Company registration number: 27768

Edwards MacLiammoir Dublin Gate Theatre Productions DAC

Financial statements

for the financial year ended 31 December 2024

Edwards MacLiammoir Dublin Gate Theatre Productions DAC

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Directors and other information

Directors	Sandra Thorpe (Chairperson) Anne-Marie Curran Fiona Gallagher Séamus Given Jo Mangan John McDonnell (Appointed 24/04/2024) Conor Roche
Secretary	Oonagh Killeen (Resigned 21/02/2024) Séamus Given (Appointed 21/02/2024)
Company number	27768
Registered Charity Number	20032357
Registered office	Suite 7 The Courtyard Carmanhall Road Sandyford Dublin 18
Business address	Cavendish Row Dublin 1
Auditor	HLB Ireland Audit Services Limited Suite 7 The Courtyard Carmanhall Road Sandyford Dublin 18
Bankers	Bank of Ireland O'Connell Street Dublin 1
Solicitors	Gore & Grimes Cavendish House Smithfield Dublin 7

Directors' report

The directors present their annual report and the audited financial statements of the company for the financial year ended 31 December 2024.

Directors

The names of the persons who at any time during the financial year were directors of the company are as follows:

Sandra Thorpe (Chairperson)
Anne-Marie Curran
Fiona Gallagher
Séamus Given
Jo Mangan
John McDonnell (Appointed 24/04/2024)
Conor Roche

The secretary who served throughout the financial year was Oonagh Killeen (Jan-Feb 2024) and Séamus Given (Feb-Dec 2024).

Principal activities

The company's principal activity continues to be the production and staging of plays. Its objective is to provide facilities to run the theatre for the benefit of the community by promoting participation in the arts and fostering artistic knowledge and appreciation.

Gate Vision

The Gate's vision is 'an Open Gate where every person has access to great theatre.' Under the shared leadership of CEOs Róisín McBrinn and Colm O'Callaghan, an Open Gate is a civic Gate and will be a key cultural asset to Dublin's North Inner City. In the coming years, we will generate new audiences and excite current ones, invest in artists of the future, deliver our GATEWAYS community engagement programme, and be a supportive home to the best Irish artists and their international collaborators. As the Gate approaches its centenary in 2028, we will make its theatre a home to all stories and the Gate's communities, so that it continues to play a defining role in Irish society.

Gate Values

It is important that the Gate continues to be a values-led organisation. Care, collaboration and excellence are the Gate's core values at the heart of its 2024-2026 Strategic Plan.

Gate Mission

The Gate's mission is to make inspiring theatre that connects, questions and transforms our audiences and communities by:

- Producing unforgettable and inspiring theatre
- Creating a supportive and sustainable organisation
- Driving the growth of a connected and confident Irish theatre at home and abroad
- Ensuring long-term financial and operational sustainability

Directors and secretary and their interests
Sandra Thorpe, in her capacity as chairperson of the company, held 4,500 (2023; 4,500) ordinary shares in the company at the financial year-end. These shares are jointly held with the two other trustees of the Gate Theatre Trust. None of the other directors or the company secretary has any interest in the share capital of the company.

2024 Summary
2024 marked the first year of the Gate Theatre's new three-year Strategic Plan titled **An Open Gate**. The year can be summarised as a year that stabilised the new directions and activity introduced by the new leadership, whilst growing and enhancing new strategic initiatives to ensure lasting impact.

The dynamic programming continued with a season of critically acclaimed productions that ranged from distinctive reinterpretations of the canon: Caroline Byrne's much-loved production of *Dancing at Lughnasa* by Brian Friel, which won five Irish Broadway World Awards (Best Director, Best Ensemble, Best Play, Best Lighting Design and Best Sound Design), our first reciprocal co-production with Sydney Theatre Company of *The President* by Thomas Bernhard, and our new production of *The Borrowers* by Mary Norton, adapted by Charles Way, as our Christmas offering for families. New Irish work attracted huge audiences and praise in the form of the Gate's commission of Emma Donoghue's adaptation of *The Pull of the Stars*, and our presentation of the Lyric Theatre Belfast's production of *Agreement* by Owen McCafferty. Our focus on presenting the Irish premieres of important contemporary international plays, led to Róisín McBrinn's production of *Circle Mirror Transformation* by Annie Baker, which the Irish Times named as the "standout" production in 2024.

Whilst there was no uplift in the Arts Council funding (the Gate has received a 13% increase for 2025), management continued with the completion of recruiting for key roles and departments, to achieve requisite capacity building. This included appointing a Head of Production in September 2024, and a new part-time role to support the ever-growing new Community Engagement department. Our engagement with Dublin's North Inner City's schools, locals and organisations grew significantly and meaningfully, as outlined in the report on our GATEWAYS Community Engagement Programme.

Financial Performance
The Gate returned to profitability in 2024 with a surplus of €236,401. This was mainly due to improved box office revenue, increased funding, tight cost control, an exceptional release of gift vouchers provision and the VAT compensation scheme. As per the Gate Theatre's new Reserves Policy targets, this surplus will go towards building the necessary operational and strategic reserves over the coming years.

Growth happened across every stream of the business. Box office income increased by 16%, partly due to a modest increase in average ticket price, to offset the effect of rising inflation costs. Philanthropic and sponsorship income increased by 9%, audience numbers increased by 8%, and community engagement increased by 41%. This exceptional growth across the board was achieved through the increased capacity of the Gate's wider team, and its dedication to the delivering the organsation's mission and goals with care, collaboration and excellence.

Community Engagement – GATEWAYS
In 2024 GATEWAYS continued to embed itself meaningfully in the local community and beyond. Our engagements with individual community groups rose, from 18 groups in 2023 to 25 groups in 2024, an increase of 38%. This facilitated a rise of 340 community participants in 2023 to 488 in 2024, an increase of 43.5%. In addition to this, our corporate partnership with Workday for our GATEWATS Previews tickets for local community, won the prestigious Business to Arts 'Irish Life Creativity in the Community Award'.

Further growth was seen in our schools' programme with a rise from nine individual schools/education institutions in 2023 to 22 in 2024, an increase of 144%, with a further rise of 39% in individual students participating.

Additional funding was received in 2024 from the North East Inner City (NEIC) initiative and Dublin Port Company which allowed us to further our offers to local communities and schools.

We delivered specific, tailored projects based on our main stage output, and following a public recruitment process, grew our team with the appointment of Betty Duffy as Community Engagement Facilitator. Highlights of the year include:

SCHOOLS PROGRAMME

In 2024 we worked directly with over 20 schools and education institutes, welcoming over 800 students in for workshops, tours and talks. Highlights included:

NEIC City Connects Project

This project for primary schools involved in the NEIC City Connects Project ran from September until the end of 2024. We delivered two 12-week drama programmes (The Gateways Drama Club) for 1st to 3rd class and 4th to 6th class. The project culminated in a sharing of work on the Gate stage. Discussions are ongoing to deliver a similar project in 2025.

