

GATE THEATRE
ANNUAL REVIEW 2025

IN *POOR*, A STORY CENTRED IN OUR COMMUNITY OF DUBLIN'S NORTH INNER CITY, WE HAD A PRODUCTION THAT SPOKE TO AUDIENCES OF ALL CLASSES, ETHNICITIES, GENDER AND AGE. IF ANY PRODUCTION CAN ASPIRE TO EFFECT CHANGE IN SOCIETY FOR THE GOOD, THIS IS IT



Poor
Hollie Lawlor and Aisling O'Mara
Photo by Ste Murray

TABLE OF CONTENTS

Table of Contents 01

Chairperson's Foreword 02

CEO Foreword 04

Gate Theatre In Numbers 07

Mission & Strategic Goals 08

1. Producing unforgettable and inspiring theatre 09
2. Creating a supportive and sustainable organisation 16
3. To drive the growth of a connected and confident Irish theatre at home and abroad 18
4. To ensure long-term financial and operational stability for the Gate 20

Strategic Plan Key Performance Indicators 2025 22

Gate Theatre Company 24

Funders & Supporters 25

02

CHAIRPERSON'S FOREWORD



As Chair of the Board of the Gate Theatre, I am honoured to present this Annual Review. 2025 was a year of celebrating artistic ambition, strategic progress and deepening community engagement as we further realise our vision of *An Open Gate where every person has access to great theatre*, in the lead up to our centenary in 2028.

Over the year, the Gate Theatre presented a rich and diverse programme that expanded both the breadth and depth of our work on stage and in the community. We welcomed audiences through world-class mainstage productions including *King Lear* – featuring Olivier Award winning talent – and the emotionally resonant *Lovesong* by Emmy and BAFTA Award winning writer Abi Morgan. Our summer season also featured Martin McDonagh's *The Pillowman* and a national tour of *The Loved Ones* by Erica Murray, bringing this Rough Magic and Gate Theatre co-production to audiences across Ireland.

A particular milestone was the world premiere of *Poor*, a new Gate Theatre commission adapted from Katriona O'Sullivan's bestselling memoir. Staged as part of Dublin Theatre Festival, this co-production with the Belgrade Theatre Coventry explored powerful themes of resilience and social experience and returned for a sold-out run in 2026. Alongside our artistic output, we continued to invest in strategic priorities that define the future of the organisation.

CIVIC ENGAGEMENT & ACCESS
Our Gateways community engagement programme continued to grow, engaging schools, local residents and underrepresented groups with workshops, drama experiences, and year-round access to the theatre. Initiatives like expanded Gateways Previews – offering hundreds of free tickets – embodies our commitment to cultural participation and inclusion.

AUDIENCE DEVELOPMENT & INCLUSION
We advanced our IDEA (Inclusion, Diversity, Equity & Access) objectives, widening participation with targeted audience development, outreach beyond central Dublin, and partnerships that invited new communities to experience theatre.

SUPPORTING ARTISTS & NEW WORK
Investment in emerging and established theatre practitioners remained central. From commissioning new stories to hosting masterclasses with international theatre makers, the Gate Theatre strengthened its role as a creative home for artists.

ORGANISATIONAL RESILIENCE & GROWTH
This year also marked the deepening of strategic partnerships, including the sustained support of our main funding partner the Arts Council of Ireland, continued collaboration with Deutsche Bank and enhanced funding relationships that support artistic and community initiatives.

Looking ahead, we remain focused on ensuring that the Gate Theatre evolves as both an artistic beacon and a civic space – one where excellence, accessibility and community intersect. Our strategic commitments continue to shape our planning, programming and partnerships as we move towards our 2028 centenary and beyond.

On behalf of my Board colleagues, I extend my deepest gratitude to the executive team and all staff whose creativity, professionalism and dedication are at the heart of everything we achieve. I also thank our artists, collaborators, donors, funders and supporters: your belief in our mission sustains our work and amplifies our impact. Most importantly, I thank our audiences for coming through the Gate Theatre, engaging with our work, and making the Gate Theatre a vibrant and vital part of Ireland's cultural life.

