

Gender Breakdown in Irish Theatre 2006 - 2015

All Plays vs New Plays

A comparative analysis of #WakingTheFeminists' *Gender Counts: An Analysis of Gender in Irish Theatre 2006-2015* and the *Findings Report of the Irish Playography: Gender Breakdown, New Play Repertoire 2006-2015*,

compiled by Irish Theatre Institute, June 2017

Theatre Companies in focus (after #WakingTheFeminists' *Gender Counts*):

- ABBEY THEATRE
- BARNSTORM THEATRE COMPANY
- DRUID
- GATE THEATRE
- PAN PAN
- ROUGH MAGIC THEATRE COMPANY
- THE ARK

Contents

p3	Executive Summary
p4	Playwrights
p5	Directors
p6	Designers
p7	Casts
p8	Summary
p9	Research Parameters
p10	Appendix

Executive Summary

This report compares #WakingTheFeminists' *Gender Counts: An Analysis of Gender in Irish Theatre 2006-2015*¹ with the Irish Theatre Institute's *Findings Report of the Irish Playography: Gender Breakdown, New Play Repertoire 2006-2015*,² by examining the gender analysis of both reports for key artistic positions on plays produced by the 7 sample production companies selected by #WakingTheFeminists for *Gender Counts*. It highlights the similarities in the proportion of female creatives working in key artistic positions for the total plays produced by each company when compared with the new plays produced. It also draws attention to the places where differences occur between the proportion of female creatives employed to work on the total plays produced when compared with the new plays produced by each company in the period. The highlighted findings for each artistic position are as follows:

Playwrights

When considering the total plays produced, the percentage of female playwrights engaged is significantly lower than the percentage of female playwrights of new plays, with 21% of all plays written by female playwrights compared to 34% of new plays. The largest differences occur at the Gate Theatre, where 6% of the total plays produced were written by female playwrights, compared to 22% of the new plays produced; at Rough Magic Theatre Company, where 22% of the total plays produced were written by female playwrights, compared with 55% of the new plays produced; and at Pan Pan, where 20% of the total plays produced were written by female playwrights, compared with 50% of their new plays produced.³

Directors

In general, there is a marginally smaller proportion (37%) of the total plays directed by female directors than the new plays (41%). The exception occurs with The Ark, where the percentage of total plays directed by female directors (51%) increases to 85% when only new plays are considered. Druid shows the largest decrease, with 81% of their total plays directed by female directors, compared with 60% of their new plays.

Designers

The percentage of female designers for total plays and for new plays produced by the 7 sample companies are comparable, with both sets of data reflecting the gendered nature of Costume Design (female) and Sound Design (male).