Once Before I Go by Phillip McMahon on the Leaving Certificate

To celebrate and promote the addition of the Gate commissioned *Once Before I Go* by Phillip McMahon to the Leaving Certificate curriculum, we supported teachers and students in their work on the play. In October we delivered a workshop at the INOTE (Irish National Organisation for Teachers of English) Conference for English teachers. We welcomed in Naas CBS to the Gate for a day working on the text. This included a live Q&A with the author Phillip McMahon.

Gaeilscoil Choláiste Mhuire

On 16th & 17th December we staged the GCM Drámaí na Nollag on the Gate stage for the second year in a row, with rehearsals happening the week before in our studio space. The event itself was very well received by the children, parents and staff of GCM, and TDs Mary Lou McDonald & Gary Gannon attended. We also welcomed in 6th class to attend a rehearsal of ***The Borrowers*** to offer their feedback as part of the rehearsal process.

LOCAL COMMUNITY PROGRAMMES

In 2024 we engaged directly with over 25 local community groups and organisations delivering workshops, tours and projects to over 500 adults and young people. In March we began delivering our Gateways Youth Theatre and Gateways Adult Community Theatre (ACT) groups. These groups now run year-round workshop programmes and the stage at least one full theatre production per year. Other local community activities included:

Summer Projects

A Summer project programme was delivered for multiple local community groups during June and July in our community space. Young people and children from Ozanam House and Bradóg Youth Services took part in the programme ranging in age from 8 – 14 years.

Step by Step Family Project

We delivered a 6-week project to the young people of the Step by Step Family Project which is a child and family project based in the North Inner City. 8 young people aged 9-10 years took part in 6-week drama workshops in the Gate community space throughout May and June.

SPECIAL PROJECTS

We delivered several special projects around the themes of our main stage programme. These projects allowed us to target specific groups holding particular relevance to our work. Projects included:

Circle Mirror Transformation by Annie Baker

Throughout the run of Circle Mirror Transformation, a programme of workshops was delivered and aimed at amateur drama groups attending the matinees. The groups received a post-show tour followed by a workshop centered around the workshop material used in the text. The GATEWAYS team of John Taite and Betty Duffy participated in the Gate Conversations for audience titled "Drama as a tool for Transformation."

The Pull of the Stars by Emma Donoghue

Throughout April and May, a group of young female writers worked with GATEWAYS and Fighting Words to create individual pieces in response to the Gate's production of The Pull of the Stars. The group participated in workshops with Fighting Words facilitators and members of The Pull of the Stars company and attended a preview of the show. The project culminated in an informal presentation of their work on the Gate stage for an invited audience in early May.

The Borrowers by Mary Norton, adapted by Charles Way
In December we partnered with Pavee Point to deliver a project to young travellers based around our production of The Borrowers. The work involved the delivery of workshops off-site in their space in Cabra and in our community space. The group attended a performance of the show, received a tour backstage, and held a Q&A session with cast member Martin Beanz Warde on the Gate stage.

GATEWAYS Previews
This initiative continued in 2024 and with the support of corporate sponsor, Workday, 200 tickets were provided free of charge to local residents for previews of every mainstage production. This also fed into our work with our local community theatre groups and our specific projects, providing tickets for some of those participants.

AUDIENCE DEVELOPMENT & MARKETING

KEY STATISTICS

	2024	2023
Box Office Revenue	€3,188,262	€2,604,712
Number of Shows	10	8
Audience Numbers	82,776	76,547

Attendees at performances in 2024 versus 2023 increased by 8% to 82,776. Revenue from these productions also increased by 22% to almost €3.18 million.

Audience development continued to expand in 2024 and included:

- Collaborations with both Culture Night and Open House to present backstage tours of the Gate Theatre building, furthering our event partnerships with other cultural organisations in the city.
- The Gate Conversations strands continued to evolve with a number of cast Q&As for *The President*, *The Pull of the Stars* and *Circle Mirror Transformation*. For our run of Agreement, we presented three high-profile conversation events that examined the social and cultural landscape of Northern Ireland before, during and after the signing of the Good Friday Agreement. In the central core event, politicians Gerry Adams, Bertie Ahern and Reg Empey spoke to broadcaster Claire Byrne about the events leading up the signing of the accord and the real-life story behind the play. We also partnered with Queen's University Belfast on a number of events, including welcoming Senator George Mitchell to the first preview of the production, and Secretary to Northern Ireland, Hillary Benn MP, attended the production.
- 2024 saw a focus on increasing our overseas visitors to the Gate, particularly for our summer production of *Dancing at Lughnasa*. As part of this outreach, we increased the proportion of overseas visitors to the Gate during summer from an average of 8% from 2013-2023 to 15% in 2024. For *Dancing at Lughnasa*, we offered exclusive backstage tours which was circulated amongst the city's hotel concierges.
- Our Christmas school performances returned for *The Borrowers*, which saw another popular response. We ran an additional school's performance for this production, one more than for *Peter Pan* in 2023.
- Our Gateways Previews continued throughout the year, with 200 tickets offered to the local community for each mainstage production.
- Our Sunday performances also bedded in in 2024, with Monday evening shows being substantially replaced by Sunday matinees.

Anna Newell returned to the Gate in 2024 with *Sweet Dreams are Made of This*, a new adventure designed for children with complex needs. Performed inside a dreamy blue tent to just 3 children at a time, *Sweet Dreams Are Made Of This* drifts its audience off to a gentle magical place of dancing lights, curious mice and giant moons.

The show was created as a co-production between Anna Newell and Riverbank Arts Centre, in partnership with The Network for Extraordinary Audiences. The Gate also partnered with Anna to present the show in tiny bedside performance at Temple Street Children's Hospital

During the run of *Dancing at Lughnasa*, we were proud to present a special fundraising gala for The Brian Friel Centre on Sunday 25th August. Anne Friel, Brian Friel's wife, and other members of the family attended and there was a blind auction of Dancing at Lughnasa memorabilia to raise funds for the development of a Brian Friel Visitor Centre and the restoration of the house that was the inspiration for the play.

While our main Dublin Theatre Festival presentation was Owen McCafferty's Agreement, the Gate also welcomed Guest Host Stranger Ghost by Kate Heffernan. The play was mounted in different venues across the city during the festival, and the Gate presentation took place on 8th October.

We collaborated with Poetry Ireland in October also on a special event to celebrate Paul Durcan's 80th birthday to coincide with the publication of a new collection of his poetry. The evening was a great success and was attended by Michael D. Higgins, President of Ireland, who also read one of Durcan's poems as part of the celebration.

We continued to adjust our marketing mix when it came to advertising and promoting our shows last year. We worked closely with publishers Picador and Penguin Random House on *The Pull of the Stars* and *The Borrowers* respectively. We worked to secure a strong profile for the production with reading groups and booksellers in advance of the productions, and the publishers were more than happy to liaise with us in relation to competitions and other activity.

We worked with Dublin Bus and their DoDublin tour buses to promote *Dancing at Lughnasa* with a high-profile poster and flyer campaign to encourage visitors from abroad to attend the show.