With appreciation and optimism for the year ahead,

Sandra Thorpe
Chair of the Board
Gate Theatre



Lovesong
Naoise Dunbar and Zara Devlin
Photo by Patricio Casinoni

GATE VISION

AN OPEN GATE WHERE EVERY PERSON HAS ACCESS TO GREAT THEATRE

CEO FOREWORD

2025 marked the second year of the Gate Theatre's 2024-2027 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 that deliver on our vision of *An Open Gate where every person has access to great theatre*. This commendable growth across the board was made possible through the dedication of the Gate Theatre's staff, artists, arts workers, and Board. The goal for 2026 is ensure we continue to invest in our people, our infrastructure and artistic risk.

In 2025, the dynamism of our critically acclaimed programming continued, balancing the canon with newly commissioned Irish plays with Irish premieres of international 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. Our 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.

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 our 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.

As ever, a heartfelt thank you to our funders, supporters, and stakeholders. A particular thank you to Deutshe Bank for their continuted support of Gateways Previews. As we begin to finalise plans for the extraordinary milestone of the Gate Theatre's centenary in 2028, we are reminded of how critical partnership is to deliver our vision and mission. Most importantly, we wish to acknowledge the Arts Council of Ireland for their continued investment which makes all of this possible, as well as to their team for the positive working relationship.



Róisín McBrinn
Artistic Director and Co-CEO

Colm O'Callaghan
Executive Director and Co-CEO



King Lear
Conleth Hill
Photo by Ros Kavanagh

AS THE GATE THEATRE APPROACHES ITS CENTENARY IN 2028, WE WILL MAKE ITS THEATRE A HOME TO ALL STORIES AND COMMUNITIES, SO THAT IT CONTINUES TO PLAY A DEFINING ROLE IN IRISH SOCIETY

GATE THEATRE IN NUMBERS

Total Audience
90,050

Number of performances, talks and workshops
328

Total school students attended
4,556

Artists employed
307

Worked with community groups
25

Free tours
22

Increase in Gate Theatre Memberships
47%

New work commissions
5

World premiere
1

New bookers
55%

Free Gateways Previews tickets
1,400

Total average occupancy
72%

MISSION & STRATEGIC GOALS

MISSION

To make inspiring theatre that connects, questions and transforms our audiences and communities by:

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



Dancing at Lughnasa
Nicky Harley, Eilish McLoughlin, Molly Logan, Pauline Hutton and Lauren Farrell
Photo by Ros Kavanagh