Casts

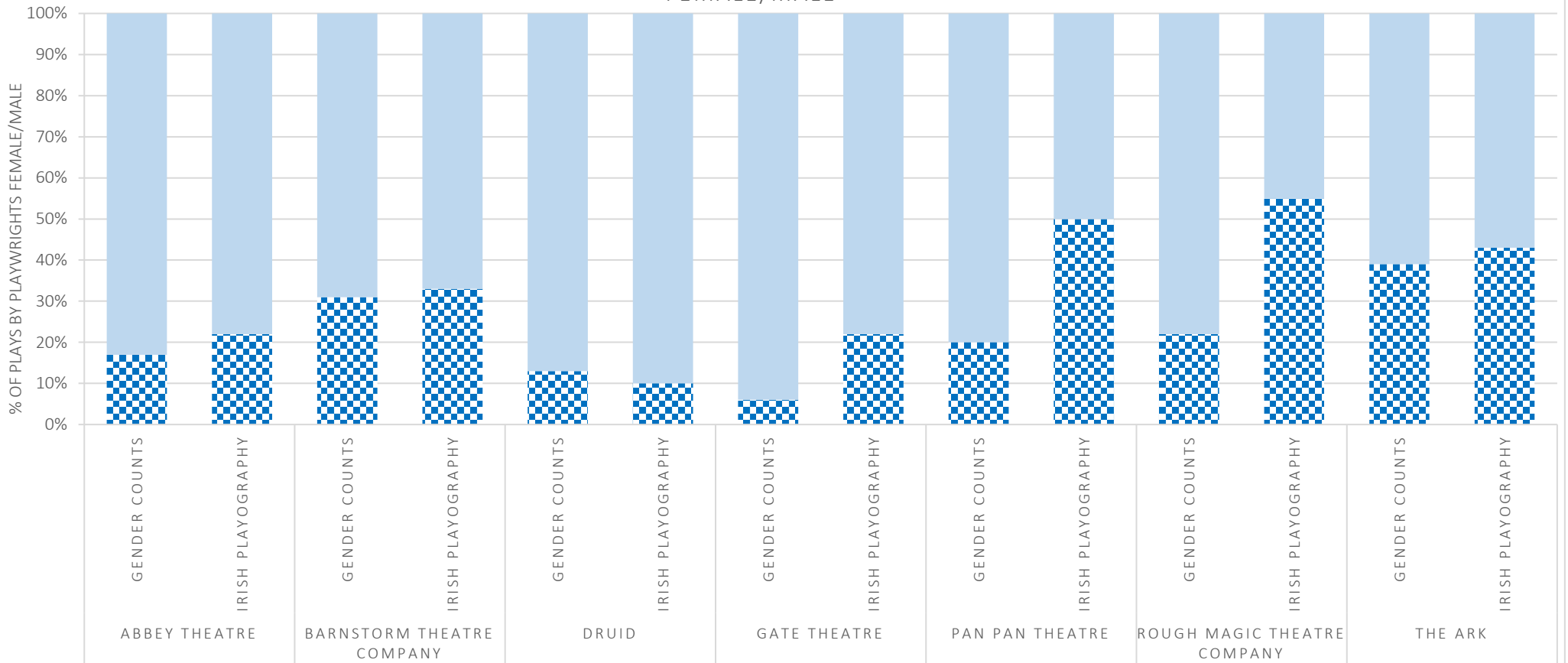
The percentage of female casts of the total plays for the period is similar to the percentage of female casts for new plays, averaging at 41% and 46% respectively. However, at Rough Magic Theatre Company, the percentage of female casts rises from 42% of their total plays produced to 60% when only their new plays are considered.

¹ Researched by Dr. Brenda Donohue, Dr. Ciara O'Dowd, Dr. Tanya Dean, Ciara Murphy, Kathleen Cawley and Kate Harris, *Gender Counts* can be downloaded from wakingthefeminists.org

² Edited by Siobhán Bourke and Jane Daly and researched by Claire Keogh, the *Findings Report of the Irish Playography* is available to download from www.irishplayography.com

³ See note on devised work in Research Parameters on pg 9.

