Company registration number: 27768

Edwards MacLiammoir Dublin Gate Theatre Productions DAC

Financial Statements

for the financial year ended 31 December 2025

Edwards MacLiammoir Dublin Gate Theatre Productions DAC

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Edwards MacLiammoir Dublin Gate Theatre Productions DAC

Directors and other information

Directors	Sandra Thorpe (Chairperson) Anne-Marie Curran Fiona Gallagher Séamus Given Jo Mangan John McDonnell Conor Roche
Secretary	Séamus Given
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

Edwards MacLiammoir Dublin Gate Theatre Productions DAC

Directors' report

The directors present their annual report and the audited financial statements of the company for the financial year ended 31 December 2025.

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
Conor Roche

The secretary who served throughout the financial year was Séamus Given.

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 Theatre Vision

The Gate Theatre'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 is 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 Theatre 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 Theatre Values

It is important that the Gate Theatre 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, *An Open Gate*.

Gate Theatre Mission & Strategic Goals

The Gate Theatre'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 (2024; 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.

Executive Summary
2025 marked the second year of the Gate Theatre's 2024-2026 Strategic Plan titled 'An Open Gate'. The year saw an extraordinary level of output by the Gate Theatre team, and the many talented artists and arts workers who joined us throughout the year. 2025 can be summarised as a year of growth and advancing our strategic goals in notable ways.

In 2025, the dynamism of our critically acclaimed programming continued, balancing the canon with Irish premieres of international plays and newly commissioned Irish plays. There were mainstage productions of ambition, scale and theatrical ingenuity that used the Gate Theatre's resources to maximum and stunning effect. While the productions shed light on some dark areas of human experience, they also gave audiences tangible grounds for hope, permission for joy, and a basis for courage, so that more often than not the productions delighted, charmed, dazzled, inspired and captivated audiences even as they intrigued, tantalized, and challenged them to engage with discomfiting truths. The productions resonated with audiences from all over the island and beyond, and it was particularly heartwarming to see people from Dublin's North Inner City attend in significant numbers and find their own stories represented on a stage in their own heartland.

We produced large-scale, impactful reinterpretations of the canon such as *King Lear*, which featured a stellar performance by Olivier-award-winning and Tony-award nominated actor, Conleth Hill, in the eponymous role. The splendour in Shakespeare's language and the inventiveness in his stage actions were mined to superb effect by the director, Roxana Silbert, and framed by the subtle, abstract and eye-pleasing set and costume designs of Ti Green. The production achieved what we had hoped, by showcasing the best Irish actors doing their best work, in collaboration with acclaimed international theatre artists. A key reason to programme *King Lear* is its place on the secondary school curriculum, which served our strategic goal of bringing in greater numbers of young people to the Gate Theatre. Notably, the production played to 3,000 secondary school students. It also showcased for audiences what a rich heritage the Gate Theatre has with Shakespeare, how contemporary artists can take inspiration from that heritage and yet strike out for new interpretations of their own, how Gate Theatre productions draw from the past and reinvigorate the present, the better to bolster us for the future.

We introduced Irish audiences to award-winning stage and screenwriter, Abi Morgan, with the Irish premiere of *Lovesong*, which extended our new tradition of introducing the best contemporary international writing to our audiences. *Lovesong* struck, for the theme of aging, a gentler harmonic in its tragicomic and empathetic portrayal of an elderly couple facing the mortality of one of them. A quartet comprised of our most eminent and most promising actors, respectively, were led by the director and choreographer, David Bolger, through physical performances of tremendous courage, grace and integrity. This was a production that pushed at the physical limits of theatre itself.

Our summer audiences enjoyed a celebrated new revival of Martin McDonagh's *The Pillowman*, which was directed in a visually stunning production by Olivier-award-winning director, Lyndsey Turner, who also made her Gate Theatre debut. With *The Pillowman,* the Gate Theatre shifted its focus to a darkly comic, unsettling and ingeniously plotted portrayal of a young imaginative writer in a repressive environment. This meant a shift in tone to something more abrasive, nerve-wracking and disquietingly funny, and the production thrilled with gob smacking twists, outlandish one-liners and well-timed flashes of violence, all executed with a precision that the Gate Theatre exemplifies. Turner's deft production and Alex Eales's superbly crafted design of McDonagh's masterpiece showcased a contemporary classic and in so doing showed off the Gate Theatre to best effect, not least from a technical and artistic standpoint.

A particularly memorable milestone was the world premiere of *Poor*, directed by Gate Theatre Artistic Director, Róisín McBrinn, as part of Dublin Theatre Festival. Staging *Poor*, a story centered in our community of Dublin's North Inner City, saw the triumphant convergence of two of Ireland's great contemporary writers – Professor Katriona O'Sullivan, whose bestselling memoir has reached the hearts of so many, and playwright Sonya Kelly, who adapted Katriona's book for the stage with such invention and compassion. It also marked the Gate Theatre's latest reciprocal international co-production with Belgrade Theatre Coventry. Poor is the result of the

Gate Theatre's new work pipeline and our commitment to presenting bold, new Irish work annually on stage. In *Poor*, we had a production that spoke to audiences of all classes, ethnicities, gender and age. It had a message that resonated widely and was taken on by everyone and it gave a platform for the actors to showcase their peerless abilities. If any production can aspire to effect change in society for the good, this is it. Indeed the production enabled us to extend our community engagement in extraordinarily impactful ways, through curated workshops (detailed in Community Engagement) speaking to the themes of the book, and through our Gateways Previews initiative, generously supported by our major sponsor, Deutsche Bank.