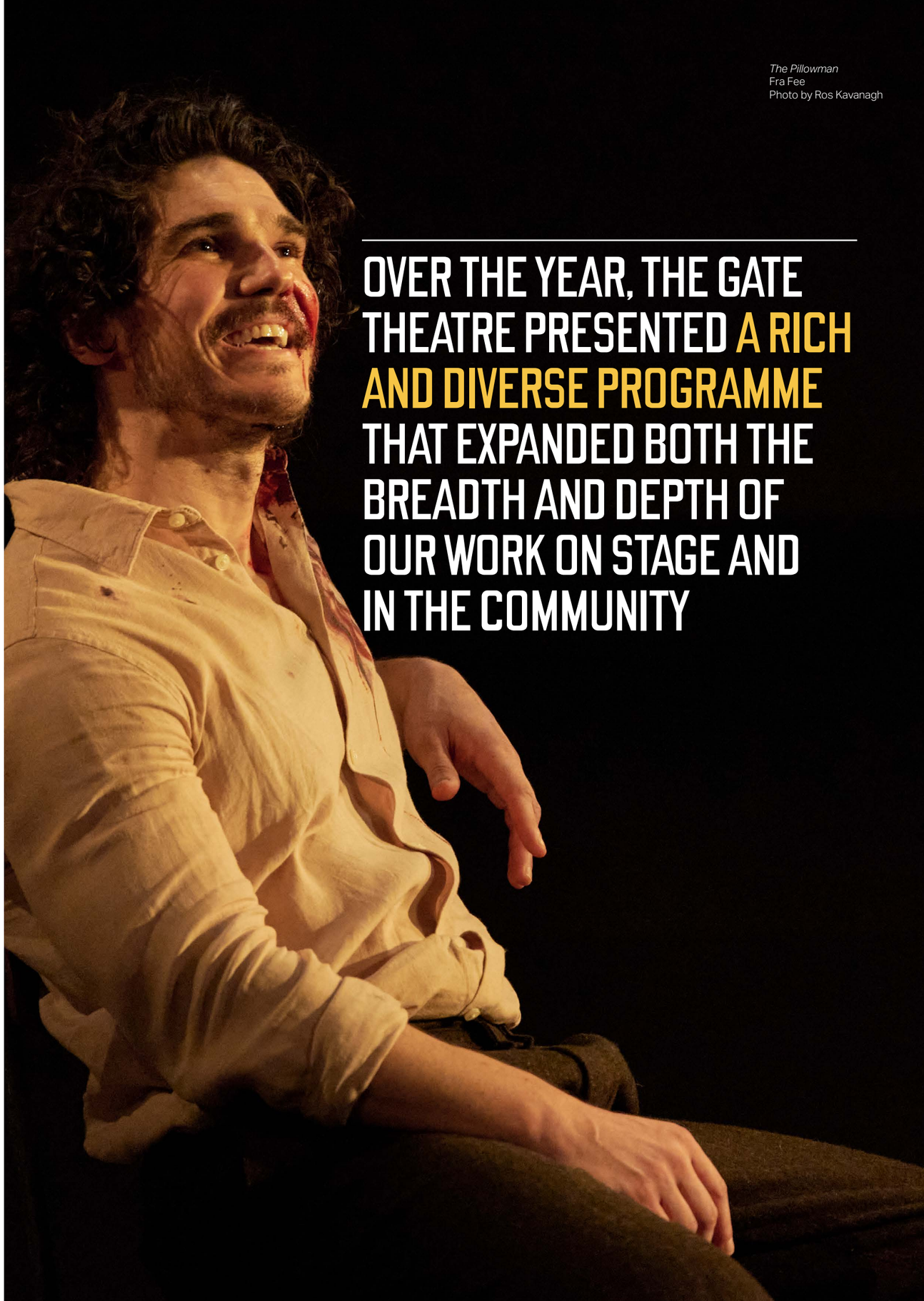
1. PRODUCING UNFORGETTABLE AND INSPIRING THEATRE

By creating a bold, dynamic and extensive annual programme through

NEW IRISH PLAYS
The world premiere of *Poor* was the result of the Gate Theatre's new work pipeline and our commitment to presenting bold, new Irish work annually on our stages. Directed by Artistic Director, Róisín McBrinn, it brought together two of Ireland's great contemporary writers – Katriona O'Sullivan, whose bestselling memoir has reached the hearts of so many, and playwright Sonya Kelly, whose stage adaptation of the book had such invention and compassion. In *Poor*, a story centred in our community of Dublin's North Inner City, we had a production that spoke to audiences of all classes, ethnicities, gender and age. If any production can aspire to effect change in society for the good, this is it. Through curated workshops speaking to the themes of the book, and through our Gateways Previews initiative, generously supported by our major sponsor, Deutsche Bank, the production enabled us to extend our community engagement in extraordinarily impactful ways.

IRISH PREMIERES OF CONTEMPORARY INTERNATIONAL PLAYS
We introduced Irish audiences to award-winning stage and screenwriter, Abi Morgan, with the Irish premiere of *Lovesong*, which extended our new annual tradition of introducing the best contemporary international writing to our audiences. 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 production pushed at the physical limits of theatre itself.