Social media remains in a state of flux. In the past two years, we have opened accounts with several new platforms including TikTok, Threads and Bluesky, all of which have shown reasonable growth. Instagram grew by almost 24% from 2023, a very good result. TikTok has grown to over 1,000 followers while Threads is now at 2,500. The outlier to this is Twitter/X which has seen our following fall from 21,300 in 2023 to 20,700. This reflects a global pattern as people exit the platform and deactivate their accounts.

Our main social media accounts have followers of:

Facebook: 36,366 (2023: 35,000)
Twitter: 20,700 (2023: 21,300)
Instagram: 17,298 (2023: 13,977)
Threads: 2,504 (2023: 1,400)

Here is a selection of our key artistic projects:

THE PRESIDENT

In a small, unnamed country, there has been an assassination. However, the gunmen missed their intended targets, the President (Hugo Weaving) and the First Lady (Olwen Fouéré), killing instead a loyal bodyguard and the First Lady's beloved dog.

As a revolution brews right outside their front door, the First Lady sits with a mixture of hysterics, rage and obsession. The President holds forth in a verbal tsunami of self-aggrandisement and vainglory, while his mistress, an actress, gambles his cash away in the blackjack room next door.

With its depictions of the abuses of power, the disdain and paranoia of privilege, and prophecies of the age of surveillance, corruption and terrorism, The President is as striking and resonant as when it was first performed in 1975.

The first ever co-production between the Gate Theatre and Sydney Theatre Company, The President ran at the Gate Theatre from Thursday 8th February before transferring to Sydney for a run from Saturday 13th April. For this rare and remarkable international collaboration, the cast and creative team was drawn equally from the finest Irish and Australian theatre-making talents to create a singular, global theatrical event.

★★★★

'Impressive… two heroic performances in a classy production.'
The Irish Times

This funny and serious show hits like a bolt of energy.
The Irish Independent

★★★★
'It's a rousing finale to an otherwise rather cerebral piece, and certainly worth going along to experience.'
Irish Examiner

THE PULL OF THE STARS
Adapted from Emma Donoghue's own bestselling novel, THE PULL OF THE STARS is set in a Dublin hospital in 1918 during the Spanish Flu pandemic.

It follows three transformative days in the life of Julia Power, a young midwife, assigned to a quarantined women's ward. An eclectic group of pregnant women, those most affected by the deadly flu, spin the dial of destiny as life and death collide and an unlikely love flourishes.

This beautiful new play asks us to consider the importance of sisterhood, destiny, connection, the power of chance, and the care we offer to women and their bodies. The all-female cast was led by Louise Lowe who returned to the Gate Theatre after her acclaimed, award-winning production of The Steward of Christendom.

'Sincere, compassionate and sharply performed'
The Irish Times

"All the performances are outstanding... a love letter to nurses and nursing."
Irish Independent

'What shines through, especially in the fine, committed performances, is a passionate urge for a better, fairer society'
The Guardian

CIRCLE MIRROR TRANSFORMATION
Five people gather to take part in a drama class in a small-town community centre. Over the course of six weeks, Marty, James, Schultz, Theresa and Lauren participate in a series of games that entangle and unite them in hilarious and sometimes heartbreaking ways.

Circle Mirror Transformation is a tender, disarming and unexpected meditation on theatre and life and death and the passing of time. Gate Theatre Artistic Director Róisín McBrinn returned to direct following her critically acclaimed Irish Premiere production of *Fun Home.*

★★★★★
'Enthralling... breathtaking'
The Irish Times

"A spectacularly talented piece of ensemble playing."
The Irish Independent

"An absorbing study of group dynamics, deepened by intricate dialogue and superb acting."
The Guardian

DANCING AT LUGHNASA
In the warmth of the Donegal harvest of 1936, the five Mundy sisters, Kate, Maggie, Rose, Agnes and Chris, love, survive, fight, and dance. This unforgettable summer brings the possibility of joy and love to these extraordinary, ordinary women.

Brian Friel's moving and heartwarming masterpiece about family, home and belonging returned to the Gate stage for the first time in over 20 years. This timeless drama about resilience and courage continued to resonate with this stunning new production, directed by Caroline Byrne.

★★★★★
'A breathtakingly beautiful revival'
The Irish Times

'An extraordinary combination of memory, laughter, grief, anger and sadness'
The Irish Mail on Sunday

'A mesmerising production'
The Irish Independent

AGREEMENT
Agreement is set in April 1998 as the main political parties in Northern Ireland, the British government and the Irish government, all under the watchful eye of Senator George Mitchell, try to hammer out a deal that could pave the way for peace in Northern Ireland.

The production revisits the days leading up to the signing of the historic accord and features the main players involved in the discussions, including Mo Mowlam, Senator Mitchell, John Hume, Tony Blair, Bertie Ahern, Gerry Adams and David Trimble.

Agreement was produced by Belfast's Lyric Theatre, and was first produced as part of the events to mark the 25th anniversary of the signing of the Belfast Agreement.

★★★★★
'Dynamic… electrifying… innovative'
The Irish Times

'Hilariously funny… a splendid evening's theatre'
Irish Independent

"Exceptionally good… this production is the sort of play that helps theatre justify its existence"
The Irish Independent

THE BORROWERS
Based on Mary Norton's beloved adventure novels, The Borrowers follows the fortunes of the tiny Clock Family. The Clocks live secretly in the walls and floors of a country house and "borrow" from the big people in order to survive.

Their lives are plunged into chaos one day when the family's youngest member, independent 11-year-old Arrietty, is seen by a 'human bean', a boy who is visiting the house. To survive, the Clocks must spread their wings and take a perilous and adventure-filled journey into the outside world to find a new home and search out their long-lost family members.

This Irish Premiere production of *The Borrowers* was directed by the Gate Theatre's Artistic Director, Róisín McBrinn. The show, adapted for the stage from Norton's novels by Charles Way, featured new songs written and composed by Fionn Foley.

'A huge heart and big vision… sends you away with a mighty spring in your step'
The Irish Independent

'Solid good fun for the whole family.'
The Irish Times

NEW WORK & ARTIST DEVELOPMENT

Commissions

In 2024, the Gate Theatre continued its commitment to commissioning bold and exciting voices:

- Full commissions were granted to Conor McPherson, Sonya Kelly and Katriona O'Sullivan (joint commission for Poor), and Ciara Elizabeth Smyth (a Royal Court Co-Commission).
- A seed commission was given to Erica Murray to support her writing with the Gate Theatre.
- Development support was provided to composer Fionn Foley for his new music on The Borrowers.

New Work Development

Investment in several new projects and creative developments included:

- An adaptation of *The Importance of Being Earnest* by Sara Joyce.
- A development of *The Selfish Giant* adaptation by Jody O'Neill, led by Dan Colley.
- Creative developments for the Irish premiere of *The Borrowers* by Charles Way, featuring original music by Fionn Foley.