Gate Theatre favourite, *A Christmas Carol*, this time adapted by the renowned English playwright, Neil Bartlett, was reimagined boldly and magically by Irish director, Claire O'Reilly, who made her Gate Theatre directorial debut. It met another key aspiration for the Gate Theatre by offering families a theatrical experience that everyone enjoyed and felt uplifted by. This production emphatically caught the Christmas spirit and, indeed, infected audiences with Dickens's powerful advocacy for community over solitude, for sharing over hoarding, for empathy over self-love. O'Reilly succeeded in guiding her carefully assembled cast through a precise physical embodiment of the play's actions and through a muscular and indeed musical involvement in the language. The production portrayed Scrooge's transformation from a moribund soul to one reawakened to the joys of giving to others in deeply affecting ways and the ensemble gave an injection of humour and mischievousness to Bartlett's loving adaptation.

In addition, we went on tour twice. Gate Theatre productions and co-productions were made available to audiences in diverse venues and locations across Ireland that proved to be a powerful means for the Gate Theatre's brand, values and pursuit of excellence to be experienced more widely and by audiences who would not have had access to our productions otherwise. With support from the NASC touring network and with our co-producing partner, Rough Magic, we delivered a national tour of Erica Murray's *The Loved Ones*, which toured to every corner of Ireland, encompassing Limerick (Erica's home town), Portlaoise, Longford, Letterkenny, Galway, Ennis, Tralee, and Dun Laoghaire. Murray's play about hard-won female solidarity won over audiences at the Gate Theatre in 2024 for its humour, pathos and portrayals of resilience and it proved once again an audience hit on tour. Closer to home, the Gate Theatre continued its historic relationship with Brian Friel, transferring our much-loved and award-winning revival of his singular *Dancing at Lughnasa*, directed by Caroline Byrne, to the 3Olympia Theatre for the month of June.

The Gate Theatre's additional stream of Gate Crash programming entered its third year and delivered unforgettable moments across many artforms to new audience members. They included musician Lisa O'Neill in residence for a series of sold-out shows, along with musician Sam Amidon. Our UK partners, Dead Poets Live, returned for a series focusing on poets Emily Dickinson, Louis MacNeice and W.B. Yeats, with the participation of some of Ireland's greatest acting talent – Anthony Boyle, Olwen Fouéré, Éanna Hardwicke, Peter McDonald and Justine Mitchell. In June, in conjunction with LGBTQ+ Pride, we presented a series of one-off performances, including Rosie O'Donnell introducing her new stand-up show, a visit from UK cabaret legend, Le Gateau Chocolat, a sold-out night by local drag collective, Haus of Wig, and Dublin's Gay Men's Chorus. In addition, the Gate Theatre was greatly honoured to partner with Pavee Point to celebrate their 40th anniversary, with public readings of a newly commissioned short play by Dr. Rosaleen McDonagh.

Two key policy developments in 2025 that impact both our culture and sustainability in essential ways, were the publishing of the Gate Theatre's Inclusion, Diversity, Equity & Access (IDEA) Policy and Action Plan, and the Gate's Climate Action Plan for 2025. This was followed by the Gate Theatre's first Gender Pay Gap Report in late 2025, which demonstrated a positive result for gender equity, aligned with the Gate Theatre's Strategic Plan and its IDEA Action Plan. In 2025, of the mainstage productions presented and toured, 45% of authors were women, 55% were men. In terms of directors, 71% of mainstage productions in 2025 were directed by women, 29% by men.

Financial Performance
The Gate Theatre posted a surplus of €317,946 for 2025. This was due to a combination of – exceptionally high box office income on *Poor* and *A Christmas Carol*, improved trading income as a result of high audience attendance, additional grant income, a tight cost control on programme expenditure, and the VAT Compensation Scheme. In line with the Gate Theatre's Reserves Policy, this surplus will go towards building operational and strategic reserves over the coming years, the Gate Theatre's continued investment in its people and resources, and the cost of the centenary programme and celebration in 2028.

Growth happened across the business. An Arts Council increase of 16% for 2025 enabled us to continue the work of providing the requisite resources – both in staffing on productions – to deliver for our audiences, our communities and the sector. Box office income increased by 8%, due in part to the transfer of *Dancing at Lughnasa*. Philanthropic and sponsorship income increased by 9%, and community engagement participation increased by 26%. This commendable growth across the board was made possible through the dedication of the Gate Theatre's staff, freelance artists and arts workers, and its Board. The goal for 2026 is to ensure we continue to invest in our people, our infrastructure and artistic risk.