FRESH, BOLD REINTERPRETATIONS OF THE CANON
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, 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 the 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, and reinvigorate the present, the better to bolster us for the future.



The Pillowman
Fra Fee
Photo by Ros Kavanagh

OVER THE YEAR, THE GATE THEATRE PRESENTED A RICH AND DIVERSE PROGRAMME THAT EXPANDED BOTH THE BREADTH AND DEPTH OF OUR WORK ON STAGE AND IN THE COMMUNITY

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 gobsmacking 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' superbly crafted design of McDonagh's masterpiece showcased a contemporary classic and in so doing showed off the Gate Theatre to best effect, not within the least from a technical and artistic standpoint.

SHOWS FOR FAMILIES AND YOUNG PEOPLE
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 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.

BEYOND THE GATE
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 Loved Ones, a co-production with Rough Magic, took to the road in 2025, playing at Lime Tree Theatre, Limerick; Dunamaise Arts Centre, Portlaoise; Backstage Theatre, Longford; An Grianán, Letterkenny; Black Box, Galway; glór, Ennis; Siamsa Tíre, Kerry; and Pavilion Theatre, Dublin.

1. PRODUCING UNFORGETTABLE AND INSPIRING THEATRE

By innovating new streams of agile programming across our spaces

GATECRASHES
The Gate Theatre's additional stream of Gatecrashes 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.

ENGAGING OUR COMMUNITIES THROUGH OUR GATEWAYS 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.

Highlights included:

- Gateways Community Theatre Groups
- Gate Theatre and Five Lamps Arts Festival 2025
- Fighting Words Next Chapter Project
- Special Projects – *Poor* by Katriona O'Sullivan
- Gateways Previews 1,400 free tickets



Le Gateau Chocolat
Photo by Harry Elletson

SCHOOLS PROGRAMMES
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
- NEIC City Connects Project
- Paradise Place Educate Together National School
- Gaelscoil Choláiste Mhuire

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.

We partnered with Dublin Bus and their Do Dublin tour buses to promote *Dancing at Lughnasa* with a campaign to encourage visitors from abroad to attend the show.

GATE CONVERSATIONS
The Gate Conversations stream of programming continued to evolve with a number of cast Q&As for *Lovesong, The Pillowman* and *King Lear.* 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.



Gateways Youth Group

GATEWAYS PREVIEWS
This initiative continued in 2025 with the support of corporate sponsor, Deutsche Bank. 200 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.

AUDIENCE ACCESSIBILITY
To improve accessibility, the Gate Theatre received a grant from the Fidelity Foundation to support important access costs. In 2025, we installed a new Loop System for the deaf/hearing impaired. In addition, there are plans afoot to upgrade the existing passenger lift.

GATE MEMBERSHIP SCHEME
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.



Haus of Wig

2. CREATING A SUPPORTIVE AND SUSTAINABLE ORGANISATION

By embedding a culture of care, safety and inclusion into the fabric of the organisation:

The Gate Theatre continues to invest in a full-time HR function to ensure a long-term positive workplace culture at the organisation for its staff, artists, and arts workers. A culture committee was established in late 2024 which continued across 2025. Comprised of staff members across every department, the committee develops new initiatives for staff, communicates priorities to management and the Board, and makes policy recommendations.

The Gate Theatre continues its commitment to the Safe to Create Code of Behaviour, through the attendance of staff at Safe to Create workshops across the year, by revisiting it with staff internally, and through embedding it and the Gate Theatre's Dignity at Work Policy at induction for all Gate Theatre staff, artists, and arts workers.

The Gate Theatre's new commitment to inclusion through its Inclusion Diversity Equity & Accessibility (IDEA) Policy and Action Plan is key to delivering on this goal of a supportive work place. The Gate Theatre's IDEA Policy features targets for the Gate Theatre to be accountable for.