GENDER COUNTS VS. IRISH PLAYOGRAPHY
 ALL PLAYS* VS. NEW PLAYS**
 PLAYWRIGHTS 2006-2015
 FEMALE/MALE***

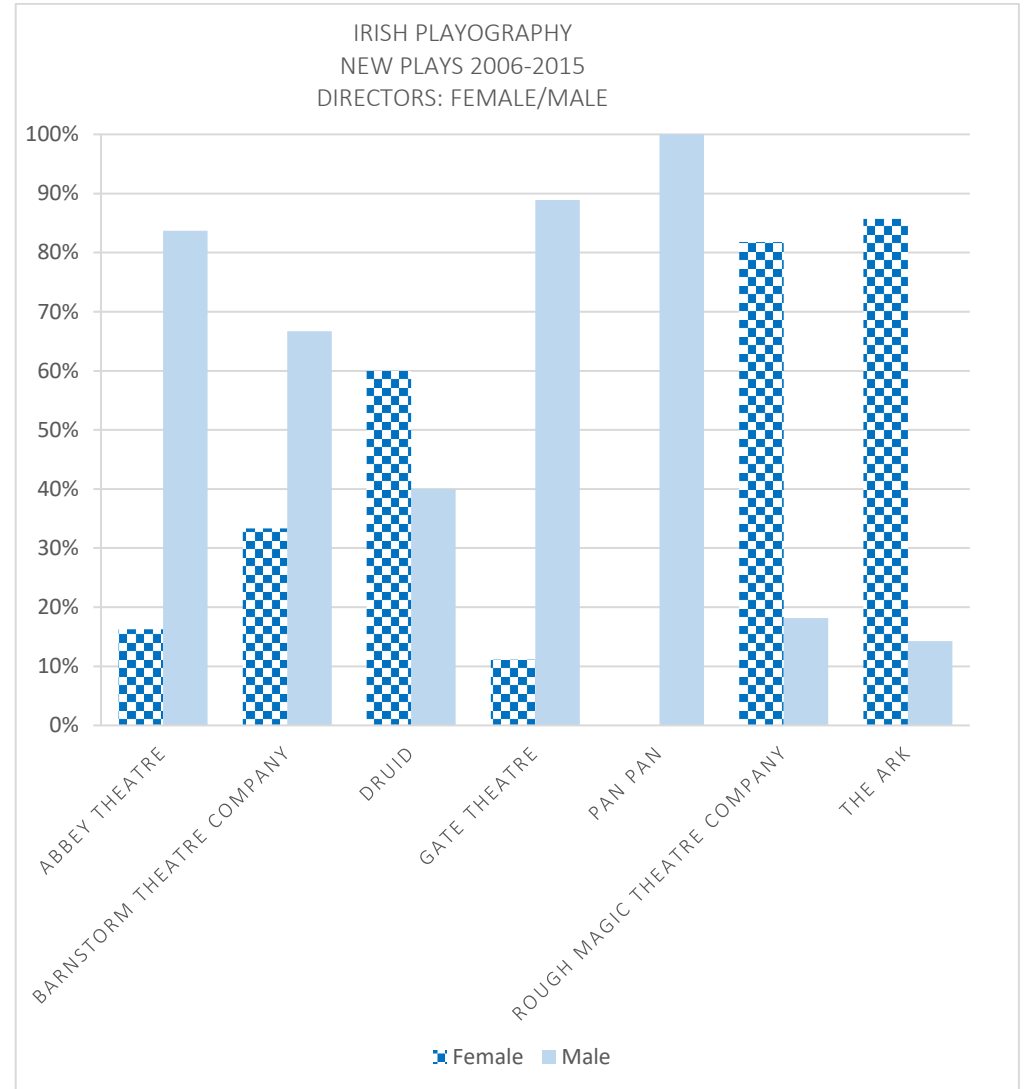
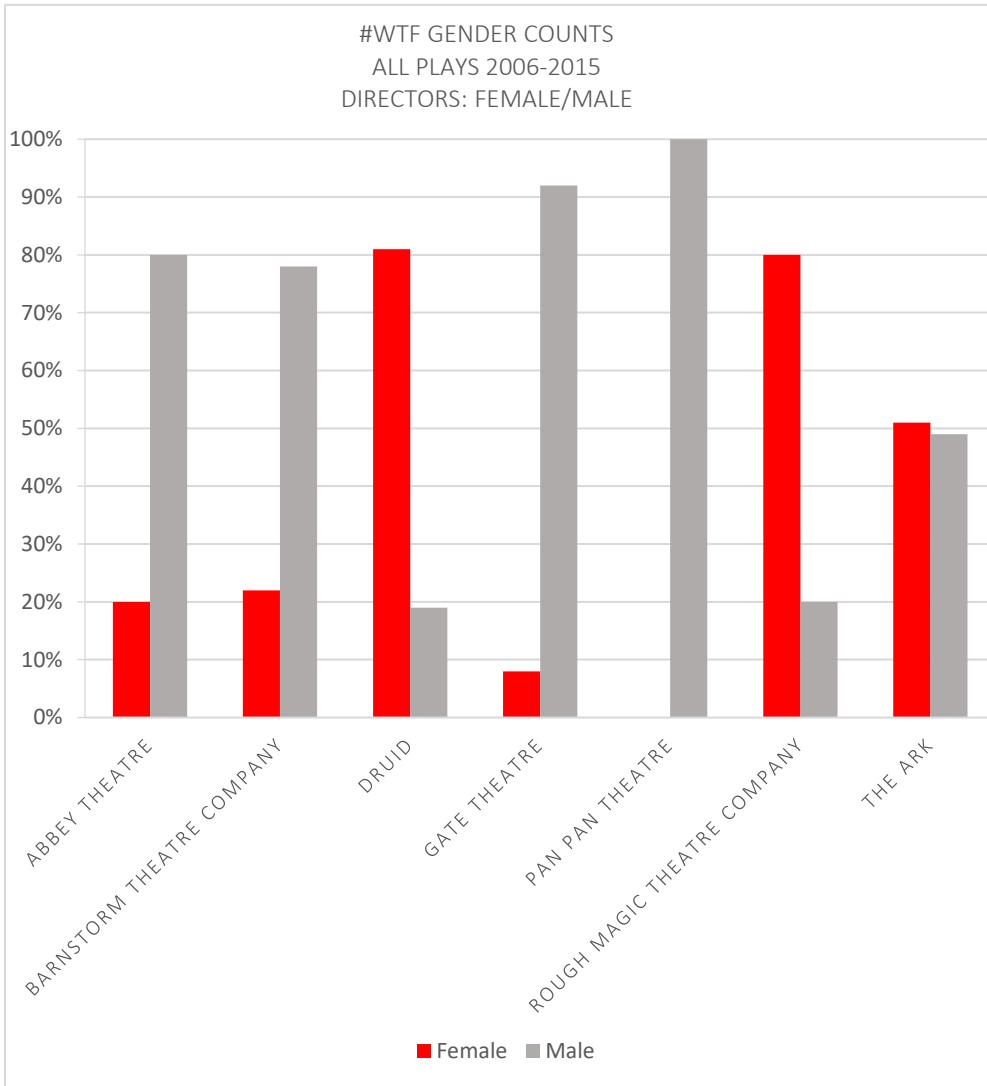