GATEWAYS | COMMUNITY ENGAGEMENT PROGRAMME
2025 was another year of expanding the impact of Gateways as we continued our work in the local community and beyond, from our dedicated community studio space onsite at the Gate Theatre. Highlights included:

- Working with 25 individual community groups in 2025 and directly engaging with 657 participants across the programme. This compares favourably with 488 in 2024.
- Further growth was seen in our schools' programme with a rise from 22 to 25 individual schools/education institutions in 2025.
- Additional funding was secured in 2025 from the North East Inner City (NEIC) initiative, Adult Literacy for Ireland, HSBC and Deutsche Bank which allowed us to expand our offers to local communities and schools.
- We delivered specific, tailored projects based on our mainstage output including a major programme around our production of *Poor*.

LOCAL COMMUNITY PROGRAMMES
In 2025 we engaged directly with 25 local community groups and organisations delivering workshops, tours and projects to over 650 adults and young people. Local community activities included:

Gateways Community Theatre Groups
Our Gateways youth theatre and adult drama groups presented their first live performances on the 4th and 5th March. The showcase of short plays was performed by the participants to an invited audience in the Gate Studio. There was very positive response from audience and participants.

Gate Theatre and Five Lamps Arts Festival 2025
In March we partnered with the Five Lamps Arts Festival on this year's programme. This marks the first time that the Gate Theatre has worked with this long running local festival. We hosted two sold-out rehearsed readings in the studio and the community space. We also provided two workshops for the festival delivered by Betty Duffy and the Gate Theatre's New Work Manager, Thomas Conway.

Fighting Words Next Chapter Project
The Next Chapter was a collaboration between Fighting Words and Gateways. Through a series of playwriting workshops, participants from a variety of support organisations and frontline services had the opportunity to develop their writing and storytelling skills, culminating in a showcase on the Gate Theatre stage. Professional actors performed the writer's work to an invited audience of participants, their friends and family. The groups involved were SAOL project, Barnardos, Coolmine House, the Daughters of Charity Writing Group, Exchange House Ireland, the Foundations Project, the Irish National Organisation of the Unemployed (INOU), RADE, Jane's Place and Merchant's Quay Ireland. Funding for the project was secured from the organisation Adult Literacy for Life.

Special Projects – *Poor* by Professor Katriona O'Sullivan
Each year we deliver special projects centred on the themes of our mainstage programme. These projects allow us to target specific groups holding particular relevance to our work. For our production of *Poor* we undertook a major programme of engagement. Throughout the run of *Poor*, we worked with Soilse Addiction Rehabilitation Services, the SAOL Project, Frontline Make Change and the Foundations Project. All the groups were made up of individuals with lived experience of the themes of the play. Each group participated in a series of workshops following their attendance of the play. The workshops explored the subject matter of the production and how the piece impacted them. This work was delivered with the support of the NEIC.

Gateways Previews
This continued in 2025 with the support of corporate sponsor, Deutsche Bank. Two-hundred free tickets were provided to local residents and schools for previews of every mainstage production. In addition, 600 free tickets were made available to organisations whose work aligns with the themes of *Poor*. Organisations were asked to submit for an allocation of tickets and the response was remarkable. The 600 tickets were distributed to 50 organisations. This feeds into our work with our local community theatre groups and our specific projects, providing tickets for some of those participants.

SCHOOLS PROGRAMME
In 2025 we worked directly with 25 schools and education institutes, welcoming over 550 students in for workshops, tours and talks. Highlights included:

Gateways Transition Year Work Experience
We delivered the inaugural Gateways TY work experience programme from 24th – 28th March. The programme was an enormous success with very favourable feedback from the eight young people who participated. There was a great response from Gate staff, many of whom delivered bespoke sessions to the group. In all we received 138 applications for the 8 places on the programme. We are increasing numbers to meet the demand in 2026.

NEIC City Connects Project
This project for primary schools involved in the NEIC City Connects Project ran from September until the end of 2025. We delivered a 12-week drama programme (The Gateways Drama Club) for 4th to 6th class students. The project culminated in a sharing of work on the Gate stage.

Paradise Place Educate Together National School
From April to June, we delivered a project with neighbouring school, Paradise Place ETNS. Their 6th class collaborated with the Gate Theatre's Community Engagement Facilitator, Betty Duffy, to create a devised piece of theatre which served as the 6th class 'farewell to the school' and was performed in the school at the end of June. Paradise Place ETNS are unique in that 80% of the students have English as a second language. The class attended weekly workshops in the Gate Theatre to devise the performance which took place in the school.

Gaelscoil Choláiste Mhuire
On 15th & 16th December we staged the GCM Drámaí na Nollag on the Gate Theatre stage for the third consecutive year, 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.

AUDIENCE DEVELOPMENT

KEY STATISTICS

	2025	2024	2023
Box Office Revenue	€3,441,683	€3,188,262	€2,604,712
Number of Shows	15	10	8
Audience Numbers	90,050	82,776	76,547

Attendees at performances in 2025 versus 2024 increased by 9% to 90,050. Revenue from these productions also increased by 8% to almost €3.4 million. This was in part due to the transfer of *Dancing at Lughnasa* to the Olympia Theatre.