BY ENSURING EVERY ARTIST AND STAFF MEMBER GETS THE REQUISITE RESOURCES TO THRIVE
We continue to invest in capital and equipment upgrades is critical to providing the requisite resources for the Gate Theatre's staff, artists and arts workers to thrive.

BY ADVANCING ENVIRONMENTAL SUSTAINABILITY AT THE GATE THEATRE
The Gate Theatre is committed to creating a sustainable workplace through its Climate Action Plan, which features targets for accountability and led to a new policy in 2026.



The Loved Ones
Fanta Barrie
Photo by Ros Kavanagh

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 2024-2027 STRATEGIC PLAN, AN OPEN GATE

3. TO DRIVE THE GROWTH OF A CONNECTED AND CONFIDENT IRISH THEATRE AT HOME AND ABROAD

By developing a world-leading new work pipeline that drives the growth of ground-breaking plays and productions:

COMMISSIONS AND NEW WORK DEVELOPMENT
In 2025, the Gate Theatre continued its commitment to commissioning bold and exciting voices:

- Sonya Kelly delivered an adaptation of *Poor* by Katriona O'Sullivan.
- Erica Murray continued work on her commissioned play, *Meredith*. A workshop was held to further the development of this new work.
- Development support was provided to artists such as Will Eno, Breadline and, Dr. Rosaleen McDonagh.

MASTERCLASSES
The Gate Theatre's Masterclass series featured transformative learning experiences for artists by creating opportunities for Irish artists with a broad range of experiences and backgrounds. These included a one-day workshop with Le Gateau Chocolat to coincide with their Gatecrashes performance. The workshop centred around 'finding your cabaret voice'.

RECIPROCAL NATIONAL AND INTERNATIONAL CO-PRODUCTIONS
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, 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 with its humour, pathos and portrayals of resilience.

The Gate Theatre's production of *Poor* also marked the Gate Theatre's latest reciprocal international co-production with the Belgrade Theatre Coventry.



A Christmas Carol
Wren Dennehy and Lloyd Hutchinson
Photo by Ros Kavanagh

A CHRISTMAS CAROL OFFERED FAMILIES A THEATRICAL EXPERIENCE THAT EVERYONE ENJOYED AND FELT UPLIFTED BY

4. TO ENSURE LONG-TERM FINANCIAL AND OPERATIONAL STABILITY FOR THE GATE THEATRE

By implementing income and investment strategies that balance earned, philanthropic and publicly funded income:

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 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%.

PARTNERSHIPS
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 positive impact on our core activities.

Highlights include:

- Partnering with the 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.
- 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.

Gateways Previews Launch
Sponsored by Deutshe Bank
Photo by Mark Stedman

STRATEGIC PLAN
KEY PERFORMANCE INDICATORS 2025

In 2025, the Gate Theatre met or exceeded 95% of its KPI's.