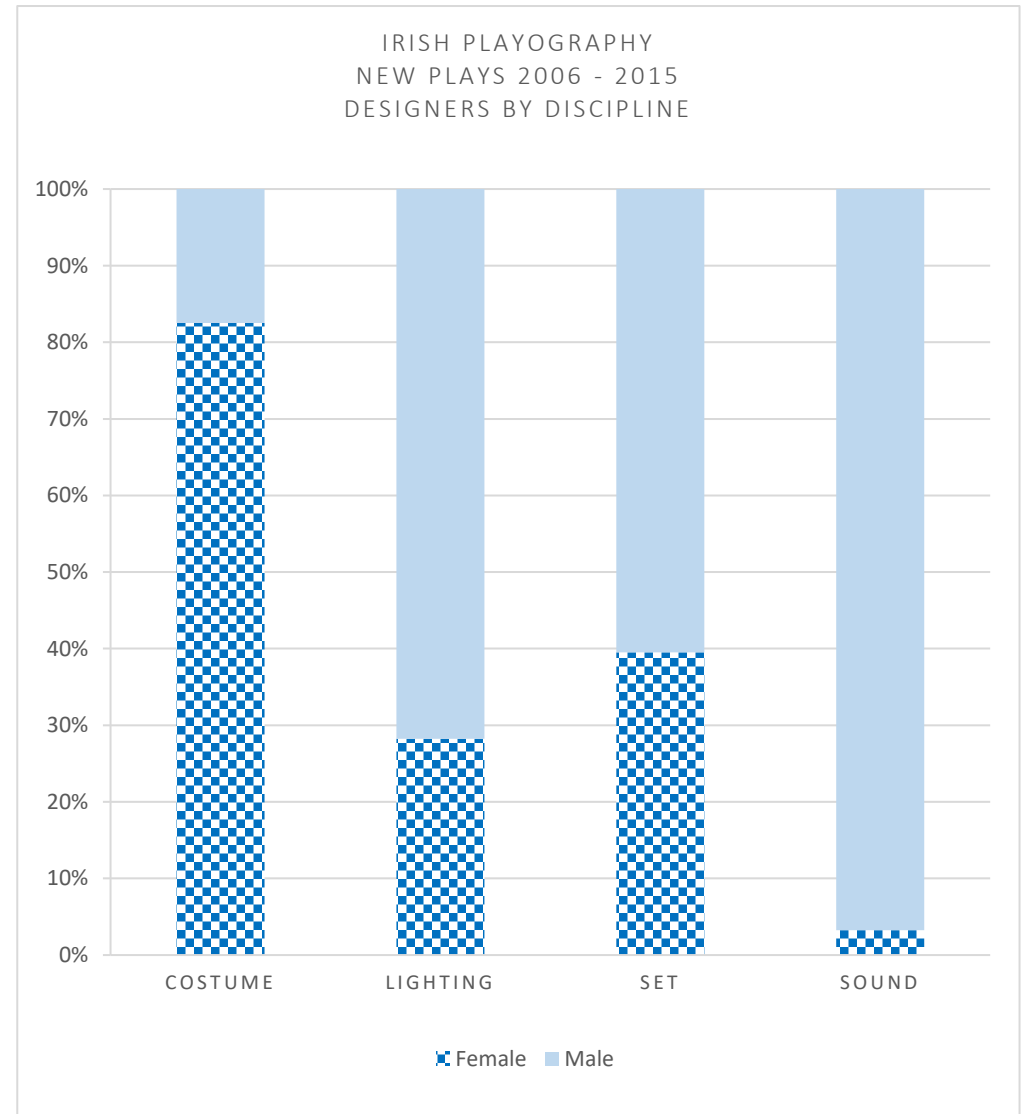
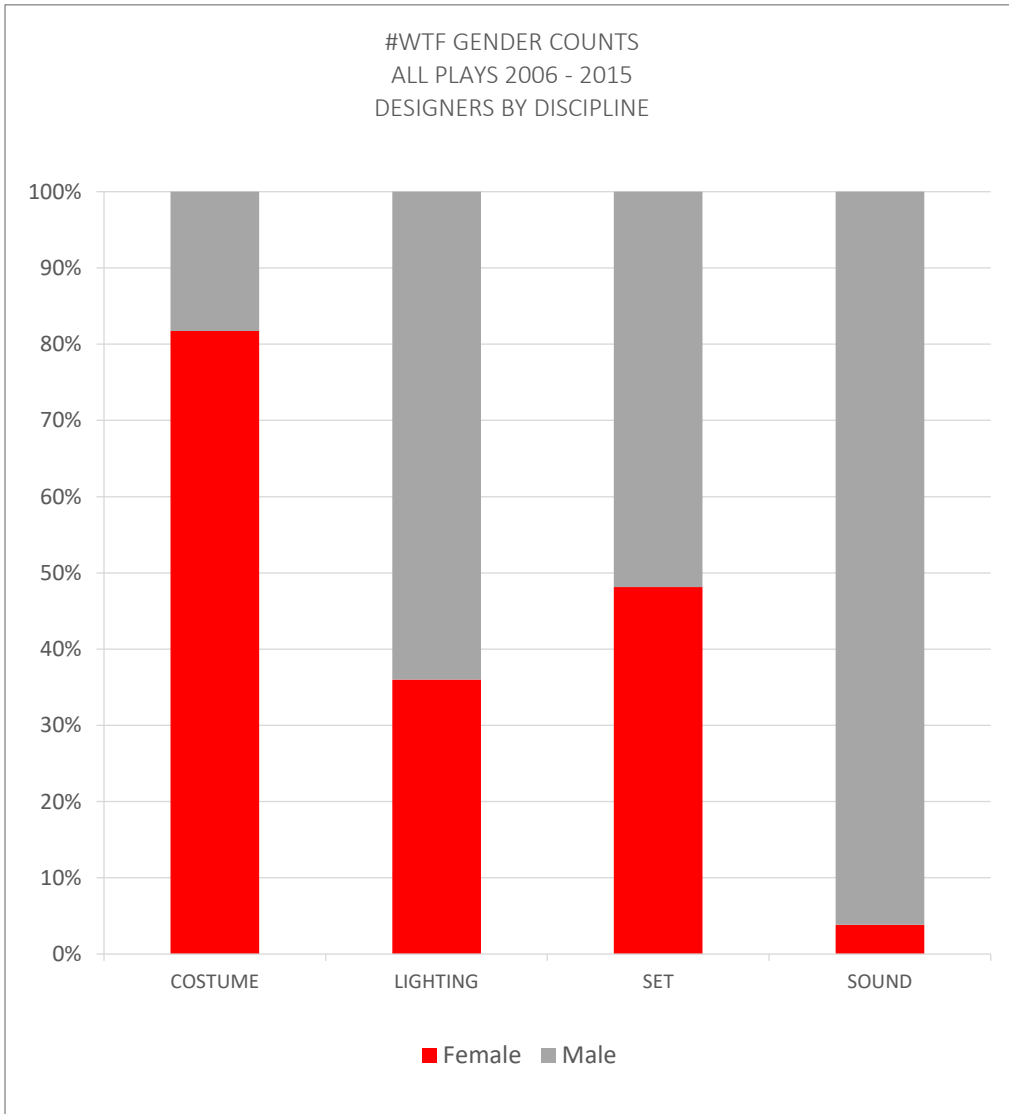
*For a detailed description of the methodology employed by #WakingTheFeminists, please see www.wakingthefeminists.org/research