2025 saw a remarkable injection of first-time audience members to the Gate Theatre, most notably on *Poor,* which according to our online booking system, first time ticket buyers amounted to 20% of the overall attendees.

Audience development continued to expand in 2025 and included:

- Collaborations with both Dublin Culture Company 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 stream of programming continued to evolve with a number of cast Q&As for *Lovesong, The Pillowman* and *King Lear* (online). For *Poor* there were three Gate Conversations that centered around the themes of the play curated by and featuring Katriona O'Sullivan: 'Sacred: How Music Saves' with Damien Dempsey, Gemma Dunleavy and Tolü Makay; 'Liberated: Addiction & Sobriety & In-Between' with Ray D'Arcy, Dr Jo-Hanna Ivers, Sophie White and Willa White; and 'Unseen: Working Class Women in Art: How Class & Gender Intersect' featuring Aoife Grace Moore, Edel Coffey, Felispeaks, Louise Lowe and Katriona O'Sullivan.
- Our Christmas school performances returned for *A Christmas Carol* and received a hugely popular response.
- *King Lear* proved popular with schools with six dedicated schools' performances.
- Our Gateways Previews continued throughout the year, with between 200 and 600 tickets offered to the local community for each mainstage production.
- The Gatecrashes with Foggy Notions in January featuring Lisa O'Neill and Sam Amidon attracted a new, young and diverse audience into the theatre, as did the Dead Poets Live events.
- In April and May, *The Loved Ones* toured to Limerick, Portlaoise, Longford, Letterkenny, Galway, Ennis, Tralee and Dun Laoghaire. This national tour raised the awareness of the Gate Theatre and importantly, the writing of emerging playwright, Erica Murray.
- In June we hosted a series of Pride Gatecrashes which included Live at the Gate: Rosie O'Donnell and Out Loud, an event which raised funds for BeLongTo, Shout Out and TENI charities. Other Pride Gatecrashes included Haus of Wig, Dublin Gay Men's Chorus, Musicals Mayhem by Le Gateau Chocolat and Secret Lesbian and Queer History of Dublin 1 Walking Tour.
- Across July and August, a remount of *Dancing at Lughnasa* ran at the 3Olympia Theatre over four weeks. This location gave new local and overseas audiences the opportunity to see this production, due to its proximity to the Dublin Tourist Office, Trinity College and Dublin Castle.
- We continued to adjust our marketing mix when it came to advertising and promoting our shows last year. For example, we worked closely with Chapters Bookstore on *Poor.*
- We partnered with Dublin Bus and their DoDublin tour buses to promote *Dancing at Lughnasa* with a campaign to encourage visitors from abroad to attend the show.

In the past two years, we have opened accounts with new platforms including TikTok, Threads and Bluesky, all of which have shown reasonable growth. Instagram grew by almost 31% from 2024. TikTok has grown to 1,261 followers while Threads is now at 2,793. The outlier to this is Twitter/X which has seen our following fall from 20,700 in 2024 to 19,500. This reflects a global pattern as people exit the platform and deactivate their accounts.

Our main social media accounts have followers of:
Facebook: 36,984 (2024: 36,366)
Twitter: 19,500 (2024: 20,700)
Instagram: 22,700 (2024: 17,298)
Threads: 2,793 (2024: 2,504)
Tiktok: 1,261 (2024: 1,071)

Media responses to key artistic projects in 2025 include:

King Lear
"Timeless", "A rich play", "Fiona Bell is terrific."
The Irish Independent

"Monumental play, skilfully produced. The lighting and sound design pull out all the stops."
Irish Mail on Sunday

Lovesong
"It's extraordinarily good at showing us what happens when devoted couples forget to communicate with one another."
Sunday Independent

★★★★
"An absorbing production…"
Irish Mail on Sunday

The Pillowman
★★★★
"A strong revival of a durable Martin McDonagh play…", "Genius", "Never been more relevant."
The Irish Times

"Compelling", "Curiously unsettling experience", "[The] *Acting is all top notch."*
Irish Independent

"Enduringly relevant", "Provocative", "Rigorously revived"
The Stage

Poor
★★★★
"Poor is a show destined to keep returning and keep selling out."
The Irish Times

"A show full of theatrical ingenuity, pure heart and honest-to-God truths… Kudos to Gate artistic director Róisín McBrinn for brilliant programming"
The Irish Independent

★★★★
"Inspiring", "shocking", "splendid"
The Irish Mail on Sunday

★★★★
"Armed with the energy and pace of a West End musical… Depth and soul of a hard-hitting melodrama… Extraordinary production"
The Guardian

A Christmas Carol

★★★★

"Claire O'Reilly's lovely, deeply spooky production… confirms (as if confirmation were required) that the fable still has traction after 180 years. The imaginative staging, however, works new magic from that familiar material."
The Irish Times

"Lloyd Hutchinson is a subtle and touching Scrooge."
Irish Independent

NEW WORK & ARTIST DEVELOPMENT

Commissions

In 2025, the Gate Theatre continued its commitment to commissioning bold and exciting voices:

- Sonya Kelly delivered an adaptation of *Poor* by Professor Katriona O'Sullivan.
- Erica Murray continued work on her commissioned play. A workshop was held to further the development of this new work.
- Ciara Elizabeth Smyth was hosted to continue work on the Gate Theatre's co-commission of a new play with the Royal Court Theatre.
- Emmet Kirwan continued development of his commission, which included a development workshop hosted at the Gate Theatre.
- Development support was provided to artists such as Will Eno, Breadline and Dr. Rosaleen McDonagh.