GOALS	STRATEGIES FOR DELIVERING GOALS	KPIs 2024 - 2027	2025	NOTES
1. To produce unforgettable theatre by:	1a. Creating a bold, dynamic and extensive annual programme	6 mainstage productions, 1 international partnership, 1 new Irish play, 1 new international play, 1 show for families, 1 show with music and 1 tour per year	Met	
	1b. Innovating new streams of agile programming across our spaces	4 Gate Crashes per year	Exceeded	7 Gatecrashes were delivered in 2025.
	1c. Engaging our communities through our Gateways programme	Reach 4,000 school children across 2024-2027	Exceeded	4,265 school children attended productions in 2025.
		Bespoke engagement with 4 local schools annually	Met	
		Set up 3 weekly community theatre groups	Met	
		Bespoke outreach with 2 productions per year	Met	
		Over 600 free tickets to local residents through GATEWAYS previews	Exceeded	1,200 tickers were provided in 2025, due to a doubled of tickers for Poor.
	1d. Expanding access to our programme and building	Deliver 3 Gate Conversations per year	Exceeded	4 Gate Conversations were programmed in 2025
		Create and roll out an affordable membership scheme	Met	
		Increase access for audiences with access needs	Met	New Hearing Loop system installed.
2. To create a supportive and sustainable organisation by:	2a. Embedding a culture of care, safety and inclusion into the fabric of the organisation through professional development and policies	Integrate Dignity at Work policy on every production and for all new staff	Met	DAW is presented on rehearsal day 1 and tech day 1 of every production. It is presented with training at onboarding to every new staff member. It is reshared annually with existing staff.
		Stay up to date with the Safe to Create programme	Met	Staff across all levels of management attended Safe To Create training sessions.
		Develop a roadmap for an anti-racism action plan	Met	Inclusion Diversity Equity and Access Policy created and published in 2025.
		Tailor talent development and training opportunities for all staff	Met	
		Annual review of actor wages, creative fees and employee benefits.	Met	
	2b. Ensuring every artist and staff member gets fair remuneration and the requisite resources to thrive	Ensure current staff levels are sustained to deliver current strategic goals	Met	
		Annual investment in world class equipment	Met	
	2c. Advancing environmental sustainability at the Gate	Implement short-term sustainability practices at the Gate	Met	
		Create an environmental sustainability plan for implementation in 2026	Met	Climate Action Plan rolled out in 2025, and Climate Action and Sustainability Policy rolled out in 2026.

STRATEGIC PLAN
KEY PERFORMANCE INDICATORS 2025

In 2025, the Gate Theatre met or exceeded 95% of its KPI's.

GOALS	STRATEGIES FOR DELIVERING GOALS	KPIs 2024 - 2027	2025	NOTES
3. To produce unforgettable theatre by:	3a. Developing a world leading new work pipeline that drives the growth of groundbreaking plays and productions	Commission 3 new Irish works per year	Met	
		Recruit a New Work Manager	Met	
		Fund 4 research and development projects per year	Met	
	3.b Creating Opportunities for Irish artists with a broad range of experiences and backgrounds	Maintain the Resident Assistant Director role	Met	
		Invest annually in associate roles	Met	
		Deliver 4 free Masterclasses per year	Not Met	One free Masterclass offered in 2025.
	3c. Making dynamic partnerships with companies and producers in Ireland and internationally	Hosting one presentation per year	Not Met	The Gate Theatre produced all of its mainstage productions in 2025.
		1 annual national tour from 2025 onwards	Met	The Loved Ones went on a national tour with support from the NASC Network.
		1 co-commission ever 2-3 years	Met	
4. To ensure long-term financial and operational sustainability for the Gate by:	4a. Implementing income and investment strategies that balance earned, philanthropic and publicly funded income	Achieve box office income targets for 2024-2027	Exceeded	Box Office income increased by 8% on the previous year.
		Continued incremental increase in Arts Council Funding from 2024-2026	Met	Arts Council funding increased by 16% on the previous year.
		Achieve philanthropic income target as laid out in the strategic plan	Exceeded	Philanthropic and sponsorship increased by 9% on the previous year.
	4b. Ensuring the Board and executive team lead with our values of care, collaboration and excellence	Implement phased Board renewal plan across 2024-2026	Met	Renewal due in 2026.
		Establish Board subcommittees: HR & remuneration; Finance and Risk; Fundraising	Met	
		Become compliant with the Charities' Regulator Code	Met	
		Hold annual strategic away day with Board and executive that focuses on organisational culture and long-term goals	Met	
	4c. Setting the foundation for an impactful centenary at the Gate	Renew a longer-term building lease with the Rotunda that enables infrastructure expenditure	Met	Lease renewal process commenced in 2025.
		Invest significantly in the Gate's Archive	Met	Repackaged and relocated in 2025.
		Create a capital development plan	Met	Exploration of significant capital works commenced in 2024, with a conservation report.

