy
Anthony Hanley

Sales and Customer Services
Con Doyle
Donna Murphy
Elaine Mannion
Dara Hogan
Dermot Hicks
Sam Furlong Tighe
Laura Doyle
Fergal Styles
Lily Conlon
Karl Corr
Sean Roper Nolan
Nichola Doyle
Carina Gabilondo

Aoibhin Dunne
Daragh McMahon
Victory Okoriee
Emily Healy
Robert Habington
Laura O'Shea
Jennifer Carbery
Caoimhe Linehan
Sean Fuller
Conor Lucey
Sophie O'Toole
Eva Kelly
Vanessa Byrne
Tom Stuttard
Mats Van Sluis
Eri Farrell
Olivia Kiely
Robyn Carey
Tippy McCaffer
Ugne Preiksaite
Joanne Pollard
Eamon Ronan

Stage Management
Orla Burke
Tara Furlong
Bronagh Doherty
Aidan Doheny
Danny Erskine
Leanne Vaughey

Stage Technicians
John Finnegan
Pat Dillon
Pat Russell
Larry Jones
Brian O'Carroll
Shane Kenny

Section Ten
Staff and Board
(end of 31/12/2024)

Tom Kennedy
Davy McChrystal
Donal Ayton
Richard Curwood
Darren Magnier
Joseph Sanders
Martin Reid
Evan Connolly
Sean Walsh
Philip Hughes
Eimear O'Meara
Emmet Brady Dunne
Vincent Doherty
Seán Martin
Rachel Murphy
Jill Jeffrey
Jason Adam Roche Kenny
Andrew Smith

2024 BOARD

John Cronin (Chair) (Chair
Governance and Nominations
Committee) – Appointed
01/08/2024
Dr Frances Ruane (Chair
abd Chair Governance and
Nominations Committee)
– Retired 28/07/2024
Nicolas Basden
Noelle Brown
Mairéad Delaney
Múirne Laffan (Chair, Fundraising
and Engagement Committee)
Máire O'Higgins
Michael Owens (Deputy Chair)
Risteard Sheridan
Owen Travers (Chair, Finance,
Audit and Risk Committee)
Michael West
Michael Wall, (Chair, Site
Redevelopment Committee)
– Retired 31/10/2024

Ciarán McGahon was formalised as a member of the Site Redevelopment Committee on 7 February 2022, having previously been an invited attendee at meetings since the Committee was constituted in May 2018

Mary Rose Burke was appointed as a member of the Fundraising and Engagement Committee on 4 September 2023 commencing from that date

Michael Wall was appointed as a member of the Site Redevelopment Committee on 31 October 2024, appointment commencing 1 November 2024.



Kate Gilmore performs as part of Spreading the News, a celebration of 120 years of the Abbey Theatre, presented in partnership with RTÉ
Image: Mark Stedman

The stories of a nation

Section Eleven
Programme and Events 2024

Section Eleven

Programme and Events 2024

The Quare Fellow

An Abbey Theatre production

Abbey Stage	24 Nov 2023 -27 Jan 2024
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HAMMAM

An Abbey Theatre and ANU Productions co-production

Peacock Stage	20 Dec 2023 -06 Jan 2024
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Distillation

A Luke Casserly, Solas Nua and Abbey Theatre production

Peacock Stage	22 Jan-10 Feb
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Audrey or Sorrow

A Landmark Productions and Abbey Theatre co-production

Abbey Stage	23 Feb-30 Mar
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Na Peirsigh / Persians

An Abbey Theatre production

Peacock Stage	06 Mar-06 Apr
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Elsewhere: Tour

A Straymaker and Abbey Theatre in association with Miroirs Étendus and Once Off Productions presentation

O'Reilly Theatre, Dublin	08-09 Apr
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Íontas Arts Centre, Castleblayney	12 Apr
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Cork Opera House, Cork	17 Apr
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Town Hall Theatre, Galway	24 Apr
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Children of the Sun

A Rough Magic and Abbey Theatre co-production

Abbey Stage	13 Apr-11 May
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Let it be a tale

A Donal O'Kelly and Abbey Theatre presentation

Abbey Stage	28 Apr
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The Dublin Story Slam: Spring Grand Slam

A Dublin Story Slam presentation

Abbey Stage	5 May
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BLKDOG

A Dublin Dance Festival and Abbey Theatre presentation

Abbey Stage	17-18 May
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CARCAÇA

A Dublin Dance Festival and Abbey Theatre presentation

Abbey Stage	21-22 May
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Night Dances

A Dublin Dance Festival and Abbey Theatre presentation

Abbey Stage	24-25 May
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The Crucible

A Dalkey Players presentation

Peacock Stage	29 May-01 Jun
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The Sugar Wife

An Abbey Theatre production

Abbey Stage	13 Jun-20 Jul
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Section Eleven