New Work Development

Investment in several new projects and creative developments included:

- An adaptation of *The Wild Duck* written by Henrik Ibsen and adapted by Conor McPherson.
- An adaptation of *Shared Notes*, a memoir by Martin Hayes.

Masterclasses

In 2025, the Gate Theatre's Masterclass series featured transformative learning experiences for artists:

- A one-day workshop was held in June with Le Gateau Chocolat to coincide with their Gatecrashes performance. The workshop centred around finding your cabaret voice

GATE THEATRE BUILDING

In 2025 the Gate Theatre focused on completing major audience-facing refurbishment works, improving accessibility, strengthening life-safety infrastructure, enhancing maintenance capacity, and progressing sustainability planning across the theatre building and No. 8 Parnell Square offices. These included:

Front-of-House Refurbishment

With philanthropic support from the John Pollard Foundation, refurbishment of the entire Front-of-House areas was completed, significantly enhancing the experience, function and comfort of the venue.

Auditorium Accessibility

With the support of the Fidelity Foundation, a new Bluetooth-enabled hearing loop system was installed in the auditorium, substantially improving accessibility by enabling patrons using hearing aids to connect from any seat, while also providing access options for audience members without hearing aids.

Fire Safety Infrastructure

Significant progress was made in upgrading the theatre's fire alarm infrastructure. This included full Cause and Effect testing to ensure compatibility between the Theatre and New Building systems, detailed mapping of detection zones and sounders across both buildings, and completion of final commissioning works alongside updated evacuation procedures.

Archive Preservation
Following several months of detailed work, the Gate Theatre's Archive, was fully catalogued and relocated to specialist off-site storage to support its long-term preservation.

GATE THEATRE POLICIES
Two notable new policies and action plans that were developed and published in 2025 were the Gate Theatre's first Inclusion, Diversity, Equity and Access Policy and Action plan, and a Climate Action Plan for 2025, which will lead to the development of a policy in 2026.

DEVELOPMENT (PHILANTHROPY & SPONSORSHIP)
Over the last year, the Gate Theatre has further diversified its funding pool through its Development function, whilst strengthening existing relationships with corporate sponsors and philanthropic donors. The increase in the number of individual donors, corporate sponsors and programme partners has had significant cross-departmental impact on the Gate Theatre. Highlights include:

- Receiving a substantial grant from *Fidelity Foundation* to support important access costs, such as installing a new Loop System for the deaf/hearing impaired, with plans afoot to upgrade the existing passenger lift.
- Partnering with the government-led organisation NEIC City Connects to support a bespoke community engagement and outreach programme which ran alongside the staging of *Poor.*
- Supporting the commissioning and production of *Poor*, with the philanthropic support of two individual donors.
- Increasing the corporate sponsorship received from Deutsche Bank to enable the expansion of the Gateways Free Previews initiative that provides free tickets to the local community.
- The total number of Gate Theatre members in the membership scheme increased by 47%. A members event was held in December 2025 to celebrate the launch of the 2026 programme.
- A 'Name a Seat' programme was launched in 2025.

The Gate Circle continues to be a successful framework for building partnerships with the business community. During 2025, we were delighted to host Gate Circle member, McCann Fitzgerald, for a bespoke event in our hospitality room during the production of *Poor.*

The Gate Theatre also renewed and strengthened partnerships with organisations HSBC and Dublin Port to support community engagement opportunities relating to the DAV Project and 'Portways' Community Programme.

GOVERNANCE & MANAGEMENT
The Board of Directors and CEOs maintained high quality governance through two existing Committees – the Audit & Risk Committee and the HR & Nominations Committee – along with its Development Council, established to support the organisation with philanthropy and sponsorship.

The Gate Theatre submitted its annual return to the Charity Regulator in October 2025, noting full compliance with the Code.

Principal Risks and Uncertainties

As the major source of the Gate's income, the fundamental importance of box office revenues to the Gate Theatre'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 community and the 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

The auditors, HLB Ireland Audit Services Limited, continue in office in accordance with section 383(2) of the Companies Act 2014.

This report was approved by the Board of Directors on 25/06/26 and signed on behalf of the Board by:

Sandra Thorpe
Director

John McDonnell
Director

Edwards MacLiammoir Dublin Gate Theatre Productions DAC

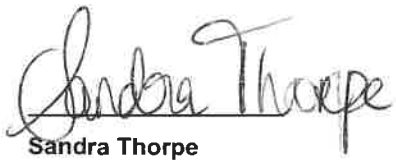
Directors' responsibilities statement

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

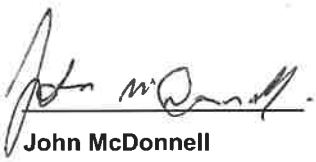
Irish company law requires the directors to prepare financial statements for each financial year. Under the law, the directors have elected to prepare the financial statements in accordance with the Companies Act 2014 and FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of 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.