**includes original plays, new adaptations, theatre for young audiences, physical/devised theatre and musical theatre

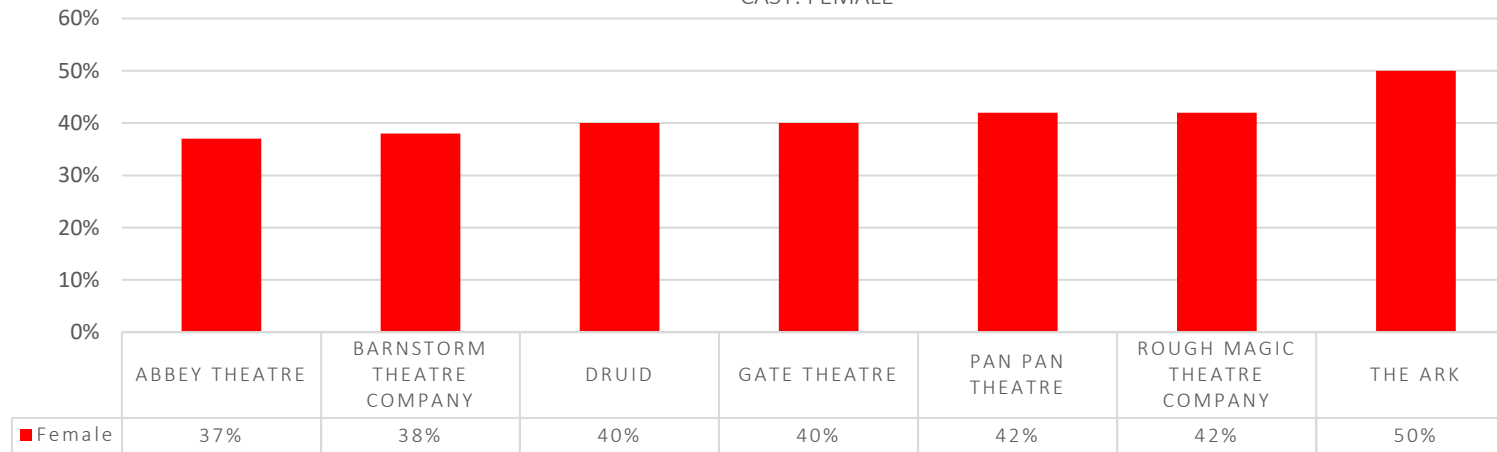
***For co-authored plays, the gender of each playwright has been counted as an equal fraction of the single 'Playwright' credit