Programme and Events 2024

The Sugar Wife: Conversations

Migration and Class, Peacock Bar	29 Jun
Marriage and Desire, Peacock Bar	10 Jul
Morality and Philanthropy, Abbey Stage	16 Jul

HAMMAM On Demand

An Abbey Theatre and ANU Productions co-production

Online	18 Jul-8 Aug
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Theatre in the Making

An Abbey Theatre production

Behind the Scenes	09-30 Aug
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Imelda May: A Celebration of Lady Gregory

An Abbey Theatre presentation

Abbey Stage	27 Aug
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Afterwards

A Once Off Productions production, co-presented by the Abbey Theatre and Dublin Fringe Festival

Peacock Stage	06-14 Sept
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Distillation: Tour

A Luke Casserly, Solas Nua and Abbey Theatre production

Lime Tree Theatre, Limerick	07 Sept
Mermaid Arts Centre, Wicklow	15 Sept
Backstage Theatre, Longford	20-21 Sept
Roscommon Arts Centre, Roscommon	24-25 Sept

Trouble Denim

An Abbey Theatre and Dublin Fringe Festival presentation

Peacock Stage	16-21 Sept
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Culture Night: Grania Dress Rehearsal

Abbey Theatre

Abbey Stage	20 Sept
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Grania

An Abbey Theatre production

Abbey Stage	21 Sept-26 Oct
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Tom Moran is a Big Fat Filthy Disgusting Liar: Tour

A Tom Moran and Abbey Theatre co-production

Sydney Fringe Festival	24-28 Sept
Melbourne Fringe Festival	02-06 Oct

Nobodaddy

A Teac Damsa, An Droichead for Belfast 2024, Dublin Theatre Festival, Abbey Theatre, and Sadlers Wells co-production

O'Reilly Theatre, Belvedere	25 Sept-5 Oct
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In Real Life

An Abbey Theatre presentation

Central Model Senior School, 5th class	3 Oct
St Catherines National School, 6th class	4 Oct
Shelly Banks ETNS, 5th & 6th class	7 Oct
Gaelscoil Inse Chór, 6th class	8 Oct
Virgin Mary Girls School, Ballymun, 6th class	10 Oct
Scoil Chiaráin Donnycarney, 6th class	11 Oct
St. Finbarr's, 4th, 5th & 6th class	14 Oct

Section Eleven

Programme and Events 2024

Blessington Educate Together, 5th & 6th class	15 Oct
Gaelscoil Clondalkin, 6th class	16 Oct
SAFE HOUSE An Abbey Theatre production	
Peacock Stage	03 Oct-16 Nov
Guest Host Stranger Ghost A Once Off Productions production	
Peacock Stage	10 Oct
Dracula: Lucy's Passion A Dublin City Council Bram Stoker Festival presentation	
Abbey stage	27 Oct
Women in Technical Theatre A Lir Academy and Abbey Theatre presentation	
Glór, Ennis, Co. Clare	04 Nov
Theatre Royal, Waterford, Co. Waterford	05 Nov
St John's Theatre, Listowel, Co. Kerry	06 Nov
Friar's Gate Theatre, Kilmallock, Co. Limerick	07 Nov
Mullingar Arts Centre, Mullingar, Co. Westmeath	08 Nov
Lime Tree Theatre, Limerick, Co. Limerick	11 Nov,
Everyman Theatre, Cork, Co. Cork	12 Nov,
Carnegie Arts Centre, Kenmare, Co. Kerry	13 Nov
Siamsa Tíre, Tralee, Co. Kerry	14 Nov

Watergate Theatre, Kilkenny, Co. Kilkenny	15 Nov
Mermaid Arts Centre, Bray, Co. Wicklow	18 Nov
Wexford Arts Centre, Wexford	19 Nov,
VISUAL Carlow, Carlow	20 Nov,
An Táin, Dundalk, Co. Louth	21 Nov
Backstage Theatre, Farneyhoogan, Co. Longford	22 Nov
Peacock Theatre, Dublin	25-26 Nov
Draíocht Theatre, Dublin	27 Nov
The Mill Theatre, Dublin	28 Nov
The Civic Theatre, Dublin	29 Nov
Dublin Book Festival A Dublin Book Festival presentation	
Wild Looking But Fine: Abbey Theatre Actresses of the 1930s, Abbey Bar	07 Nov
Aisteoir Faoi Sholas, Abbey Bar	08 Nov
Emma An Abbey Theatre production	
Abbey Stage	22 Nov 2024 -27 Jan 2025
Spreading the News An Abbey Theatre in partnership with RTÉ	
Abbey Stage	08 Dec

Section Eleven

Programme and Events 2024

The T. S. Eliot Lecture: Ralph Fiennes	
A T. S. Eliot Lecture and Abbey Theatre presentation	
Abbey stage	15 Dec
Winter Grand Slam	
A Dublin Story Slam presentation	
Abbey Satge	22 Dec
Spreading the News	
An Abbey Theatre in partnership with RTÉ	
Broadcast on RTÉ Radio 1	27 Dec



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