Sandra Thorpe
Director



John McDonnell
Director

Date: 25/01/26

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 2025 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 2025 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.

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

Date: 26 June 2026

Edwards MacLiammoir Dublin Gate Theatre Productions DAC

Income and expenditure account
Financial year ended 31 December 2025

	Note	2025 €	2024 €
Turnover	4	**3,878,700**	3,713,613
Other operating income	5	**3,321,421**	2,952,443
Merchandising expenses		**(128,401)**	(139,174)
Production expenses		**(3,146,984)**	(2,975,857)
Gross surplus		**3,924,736**	3,551,025
Expenses			
Administrative expenses		**(3,604,269)**	(3,314,624)
Operating surplus		**320,467**	236,401
Interest payable and similar charges		**(2,521)**	-
Surplus before taxation		**317,946**	236,401
Tax (charge)/credit on loss		**-**	-
Surplus for the financial year		**317,946**	236,401

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 19 - 31 form part of these financial statements.

Edwards MacLiammoir Dublin Gate Theatre Productions DAC

Statement of income and retained earnings
Financial year ended 31 December 2025

	2025 €	2024 €
Surplus for the financial year	**317,946**	236,401
Retained earnings at the start of the financial year	**485,073**	248,672
Retained earnings at the end of the financial year	**803,019**	485,073

The notes on pages 19 - 31 form part of these financial statements.

Edwards MacLiammoir Dublin Gate Theatre Productions DAC

Balance sheet
As at 31 December 2025

	Note	2025		2024	
		€	€	€	€
Fixed assets					
Tangible assets	10		**5,465,689**		5,527,221
Current assets					
Stocks	11	**23,975**		17,973	
Debtors	12	**264,109**		219,470	
Cash at bank and in hand		**2,373,510**		1,181,622	
		2,661,594		1,419,065	
Creditors: amounts falling due within one year	13	**(2,537,051)**		(1,559,183)	
Net current assets /(liabilities)			**124,543**		(140,118)
Total assets less current liabilities			**5,590,232**		5,387,102
Creditors: amounts falling due within one year	14		**(4,486,537)**		(4,621,123)
Provision for liabilities	16		**(294,961)**		(275,192)
Net assets			**808,734**		490,788
Capital and reserves					
Called up share capital presented as equity	20		**5,715**		5,715
Income and expenditure account	9		**803,019**		485,073
Shareholders' funds			**808,734**		490,788

These financial statements were approved by the board of directors on 25/06/26 and signed on behalf of the board by:

Sandra Thorpe
Director

John McDonnell
Director

The notes on pages 19 to 31 form part of these financial statements.

Edwards MacLiammoir Dublin Gate Theatre Productions DAC

Statement of cash flows
Financial year ended 31 December 2025

	2025 €	2024 €
Cash flows from operating activities		
Surplus for the financial year	**317,946**	236,401
Adjustments for:		
Depreciation of tangible assets	**299,917**	276,289
Sponsorship and grant income release	**(177,696)**	(162,712)
Interest payable and similar expenses	**(2,521)**	-
Changes in:		
Stocks	**(6,002)**	(4,526)
Trade and other debtors	**(44,639)**	27,965
Trade and other creditors	**1,000,180**	(378,824)
Provisions	**19,769**	(113,477)
Cash generated from / (used in) from operations	**1,406,954**	(118,884)
Interest paid	2,521	-
Net cash generated from / (used in) from operating activities	**1,409,475**	(118,884)
Cash flows from investing activities		
Purchase of tangible assets	**(238,385)**	(153,652)
Net cash (used in) investing activities	**(238,385)**	(153,652)
Cash flows from Financing activities		
New bank loans (repaid) / drawdowns	(25,770)	75,509
New grants	**46,568**	243,484
Net cash generated from financing activities	20,798	318,993
Net increase in cash and cash equivalents	**1,191,888**	46,456
Cash and cash equivalents at beginning of financial year	**1,181,622**	1,135,166
Cash and cash equivalents at end of financial year	**2,373,510**	1,181,622

The notes on pages 19 to 31 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 Suite 7, The Courtyard, Carmanhall Road, Sandyford, Dublin 18, D18 NW62, Ireland.

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 assets and cash position, the budget for 2026 and outturn to date, the company's strategic plan, its relationships 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 the 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:

Buildings	- 4%	straight line
New wing	- 2%	straight line
Bar building	- 2%	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 governments 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 €5,465,689 (2024: €5,527,221).

Impairment of stocks

The company holds stocks amounting to €23,975 (2024: €17,973) 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 (2024: €NIL). Total amount of trade debtors at year end is €15,000 (2024: €38,600)

4. Turnover

Turnover arises from:

	2025	2024
	€	€
Box Office	**3,441,683**	3,188,262
Bar & Café receipts	**379,319**	343,754
Miscellaneous receipts	**43,774**	51,567
Expired gift voucher (Note 16)	**13,924**	130,030
	3,878,700	3,713,613

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.