Masterclasses

In 2024, the Gate's Masterclass series featured two transformative learning experiences for artists:

- A two-day workshop led by internationally renowned theatre company Cheek by Jowl which gave participants unparalleled insight into Declan Donnellan and Nick Ormerod's distinctive approach to classical and contemporary text for the stage.
- A session on intimacy and consent in theatre-making, facilitated by Danielle Micich, Artistic Director of Force Majeure, fostering safe and respectful creative practices.

GATE THEATRE PREMISES & POLICIES

PREMISES SUMMARY

In 2024 the Gate Theatre's priorities focused on critical infrastructure upgrades, improved working conditions for staff, enhanced data security, and continued progress in accessibility and sustainability across the theatre building, the No. 8 Parnell Square offices and our storage facility. These included:

Refurbishment

With philanthropic support from the John Pollard Foundation, the Front-of-House (FOH) toilets underwent a full redesign and refurbishment. Subsequent refurbishment of the entire FOH and bar areas, as well as auditorium carpeting, will take place in 2025, again made possible by the John Pollard Foundation.

Major Plumbing

Substantial plumbing works were undertaken throughout the theatre building. Leaking and corroded pipework in the bar and bathroom areas were replaced, with all associated water damage fully repaired. Boilers were replaced and targeted improvements carried out in the Gents' Toilets and Costume Workshop. Emergency repairs to waste pipes in the bar were also completed to ensure operational continuity.

Electrical Upgrades

These included the replacement of the distribution board in the bar, which received RECI certification. Lighting in this area was also converted to LED, contributing to greater energy efficiency and improved functionality.

Building Services

Further enhancements were made with major works completed on the Air Handling Unit. This included the replacement of the chiller and valves, as well as an upgrade of the Building Management System to improve environmental control and energy performance.
General repairs and maintenance were consistently carried out throughout the year, ensuring the continued safe and functional operation of both the theatre and administrative spaces.

Gate Store

An audit of the organisation's off-site storage facility was conducted during the year to assess health and safety conditions. Based on the findings, a detailed action plan has been developed for implementation in 2025 to ensure safe working practices and improve accessibility within the space.

Data storage & Security
To address technological needs and protect organisational data, the organisation's end-of-life server was successfully migrated to a cloud-based system, ensuring greater security and continuity.

Accessibility & Sustainability
As part of our ongoing commitment to accessibility and sustainability, an external accessibility ramp was installed at the Community Room to facilitate inclusive access. In parallel, the organisation transitioned to new electricity and gas providers to reduce utility costs and environmental impact.

POLICIES

Expansion of the policy suite continued in 2024, including a new Reserves Policy, a Fundraising Policy, and a number of finance policies. In addition, there was a major review and update of the organisation's Risk Register in November, led by management and the Audit & Risk Committee. Gate staff and artists continued to participate in our in-house Dignity at Work and Safe to Create policies and induction programmes.

DEVELOPMENT

Over the last year, the Gate has further diversified its funding pool through its Development function. The increase in the number of individual donors, corporate sponsors, programme partners, as well as funding received via Foundations in Ireland and the UK, has had significant cross-departmental impact on the Gate. Highlights include:

- Receiving a substantial grant from the *John Pollard Foundation* to fund the refurbishment of the Gate's Front-of-House, bathrooms and bar areas.
- Partnering with the government-led organisation *NEIC City Connects* to ignite year one of the 'Gateways Drama Club' that engages young people in the Dublin 1 catchment area.
- Commissioning an original score and lyrics, composed by Fionn Foley, as featured in *The Borrowers* thanks to the philanthropic support of an individual donor.
- Increasing the corporate sponsorship received via *Workday* to enable the expansion of the *Gateways Free Previews* initiative that provides free tickets to the local community. This increase in funding facilitated the extension of this offer to Dublin 7 as well as Dublin 1.
- Scaling-up the *GATEWAYS Community Engagement Programme* in terms of personnel, space functionality and improved accessibility with grant support from the *Fidelity Foundation, UK.*
- Launching a membership scheme at the Gate that serves to enhance our engagement with our valued audiences across four levels, from an affordable student offering to Friend and Patron options.

The Gate Circle continues to be a successful framework for building partnerships with the business community. During 2024, we were delighted to develop additional, bespoke partnerships with the British Embassy and British Council with their financial support of the *Gate Conversations* programme aligned to the staging of *Agreement* written by Owen McCafferty.

Further funding secured via the *Department of Tourism, Culture, Arts, Gaeltacht, Sport & Media* and *Tourism Northern Ireland* actualised the creation of an original cultural tourism video that showcased historical and cultural landmarks in Belfast and Dublin, whilst celebrating the poignant partnership, between the Lyric, Belfast and the Gate Theatre.

GOVERNANCE AND MANAGEMENT

In 2024, John McDonnell, a Chartered Accountant and former Chairperson of PwC Ireland, with significant Independent Non-Executive Director experience, joined as the Gate Board's newest Board Director. The terms of the current Board Directors, Anne-Marie Curran and Séamus Given, were renewed and extended to their maximum terms.

As planned, the Board of Directors and CEOs maintained a high quality in governance through two existing Committees – the Audit & Risk Committee and the HR & Remunerations Committee. With the appointment of John McDonnell to the Board, he replaced Fiona Gallagher as Chair of the Audit & Risk Committee, and Fiona Gallagher will step into the role of Chair of a new Development Council, to be established in early 2025.

The Gate Theatre submitted its annual return to the Charity Regulator in October 2024, noting full compliance with the Code.

Directors' report (continued)

Principal Risks and Uncertainties

As the major source of the Gate's income, the fundamental importance of box office revenues to the Gate's financial wellbeing continues. These revenues are exposed principally to the fluctuations in economic conditions and the quality of artistic output. The Company carefully reviews and considers the prevailing risks and will continue to monitor them and react appropriately to be able to meet its financial obligations, while ensuring that the high quality associated with the Gate Theatre both in Ireland and abroad is maintained.

These revenues must be balanced to an appropriate degree by Arts Council funding to meet the financial obligations of the current service level to the Irish artistic and wider community at an acceptable risk. We acknowledge the significant steps taken by and commitment of the Arts Council to rebalance the level of State funding for the theatre to a more secure level. Continued investment in the relationship with the Arts Council and a focus on delivery of common objectives is an important focus going forward.

This business model must be backed up by an appropriate governance model that underpins the performance of the Gate in a reputational sense. The Company has invested significant time in modernising and improving its governance and control framework and this will continue to be a focus going forward.

Accounting records

The measures taken by the directors to secure compliance with the requirements of sections 281 to 285 of the Companies Act 2014 with regard to the keeping of accounting records are the implementation of necessary policies and procedures for recording transactions, the employment of competent accounting personnel with appropriate expertise and the provision of adequate resources to the financial function. The accounting records of the company are located at Cavendish Row, Dublin 1.

Relevant audit information

In the case of each of the persons who are directors at the time this report is approved in accordance with section 330 of Companies Act 2014:

- So far as each director is aware, there is no relevant audit information of which the company's statutory auditors are unaware, and
- Each director has taken all the steps that he or she ought to have taken as a director in order to make himself or herself aware of any relevant audit information and to establish that the company's statutory auditors are aware of that information.