GATE THEATRE STAFF

Gate Theatre Board Members

Sandra Thorpe (Chair)
Anne-Marie Curran
Fiona Gallagher
Seámus Given
John McDonnell
Jo Mangan
Conor Roche

The Edwards-MacLiammóir Gate Theatre Trust

Myra Garrett
Martin McAleese
Sandra Thorpe

Executive

Artistic Director/Co-CEO
Róisín McBrinn

Executive Director/Co-CEO
Colm O'Callaghan

Assistant to the Directors
Conor Bustos

HR Generalist
Ciara Murphy

Finance

Head of Finance
Orlagh Murphy

Accounts Assistant
Daniela Ramos

Finance Assistant
Lisa Harrington

Producing & Artistic

Head of Producing
Lucy Ryan

Producing Associate
Chloe Ní Mhurchú

New Work Manager
Thomas Conway

Company Stage Manager
Eavan Gribbin

Resident Stage Manager
Mark Jackson

Resident Assistant Director
Signe Lury

Development & Community Engagement

Head of Development
Gemma Nolan

Community Engagement Manager
John Taite

Community Engagement Facilitator
Betty Duffy

HR

Head of HR
Sinead O'Reilly

Marketing & Communications

Head of Marketing & Communications
Derval Mellett

Marketing Manager
Dara O'Donnell

Marketing Assistant
Alison Eaton

Production

Head of Technical & Production
John Crudden

Venue Technicians
Jack Humphrys
Matt McGowan

Production & Operations Co-Ordinator
Katie McGrath

Head of Costume
James McGlynn Seaver

Costume Supervisor
Aoife Eustace Doyle

Theatre Venue

Senior Operations Manager
Anna Haslam

Front of House Manager
Vincent Brightling

Deputy Front of House Managers
Fionnuala Maher
John Murphy

Development & Box Office Manager
Dave Fleming

Ticketing Supervisor
Faela Stafford

Deputy Box Office Managers
Síofra Brogan
Sarah Wiley

Bar Manager
Richard Douglas

Deputy Bar Manager
Ellie Henry

Housekeeping
Cathy Mortimore

Facilities & Maintenance
Tom Hogben

Guest Relations Assistants
Lilas Bailey
Lea Bazon
Seán Brady
Cathal Brogan
Esther Campbell
Abi Cepeda
Rebecca Davis
Aleksandra Krzesiak
Conor McGowan
Lauryn McGuinness
Aleksandra Ruski
Cónall Sheerin
Aoibhe Walsh
Sian Lindsay

FUNDERS AND SUPPORTERS

PRINCIPAL FUNDER

arts council an chomhairle ealaíon | funding theatre

MEDIA PARTNER

RTÉ SUPPORTING THE arts

COMMUNITY ENGAGEMENT PARTNERS

Gateway Previews Supporter: **Deutsche Bank**

The Portway Programme: **Dublin Port**

Primary School Christmas Show Partner: **An Post | GPO Museum**

Developing Authentic Values (DAV) Partner: **HSBC**

Hotel Partner: **The Croke Park**

Poor Book Partner: **Chapters Bookstore**

Gateways Drama Club I NEIC City Connects Schools: **NEIC**

FOUNDATION SUPPORT

John Pollard Foundation

GATE CIRCLE SUPPORTERS

Peter Crowley
Carmel Naughton
Fiona Gallagher
Helen Kilroy
McCann FitzGerald
KPMG
AIB
Workday
Gore & Grimes Solicitors
Deutsche Bank

NAME A SEAT SUPPORTERS

Chapter One
Jones Engineering Group
Gore & Grimes Solicitors
David Bunworth
Shane Broadberry
Eleanor Manny



Front Cover:
Poor
Mary Murray, Ghaliah Conroy, Aisling O'Mara, Thommas Kane Byrne, Keiren Hamilton-Amos
Photo by Ste Murray

Back Cover:
The Pillowman,
Donncha O'Dea, Freddy Cornally and Jade O'Connor
Photo by Ros Kavanagh

GATE THEATRE