5. Other operating income

	2025	2024
	€	€
Arts Council	**2,879,640**	2,489,500
Other grant income	**25,032**	81,852
Deferred grant income released during the year (Note 15)	**177,696**	162,712
Philanthropic funding and sponsorship	**239,053**	218,649
	3,321,421	2,952,443

Public funds are listed in note 6.

Other grant income includes funding from the Department of Culture, Communication and Sport & Dublin City Council NEIC.

6 Government Grants

	Accrued / (Deferred) Grant 31 Dec 2024	Amount Of Grant Awarded 2025	Cash Received in Period	Recognised As Income In 2025	Accrued (Deferred) Grant 31 Dec 2025
	€	€	€	€	€
Arts Council - Strategic Funding 2025 *Funding for core and artistic purposes* *Duration: 12 months*	(712,500)	2,850,000	2,137,500	2,850,000	-
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)	-	1,690	4,640	-
Arts Council - Strategic Funding 2020 *Funding for touring and development* *Duration: 12 months*	-	-	2,000	2,000	-
Arts Council - Strategic Funding 2026 *Funding for core and artistic purposes* *Duration: 12 months*	-	-	712,500	-	(712,500)
Arts Council - Strategic Touring 2024 *Funding for touring*	-	17,000	17,000	17,000	-
Other Grant Income - NEIC Dublin City Council *Funding of Community Engagement Programme - Poor*	-	9,985	9,985	9,985	-
Other Grant Income - NEIC Dublin City Council *Funding of Community Engagement Programme - City Connects Project*	-	6,200	6,200	6,200	-
Other Grant Income - Fighting Words *Funding of Community Engagement Programme – Community Workshops*	-	5,000	5,000	5,000	-
Department of Arts, Heritage - Stream E Grant Fire Alarm (*) *Auditorium Equipment* *Duration 12 months*	-	44,990	44,990	3,847	(41,143)
	(715,450)	**2,933,175**	**2,942,865**	**2,904,672**	**(753,643)**

7. Operating surplus

Operating surplus is stated after charging/(crediting)

	2025	2024
	€	€
Depreciation of tangible assets	**299,917**	276,289
Release of deferred grants and sponsorship	**(177,696)**	(162,712)

8. Staff costs

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

	2025	2024
	Number	Number
Management	**8**	8
Administration	**7**	7
Production	**33**	25
Service	**19**	19
Sales	**6**	6
	73	65

The aggregate payroll costs incurred during the financial year were:

	2025	2024
	€	€
Wages and salaries	**2,985,785**	2,506,104
Social insurance costs	**306,336**	264,264
Other retirement benefit costs	**73,983**	60,159
	3,366,104	2,830,527

Number of Employees	Salary Range
2	€100,000 - €109,999
0	€90,000 - €99,999
1	€70,000 - €79,999
2	€60,000 - €69,999

Amounts paid to directors during the period totaled € NIL (2024: €NIL).

9. Appropriations of income and expenditure account

	2025	2024
	€	€
At the start of the financial year	**485,073**	248,672
Surplus for the financial year	**317,946**	236,401
At the end of the financial year	**803,019**	485,073

10. Tangible assets

	Buildings	New Wing	Bar	Fixtures fittings & equipment	Computer equipment	Total
	€	€	€	€	€	€
Cost						
At 1 January 2025	1,743,759	6,313,644	242,149	1,177,081	99,992	9,576,625
Additions	-	-	-	219,674	18,711	238,385
At 31 December 2025	**1,743,759**	**6,313,644**	**242,149**	**1,396,755**	**118,704**	**9,815,010**
Depreciation						
At 1 January 2025	1,023,729	2,026,768	174,342	741,183	83,382	4,049,404
Charge for the financial year	69,842	126,273	4,843	80,012	18,947	299,917
At 31 December 2025	**1,093,571**	**2,153,041**	**179,185**	**821,195**	**102,329**	**4,349,321**
Carrying amount						
At 31 December 2025	**650,188**	**4,160,603**	**62,964**	**575,560**	**16,374**	**5,465,689**
At 31 December 2024	720,030	4,286,876	67,807	435,898	16,610	5,527,221

11. Stocks

	2025	2024
	€	€
Bar Stocks	**23,975**	17,973

12. Debtors

	2025	2024
	€	€
Trade debtors	**15,000**	38,600
Other debtors	**20,412**	23,927
Prepayments	**228,697**	150,943
Accrued income	**-**	6,000
	264,109	219,470

13. Creditors: amounts falling due within one year

	2025	2024
	€	€
Trade creditors	**70,078**	79,656
Pension contributions	**22,593**	13,068
Tax and social insurance:		
PAYE and social welfare	**153,545**	58,065
VAT	**28,155**	27,094
Accruals	**416,744**	264,247
Deferred grants (Note 15)	**177,696**	162,712
Other deferred income	**1,668,240**	954,340
	2,537,051	1,559,183

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

Of the new grants received €44,990 has been spent on fixed asset additions and the Gate is required to use the balance for fixed assets expenditure only. There are no unfulfilled conditions or contingencies attached to these grants

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

	2025	2024
	€	€
Deferred grants (Note 15)	**4,399,502**	4,545,614
Other deferred income	**37,296**	-
Bank loan	**49,739**	75,509
	4,486,537	4,621,123

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

15. Deferred grants

	2025	2024
	€	€
At the start of the financial year	**4,708,326**	4,627,553
New grants deferred	**46,568**	243,485
Released to income and expenditure	**(177,696)**	(162,712)
At the end of the financial year	**4,577,198**	4,708,326

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

	2025	2024
	€	€
Recognised in creditors:		
Amounts falling due within one year	**177,696**	162,712
Amounts falling due after more than one year	**4,399,502**	4,545,614
	4,577,198	4,708,326
Recognised in other operating income:		
Capital grants released to income and expenditure	**177,696**	162,712

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.