Auditors

HLB Ireland Audit Services Limited were appointed auditors by the directors to fill the casual vacancy and they have expressed their willingness to continue in office in accordance with the provisions of section 383(2) of the Companies Act 2014

This report was approved by the board of directors on 19/6/25 and signed on behalf of the board by:

John McDonnell
Director

Séamus Given
Director

Directors' responsibilities statement

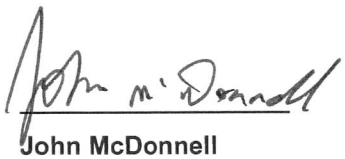
The directors are responsible for preparing the directors report and the financial statements in accordance with applicable Irish law and regulations.

Irish company law requires the directors to prepare financial statements for each financial year. Under the law, the directors have elected to prepare the financial statements in accordance with the Companies Act 2014 and FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" issued by the Financial Reporting Council. Under company law, the directors must not approve the financial statements unless they are satisfied that they give a true and fair view of the assets, liabilities and financial position of the company as at the financial year end date and of the profit or loss of the company for the financial year and otherwise comply with the Companies Act 2014.

In preparing these financial statements, the directors are required to:

- select suitable accounting policies and then apply them consistently;
- make judgments and accounting estimates that are reasonable and prudent;
- state whether the financial statements have been prepared in accordance with applicable accounting standards, identify those standards, and note the effect and the reasons for any material departure from those standards; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors are responsible for ensuring that the company keeps or causes to be kept adequate accounting records which correctly explain and record the transactions of the company, enable at any time the assets, liabilities, financial position and profit or loss of the company to be determined with reasonable accuracy, enable them to ensure that the financial statements and directors report comply with the Companies Act 2014 and enable the financial statements to be audited. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.



John McDonnell
Director

19/6/21



Séamus Given
Director

Independent auditor's report to the members of Edwards MacLiammoir Dublin Gate Theatre Productions DAC

Report on the audit of the financial statements

Opinion

We have audited the financial statements of Edwards MacLiammoir Dublin Gate Theatre Productions DAC (the 'company') for the financial year ended 31 December 2024 which comprise the income and expenditure account, statement of income and retained earnings, balance sheet, statement of cash flows and notes to the financial statements, including a summary of significant accounting policies set out in note 3. The financial reporting framework that has been applied in their preparation is Irish law and FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland.

In our opinion, the financial statements:

- give a true and fair view of the assets, liabilities and financial position of the company as at 31 December 2024 and of its surplus & cash flows for the financial year then ended;
- have been properly prepared in accordance with FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland; and
- have been prepared in accordance with the requirements of the Companies Act 2014.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (Ireland) (ISAs (Ireland)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the company in accordance with the ethical requirements that are relevant to our audit of the financial statements in Ireland, including the Ethical Standard issued by the Irish Auditing and Accounting Supervisory Authority (IAASA), and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the directors' use of the going-concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the Company's ability to continue as a going concern for a period of at least twelve months from the date when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the directors with respect to going concern are described in the relevant sections of this report.

Other Information

The directors are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements, or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2014

Based solely on the work undertaken in the course of the audit, we report that:

- in our opinion, the information given in the directors' report is consistent with the financial statements; and
- in our opinion, the directors' report has been prepared in accordance with applicable legal requirements.

We have obtained all the information and explanations which, to the best of our knowledge and belief, are necessary for the purposes of our audit.

In our opinion the accounting records of the company were sufficient to permit the financial statements to be readily and properly audited, and financial statements are in agreement with the accounting records.

Matters on which we are required to report by exception

Based on the knowledge and understanding of the company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report.

The Companies Act 2014 requires us to report to you if, in our opinion, the disclosures of directors' remuneration and transactions required by sections 305 to 312 of the Act are not made. We have nothing to report in this regard.

Respective responsibilities

Responsibilities of directors for the financial statements

As explained more fully in the directors' responsibilities statement, the directors are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the directors determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the directors are responsible for assessing the company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the management either intends to liquidate the company or to cease operations, or has no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (Ireland) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

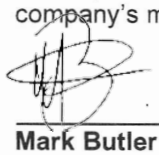
As part of an audit in accordance with ISAs (Ireland), we exercise professional judgment and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

The purpose of our audit work and to whom we owe our responsibilities

Our report is made solely to the company's members, as a body, in accordance with section 391 of the Companies Act 2014. Our audit work has been undertaken so that we might state to the company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the company and the company's members, as a body, for our audit work, for this report, or for the opinions we have formed.



Mark Butler
For and on behalf of
HLB IRELAND AUDIT SERVICES LIMITED
Statutory Audit Firm
Suite 7, The Courtyard
Carmanhall Road
Sandyford
Dublin 18

Date: 24 June 2025

Edwards MacLiammoir Dublin Gate Theatre Productions DAC

Income and expenditure account
Financial year ended 31 December 2024

	Note	2024 €	2023 €
Turnover	4	**3,713,613**	3,020,184
Other operating income	5	**2,952,443**	2,856,172
Merchandising expenses		**(139,174)**	(123,190)
Production expenses		**(2,975,857)**	(2,871,530)
Gross surplus		**3,551,025**	2,881,636
Expenses			
Administrative expenses		**(3,314,624)**	(3,376,150)
Operating surplus / (deficit)		**236,401**	(494,514)
Interest payable and similar charges		**-**	(100)
Surplus / (deficit) before taxation		**236,401**	(494,614)
Tax (charge)/credit on surplus/(deficit)		**-**	-
Surplus / (deficit) for the financial year		**236,401**	(494,614)

All the activities of the company are from continuing operations.

The company has no other recognised items of income and expenses other than the results for the financial year as set out above.

The notes on pages 20 to 30 form part of these financial statements.

Edwards MacLiammoir Dublin Gate Theatre Productions DAC

Statement of income and retained earnings
Financial year ended 31 December 2024

	2024 €	2023 €
Surplus / (deficit) for the financial year	**236,401**	(494,614)
Retained earnings at the start of the financial year	**248,672**	743,286
Retained earnings at the end of the financial year	**485,073**	248,672

The notes on pages 20 to 30 form part of these financial statements.

Edwards MacLiammoir Dublin Gate Theatre Productions DAC

Balance sheet
As at 31 December 2024

	Note	2024 €	€	2023 €	€
Fixed assets					
Tangible assets	11		**5,527,221**		5,649,857
Current assets					
Stocks	12	**17,973**		13,447	
Debtors	13	**219,470**		247,435	
Cash at bank and in hand		**1,181,622**		1,135,166	
		1,419,065		1,396,048	
Creditors: amounts falling due within one year	14	**(1,559,183)**		(1,930,995)	
Net current (liabilities)/assets			**(140,118)**		(534,947)
Total assets less current liabilities			**5,387,102**		5,144,910
Creditors: amounts falling due within one year	15		**(4,621,123)**		(4,471,854)
Provision for liabilities	17		**(275,192)**		(388,669)
Net assets			**490,788**		254,387
Capital and reserves					
Called up share capital presented as equity	21		**5,715**		5,715
Income and expenditure account	22		**485,073**		248,672
Shareholders' funds			**490,788**		254,387

These financial statements were approved by the board of directors on 19/6/21 and signed on behalf of the board by:

John McDonnell
Director

Séamus Given
Director

The notes on pages 20 to 30 form part of these financial statements.