16. Provisions for liabilities

	Gift Vouchers	Gift Vouchers
	2025	2024
	€	€
At 1 January 2025	**275,192**	388,669
Vouchers		
Issued	**95,531**	94,843
Redeemed	**(61,838)**	(78,289)
Expired/Write off	**(13,924)**	(130,030)
At 31 December 2025	**294,961**	275,192

The above balance represents unredeemed gift vouchers at the balance sheet date.

17. Employee benefits

The amount recognized in profit or loss in relation to defined contribution plans was €73,983 (2024: €60,159).

18. Financial commitments

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

	Land and buildings	
	2025	2024
	€	**€**
Due:		
Not later than one year	**86,000**	86,000
Later than one year and not later than five years	**236,417**	319,500
Later than five years	**-**	2,917
	322,417	408,417

19. Financial instruments

The carrying amount for each category of financial instruments is as follows:

	2025	2024
	€	**€**
Financial assets that are debt instruments measured at amortised cost		
Cash at bank and in hand	**2,373,510**	1,181,622
Trade debtors	**15,000**	38,600
Other debtors	**20,412**	23,927
	2,408,922	1,244,149
Financial liabilities measured at amortised cost		
Trade creditors	**70,078**	79,656
Accruals	**381,008**	251,291
	451,086	330,947

20. Share capital

Authorised share capital

	2025		2024	
	Number	**€**	Number	€
Ordinary shares of € 1.27 each	**20,000**	**25,400**	20,000	25,400

Issued, called up and fully paid

	2025		2024	
	Number	**€**	Number	€
Amounts presented in equity:				
Ordinary shares of € 1.27 each	**4,500**	**5,715**	4,500	5,715

21. 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.

22. Controlling party

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

23. Comparatives

Certain comparative amounts have been reclassified to conform with the current year presentation. These reclassifications have no impact on profit for the year or net assets.

24. Approval of financial statements

The board of directors approved these financial statements for issue on 25/06/26

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 2025

	2025 €	2024 €
Turnover		
Bar, Café and Merchandising	**379,319**	343,754
Box Office	**3,441,683**	3,188,262
Miscellaneous receipts	**43,774**	51,567
Expired gift voucher	**13,924**	130,030
	3,878,700	3,713,613
Cost of sales		
Merchandising Direct Costs	**128,401**	139,174
	128,401	139,174
Gross surplus	**3,750,299**	3,574,439
Gross surplus percentage	**96.7%**	96.3%
Production expenses		
Wages and salaries	**1,029,646**	766,514
Employer's PRSI contributions	**107,571**	78,010
Creatives	**421,843**	417,019
Casting	**8,495**	8,160
Production physical	**603,523**	584,305
Production marketing	**352,763**	337,899
Commission	**19,065**	38,833
Travelling expenses	**114,537**	148,786
Royalties	**271,945**	343,011
Subcontract costs	**217,596**	253,320
	3,146,984	2,975,857

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 2025

Administrative expenses	**2025**	2024
	€	€
Wages and salaries	**1,956,139**	1,739,590
Employer's PRSI contributions	**198,765**	186,254
Staff pension costs - defined contribution	**73,983**	60,159
Staff training	**19,773**	16,638
Storage	**16,220**	14,760
Rent payable	**105,002**	100,133
Service charges	**41,067**	40,484
Insurance	**88,262**	83,872
Light and heat	**103,725**	98,429
Cleaning	**93,077**	124,729
Repairs and maintenance	**118,375**	125,967
Advertising	**76,717**	48,726
ICT Costs	**122,520**	114,283
Travelling and entertainment	**54,455**	50,029
Legal and professional	**84,369**	66,541
Consultancy fees	**65,215**	57,867
Bank charges	**15,046**	17,981
Staff welfare - Health & Safety	**23,854**	24,856
General expenses	**47,788**	67,038
Depreciation of tangible assets	**299,917**	276,288
	3,604,269	3,314,624

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 2025

	2025	2024
	€	€
Other operating income		
Arts Council	**2,879,640**	2,489,500
Other grant income	**25,032**	81,582
Sponsorship grants released to the P/L account	**177,696**	162,712
Philanthropic funding and sponsorship	**239,053**	218,649
	3,321,421	2,952,443
Operating surplus	**320,467**	236,401
Operating surplus percentage	**8.3 %**	6.4 %
Interest payable and similar expenses	**2,521**	-
Surplus before taxation for the year	**317,946**	236,401