Statement of cash flows
Financial year ended 31 December 2024

	2024 €	2023 €
Cash flows from operating activities		
Surplus/ (deficit) for the financial year	**236,401**	(494,614)
Adjustments for:		
Depreciation of tangible assets	**276,289**	263,266
Sponsorship and grant income release	**(162,712)**	(155,700)
Interest payable and similar expenses	**-**	100
Changes in:		
Stocks	**(4,526)**	(1,593)
Trade and other debtors	**27,965**	(130,359)
Trade and other creditors	**(378,824)**	(58,843)
Provisions	**(113,477)**	(47,904)
Cash generated /(used in) from operations	**(118,884)**	(625,647)
Interest paid	**-**	(100)
Net cash (used in) operating activities	**(118,884)**	(625,747)
Cash flows from investing activities		
Purchase of tangible assets	**(153,653)**	(488,548)
Net cash (used in) investing activities	**(153,653)**	(488,548)
Cash flows from financing activities		
New grants	**243,484**	-
New bank loans (repaid) / drawdowns	**75,509**	-
Net cash generated from financing activities	**318,993**	-
Net increase/(decrease) in cash and cash equivalents	**46,456**	(1,114,295)
Cash and cash equivalents at beginning of financial year	**1,135,166**	2,249,461
Cash and cash equivalents at end of financial year	**1,181,622**	1,135,166

The notes on pages 20 to 30 form part of these financial statements.

1. General information

Edwards MacLiammoir Dublin Gate Theatre Productions Designated Activity Company is a company limited by shares, registered in Ireland. The address of the registered office is One Spencer Dock, North Wall Quay, Dublin 1.

2. Statement of compliance

These financial statements have been prepared in compliance with FRS 102, 'The Financial Reporting Standard applicable in the UK and Republic of Ireland', and the Companies Act 2014.

3. Accounting policies and measurement bases

Basis of preparation

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through profit or loss.

The financial statements are prepared in Euro, which is the functional currency of the entity.

Going concern

In order to meet its liabilities as they fall due the company relies on box office receipts, Arts Council funding and philanthropic funding. The directors completed a going concern assessment of the company for the period of 12 months from the date of approval of the financial statements. The directors considered amongst other matters, the surplus for the financial year, the net asset and cash position, the budget for 2025 and outturn to date, the company's strategic plan, its relationship with and commitment from Arts Council and its philanthropic funding and sponsorship initiatives and successes to date. On the basis of this consideration, the directors have not identified any material uncertainties or conditions which may cast a significant doubt on the company's ability to continue as a going concern, over the period of 12 months from the approval of the financial statements. On this basis, the directors consider it appropriate to prepare the financial statements on the going concern basis.

Turnover

Turnover is measured at the fair value of the consideration received or receivable for goods supplied and services rendered, net of discounts and Value Added Tax. Income from gift vouchers is recognized only when the performance and redemption date both occur within the same calendar year. Vouchers that remain unredeemed at the end of the year are recorded as liabilities in the balance sheet under the category of long-term creditors & provisions until they are redeemed, expire or when the likelihood of the customer exercising its rights becomes remote and at that point in time, the related income is recorded in revenue.

Tangible assets

Tangible assets are initially recorded at cost and are subsequently stated at cost less any accumulated depreciation and impairment losses.

Any tangible assets carried at revalued amounts are recorded at the fair value at the date of revaluation, less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

An increase in the carrying amount of an asset as a result of a revaluation is recognised in other comprehensive income and accumulated in capital and reserves, except to the extent it reverses a revaluation decrease of the same asset previously recognised in profit or loss. A decrease in the carrying amount of an asset as a result of revaluation is recognised in other comprehensive income to the extent of any previously recognised revaluation increase accumulated in capital and reserves in respect of that asset. Where a revaluation decrease exceeds the accumulated revaluation gains accumulated in capital and reserves in respect of that asset, the excess shall be recognised in profit or loss.

Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

Bar building	- 2%	straight line
Buildings and new wing	- 2%	straight line
Warehouse facility	- 4%	straight line
Copyrights	- 10%	straight line
Air Conditioning	- 6.67%	straight line
Fittings fixtures and equipment	- 20%	straight line
Computer Equipment	- 33%	straight line

If there is an indication that there has been a significant change in depreciation rate, useful life or residual value of tangible assets, the depreciation is revised prospectively to reflect the new estimates.

Impairment

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

When it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that are largely independent of the cash inflows from other assets or groups of assets.

Stocks

Stocks are measured at the lower of cost and estimated selling price less costs to complete and sell. The cost includes all costs of purchase, costs of conversion and other costs incurred in bringing the stocks to their present location and condition.

Government grants

Government grants are recognised at the fair value of the asset received or receivable. Grants are not recognised until there is reasonable assurance that the company will comply with the conditions attached to them and the grants will be received.

Government grants are recognised using the accrual model.

Under the accrual model, government grants relating to revenue are recognised on a systematic basis over the periods in which the company recognises the related costs for which the grant is intended to compensate. Grants that are receivable as compensation for expenses or losses already incurred or for the purpose of giving immediate financial support to the entity with no future related costs are recognised in income in the period in which it becomes receivable.

Grants relating to assets are recognised in income on a systematic basis over the expected useful life of the asset. Where part of a grant relating to an asset is deferred, it is recognised as deferred income and not deducted from the carrying amount of the asset.

Philanthropic funding and sponsorship is accounted for in line with the accounting for government grants.

Provisions

Provisions are recognised when the entity has an obligation at the reporting date as a result of a past event; it is probable that the entity will be required to transfer economic benefits in settlement and the amount of the obligation can be estimated reliably. Provisions are recognised as a liability in the balance sheet and the amount of the provision as an expense.

Provisions are initially measured at the best estimate of the amount required to settle the obligation at the reporting date and subsequently reviewed at each reporting date and adjusted to reflect the current best estimate of the amount that would be required to settle the obligation. Any adjustments to the amounts previously recognised are recognised in profit or loss unless the provision was originally recognised as part of the cost of an asset. When a provision is measured at the present value of the amount expected to be required to settle the obligation, the unwinding of the discount is recognised in finance costs in profit or loss in the period it arises.

Financial instruments

A financial asset or a financial liability is recognised only when the company becomes a party to the contractual provisions of the instrument.

Basic financial instruments are initially recognised at the transaction price, unless the arrangement constitutes a financing transaction, where it is recognised at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Debt instruments are subsequently measured at amortised cost.

Where investments in non-convertible preference shares and non-puttable ordinary shares or preference shares are publicly traded or their fair value can otherwise be measured reliably, the investment is subsequently measured at fair value with changes in fair value recognised in profit or loss. All other such investments are subsequently measured at cost less impairment.

Other financial instruments, including derivatives, are initially recognised at fair value, unless payment for an asset is deferred beyond normal business terms or financed at a rate of interest that is not a market rate, in which case the asset is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Other financial instruments are subsequently measured at fair value, with any changes recognised in profit or loss, with the exception of hedging instruments in a designated hedging relationship.

Financial assets that are measured at cost or amortised cost are reviewed for objective evidence of impairment at the end of each reporting date. If there is objective evidence of impairment, an impairment loss is recognised in profit or loss immediately.

For all equity instruments regardless of significance, and other financial assets that are individually significant, these are assessed individually for impairment. Other financial assets or either assessed individually or grouped on the basis of similar credit risk characteristics.

Any reversals of impairment are recognised in profit or loss immediately, to the extent that the reversal does not result in a carrying amount of the financial asset that exceeds what the carrying amount would have been had the impairment not previously been recognised.

Defined contribution pension plans

Contributions to defined contribution plans are recognised as an expense in the period in which the related service is provided. Prepaid contributions are recognised as an asset to the extent that the prepayment will lead to a reduction in future payments or a cash refund.

When contributions are not expected to be settled wholly within 12 months of the end of the reporting date in which the employees render the related service, the liability is measured on a discounted present value basis. The unwinding of the discount is recognised in finance costs in profit or loss in the period in which it arises.

Judgements and key sources of estimation uncertainty

The directors consider the accounting estimates and assumptions below to be its critical accounting estimates and judgements.

Useful life of tangible and intangible fixed assets

Long-lived assets comprising primarily of property, fixtures and equipment represent a significant portion of total assets. The annual depreciation and amortization charge depends primarily on the estimated lives of each type of assets and, in certain circumstances, estimates of residual values. The directors regularly review these useful lives and change them if necessary to reflect current conditions. In determining these useful lives management consider technological change, patterns of consumption, physical condition and expected economic utilisation of the assets. Changes in useful lives can have a significant impact on the depreciation and amortization charge for the financial year. The net book value of Tangible Fixed Assets subject to depreciation at the financial year end date was €5,527,221 (31 December 2023: €5,649,857).

Impairment of stocks

The company holds stocks amounting to €17,973 (31 December 2023: €13,447) at the balance sheet date. The directors are of the view that an adequate charge has been made to reflect the possibility of stocks being sold at less than cost. However, this estimate is subject to inherent uncertainty.

Impairment of trade debtors

The company trades with a small number of customers on credit terms. There is a chance that some debts due will not be paid through the default of a small number of customers. The company uses estimates based on historical experience and current information in determining the level of debts for which an impairment charge is required. Impairment charged in the year amounted to €NIL. (2023: €NIL.) Total amount of trade debtors at year end is €38,600 (2023: €60,850)

4. Turnover

Turnover arises from:

	2024	2023
	€	€
Box Office	**3,188,262**	2,604,712
Bar & Café receipts	**343,754**	336,777
Miscellaneous receipts	**51,567**	14,101
Exceptional release of legacy voucher provision	**130,030**	64,594
	3,713,613	3,020,184

The whole of the turnover is attributable to the principal activity of the company which is wholly undertaken in Ireland.

Miscellaneous receipts are made up of the VAT compensation scheme recharge.

5. Other operating income

	2024	2023
	€	€
Arts Council	**2,489,500**	2,501,500
Other grant income	**81,582**	-
Deferred grant income released during the year (Note 16)	**162,712**	155,700
Philanthropic funding and sponsorship	**218,649**	198,972
	2,952,443	2,856,172

Public funds are listed in note 6.

Other grant income includes funding received from Culture Ireland, the Department of Arts Northern Ireland, Dublin City Council NEIC, the British Council, and Tourism Northern Ireland.

6. Government Grants

	Accrued / (Deferred) Grant 31 Dec 2023 €	Amount Of Grant Awarded 2024 €	Cash Received in Period €	Recognised in income or fixed assts €	Accrued (Deferred) Grant 31 Dec 2024 €
Arts Council - Strategic Funding 2024					
Funding for core and artistic purposes, Duration: 12 months	(866,250)	2,475,000	1,608,750	2,475,000	-
Arts Council - Touring Grant - 2023					
Funding for touring, Duration: 12 months	(6,000)	-	-	-	(6,000)
Arts Council - Capacity Building Support Scheme - 2021					
Purpose: Support to review and adapt their artistic and/or business models and support strategic development	(2,950)	-	-	-	(2,950)
Arts Council - Strategic Funding 2020					
Funding for touring and development, Duration: 12months	(14,500)	-	-	14,500	-
Arts Council - Strategic Funding 2025					
Funding for core and artistic purposes, Duration: 12months	-	-	712,500	-	(712,500)
Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs					
Auditorium Equipment Duration: 12months	-	24,680	24,680	24,680	-
	(889,700)	**2,499,680**	**2,345,930**	**2,514,180**	**(721,450)**

7. Operating surplus/(deficit)

Operating (deficit)/ surplus is stated after charging/(crediting)

	2024 €	2023 €
Depreciation of tangible assets	**276,289**	263,266
Release of deferred grants and sponsorship	**(162,712)**	(155,700)

8. Staff costs

The average monthly number of persons employed by the company during the financial year was as follows:

	2024 Number	2023 Number
Management	**8**	8
Administration	**7**	7
Production	**25**	26
Service	**19**	22
Sales	**6**	6
	65	69

The aggregate payroll costs incurred during the financial year were:

	2024 €	2023 €
Wages and salaries	**2,506,104**	2,368,668
Social insurance costs	**264,264**	247,600
Other retirement benefit costs	**60,159**	47,325
	2,830,527	2,663,593

Number of Employees	Salary Range
1	€100,000 - €109,999
1	€90,000 - €99,999
1	€70,000 - €79,999
3	€60,000 - €69,999

Amounts paid to directors during the period totaled € NIL. (2023: €NIL).

9. Interest payable and similar expenses

	2024 €	2023 €
Other interest payable and similar expenses	**-**	100

10. Appropriations of income and expenditure account

	2024	2023
	€	€
At the start of the financial year	**248,672**	743,286
Surplus/(Deficit)for the financial year	**236,401**	(494,614)
At the end of the financial year	**485,073**	248,672

11. Tangible assets

	Buildings	New Wing	Bar	Fixtures, fittings & equipment	Computer equipment	Total
	€	€	€	€	€	€
Cost						
At 1 January 2024	1,738,965	6,313,644	242,149	1,030,882	97,332	9,422,972
Additions	4,794	-	-	146,199	2,660	153,653
At 31 December 2024	1,743,759	6,313,644	242,149	1,177,081	99,992	9,576,625
Depreciation						
At 1 January 2024	953,913	1,900,495	169,499	685,197	64,011	3,773,115
Charge for the financial year	69,816	126,273	4,843	55,986	19,371	276,289
At 31 December 2024	1,023,729	2,026,768	174,342	741,183	83,382	4,049,404
Carrying amount						
At 31 December 2024	**720,030**	**4,286,876**	**67,807**	**435,898**	**16,610**	**5,527,221**
At 31 December 2023	785,052	4,413,149	72,650	345,685	33,321	5,649,857

12. Stocks

	2024	2023
	€	€
Bar Stocks	**17,973**	13,447

13. Debtors

	2024	2023
	€	€
Trade debtors	**38,600**	60,850
Other debtors	**23,927**	34,174
Prepayments	**150,943**	146,411
Accrued income	**6,000**	6,000
	219,470	247,435

14. Creditors: amounts falling due within one year

	2024	2023
	€	€
Trade creditors	**79,656**	163,491
Pension contributions	**13,068**	12,400
Tax and social insurance:		
PAYE and social welfare	**58,065**	61,521
VAT	**27,094**	55,017
Accruals	**264,247**	203,633
Deferred grants	**162,712**	155,700
Other deferred income	**954,340**	1,279,233
	1,559,183	1,930,995

The amount presented as deferred income comprises box office ticket sales and Arts Council funding. The Arts council amounts are presented in greater detail in note 6.

15. Creditors: amounts falling due after more than one year

	2024	2023
	€	€
Deferred grants	**4,545,614**	4,471,854
Bank Loan	**75,509**	-
	4,621,123	4,471,854

Bank loan is a 3-year term loan to aid in the installation of new alarm systems.

16. Deferred grants

	2024	2023
	€	€
At the start of the financial year	**4,627,553**	4,783,253
New grants	**243,485**	-
Released to income and expenditure	**(162,712)**	(155,700)
At the end of the financial year	**4,708,326**	4,627,553

The amounts recognised in the financial statements for deferred grants are as follows:

	2024	2023
	€	€
Recognised in creditors:		
Amounts falling due within one year	**162,712**	155,700
Amounts falling due after more than one year	**4,545,614**	4,471,854
	4,708,326	4,627,554
Recognised in other operating income:		
Capital grants released to income and expenditure	**162,712**	155,700

In accordance with the accounting policy, grants are recognized based on the accrual model. These grants, which were for the purchase of buildings and building improvements, are recognized over the useful life of the buildings, which is between 15 and 50 years. Of the new grants received €147,744 has been spent on fixed asset additions and the Gate is required to use the balance for fixed asset expenditure only. There are no other work conditions or contingencies attached to these grants.

17. Provision for Liabilities

	Gift Vouchers 2024	Gift Vouchers 2023
	€	€
At 1 January 2024	**388,668**	436,573
Vouchers		
Issued	**94,843**	89,562
Redeemed	**(78,289)**	(72,872)
Expired/Write off	**(130,030)**	(64,594)
At 31 December 2024	**275,192**	388,669

The above balance represents a provision for unexpired gift vouchers at the balance sheet date.

18. Employee benefits

The amount recognised in profit or loss in relation to defined contribution plans was €60,159 (2023: €47,325).

19. Financial commitments

Total future minimum lease payments under non-cancellable operating leases are as follows:

	Land and buildings 2024	2023
	€	€
Due:		
Not later than one year	**86,000**	86,000
Later than one year and not later than five years	**319,500**	370,500
Later than five years	**2,917**	37,917
	408,417	494,417

20. Financial instruments

All of the companies financial instrument which are disclosed in the notes to the financial statements are measured at amortized cost.

21. Share capital

Authorised share capital

	2024		2023	
	Number	**€**	Number	€
Ordinary shares of € 1.27 each	**20,000**	**25,400**	20,000	25,400

Issued, called up and fully paid

	2024		2023	
	Number	**€**	Number	€
Amounts presented in equity:				
Ordinary shares of € 1.27 each	**4,500**	**5,715**	4,500	5,715

22. Charge on assets

There is a charge registered on land, wherever situate, or any interest therein, but not including a charge for any rent or other periodical sum issuing out of land in favour of the Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media in relation to "The Gate Theatre" on Cavendish Row, Dublin 1.

23. Controlling party

The Edwards MacLiammoir Gate Theatre Trust is considered by the directors to be the company's ultimate controlling party.

24. Approval of financial statements

The board of directors approved these financial statements for issue on 19 June 2025

Edwards MacLiammoir Dublin Gate Theatre Productions DAC

The following pages do not form part of the statutory accounts.
Detailed profit and loss account
Financial year ended 31 December 2024

	2024 €	2023 €
Turnover		
Bar, Café and Merchandising	**343,754**	336,777
Box Office	**3,188,262**	2,604,712
Miscellaneous receipts	**51,567**	14,101
Recognition of legacy vouchers	**130,030**	64,594
	3,713,613	3,020,184
Cost of sales		
Merchandising Direct Costs	**(139,174)**	(123,190)
	(139,174)	(123,190)
Gross surplus	**3,574,439**	2,896,994
Gross surplus percentage	**96.3%**	95.9%
Production expenses		
Wages and salaries	**(766,514)**	(706,116)
Employer's PRSI contributions	**(78,010)**	(71,601)
Creatives	**(417,019)**	(455,429)
Casting	**(8,160)**	(21,675)
Production - Physical	**(584,305)**	(569,269)
Production Marketing	**(337,899)**	(283,616)
Commission	**(38,833)**	(70,112)
Travelling expenses	**(402,108)**	(385,914)
Royalties	**(343,011)**	(307,798)
	(2,975,857)	(2,871,530)
Administrative expenses		
Wages and salaries	**(1,739,590)**	(1,662,552)
Employer's PRSI contributions	**(186,254)**	(175,999)
Staff pension costs - defined contribution	**(60,159)**	(47,325)
Staff training	**(16,638)**	(11,237)
Rent payable	**(100,133)**	(116,219)
Service charges	**(40,484)**	(34,549)
Insurance	**(83,872)**	(69,740)
Light and heat	**(98,429)**	(36,715)
Cleaning	**(124,729)**	(104,808)
Repairs and maintenance	**(140,727)**	(178,364)
Advertising	**(48,726)**	(82,244)
ICT Costs	**(114,283)**	(111,261)
Travelling and entertainment	**(50,029)**	(73,313)
Legal and professional	**(66,541)**	(193,177)
Consultancy fees	**(57,867)**	(128,349)
Bank charges	**(17,981)**	(11,691)
Staff welfare - Health & Safety	**(24,856)**	(28,628)
General expenses	**(67,038)**	(46,712)
Depreciation of tangible assets	**(276,288)**	(263,267)
	(3,314,624)	(3,376,150)

Detailed profit and loss account (continued)
Financial year ended 31 December 2024

	2024	2023
	€	€
Other operating income		
Arts Council	**2,489,500**	2,501,500
Other grant income	**81,582**	-
Sponsorship grants released to the P/L account	**162,712**	155,700
Philanthropic Funding	**218,649**	198,972
	2,952,443	2,856,172
Operating surplus / (deficit)	**236,401**	(494,514)
Operating surplus percentage	**8.0 %**	(16.4) %
Interest payable and similar expenses	**-**	(100)
Surplus / (deficit) before taxation	**236,401**	(494,614)