■ Female ■ Male

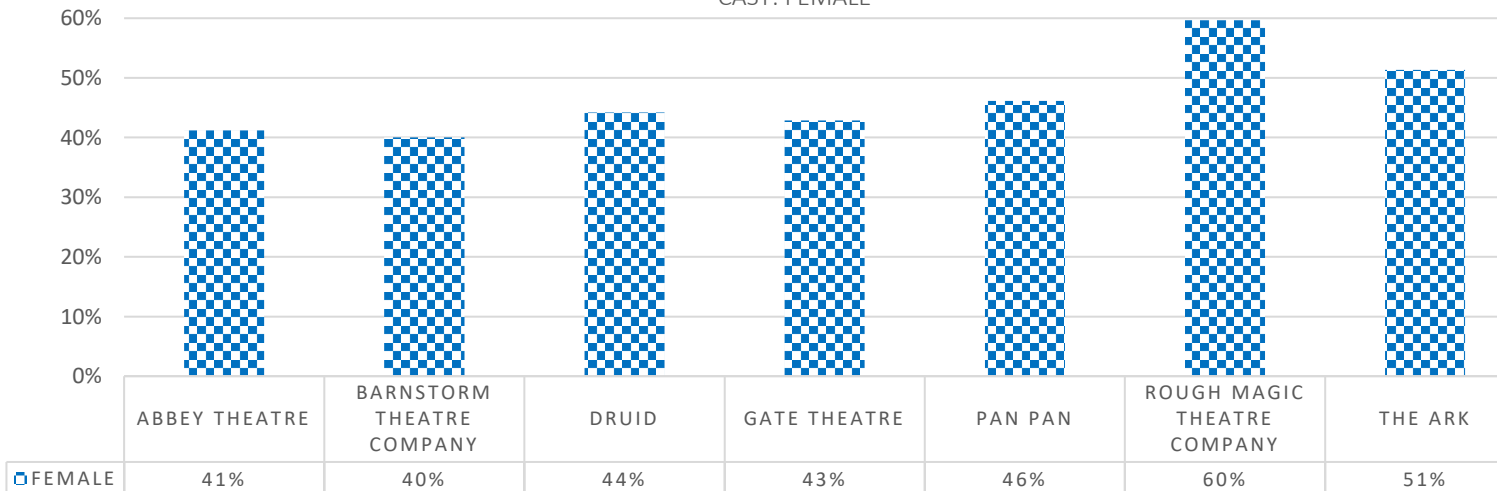




#WTF GENDER COUNTS
ALL PLAYS 2006 - 2015
CAST: FEMALE



IRISH PLAYOGRAPHY
NEW PLAYS 2006-2015
CAST: FEMALE



Summary

FEMALE	GENDER COUNTS (all plays)	IRISH PLAYOGRAPHY (new plays)
Playwrights	21%	34%
Directors	37%	41%
Set Design	48%	40%
Lighting Design	36%	28%
Sound Design	4%	3%
Costume Design	82%	83%
Cast	41%	46%

Findings Report Research Parameters

The research in this Findings Report compares the gender breakdown of key artistic positions for all plays produced by the 7 production companies analysed in #WakingTheFeminists' *Gender Counts: An Analysis of Gender in Irish Theatre 2006-2015* with the new plays produced by those companies. The statistics quoted for 'All Plays' are taken from #WakingTheFeminists' *Gender Counts* report. The statistics quoted for 'New Plays' have been extracted from the *Findings Report of the Irish Playography: Gender Breakdown, New Play Repertoire 2006-2015*. The research parameters listed below refer to the figures mentioned for 'New Plays' only; details on the methodology employed for 'All Plays' are provided in *Gender Counts*, which can be downloaded from www.wakingthefeminists.org/research.

Irish Playography catalogues the repertoire of professionally produced new Irish plays written in English from 1904 to the present. (Playography na Gaeilge catalogues the repertoire of new plays written and produced in the Irish language since 1901; for further information see gaeilge.irishplayography.com).

Playwrights

The statistics presented on Playwrights include writers of the 90 original plays, new adaptations, theatre for young audiences, physical/devised theatre and musical theatre premiered by the 7 sample companies between 2006 and 2015. For adaptations, we have considered the gender of the playwright only and not that of the original author. For co-authored plays, the gender of each playwright has been counted as an equal fraction of the single 'Playwright' credit.

Note on devised work: For population consistency throughout the report, we have excluded the 2 plays produced in this period that were devised by the company and have no author credited. As both plays were produced by Pan Pan, due care should be taken when interpreting these statistics, particularly in relation to the gender of playwrights.

Casts

The statistics on Casts include casts of the premiere productions of original plays, new adaptations, theatre for young audiences, physical/devised theatre and musical theatre premiered by the sample companies between 2006 and 2015.

Directors

The statistics on Directors include directors of the premiere productions of original plays, new adaptations, theatre for young audiences, physical/devised theatre and musical theatre premiered by the sample companies between 2006 and 2015. For co-directed plays, the gender of each director has been counted as an equal fraction of the single 'Director' credit.

Designers

The statistics on Designers analyse designers of premiere productions of original plays, new adaptations, theatre for young audiences, physical/devised theatre and musical theatre premiered by the sample companies between 2006 and 2015. For this research four major design categories are considered: Set, Costume, Lighting and Sound. The gender referenced under each design category refers to the gender of the lead designer only, and does not include the gender of assistants, makers, builders or technicians. In cases where the lead designer's role was shared, the gender of each designer has been counted as an equal fraction of the single 'Designer' credit. In the event of a person designing under two categories for the same production (e.g. Set & Lighting or Set & Costume), they have been counted independently.

Full production details for each play are available on www.irishplayography.com.

Irish Theatre Institute has taken great care in collating the information for Irish Playography and for this findings report; however errors or omissions may occur. We invite readers to contact us with additional information in this regard at admin@irishtheatreinstitute.ie.

Appendix: Irish Playography New Plays 2006 – 2015

Year	Title	Playwright	Producer	Venue
2006	<i>A Picture of Me</i>	Louis Lovett	The Ark in association with Solstice Arts Centre	The Ark
2006	<i>Empress of India</i>	Stuart Carolan	Druid in association with Galway International Arts Festival	Town Hall Theatre
2006	<i>Homeland</i>	Paul Mercier	Abbey Theatre	Abbey Theatre
2006	<i>Little Rudolf</i>	Ken Bourke	Barnstorm Theatre Company	The Barn
2006	<i>Oedipus Loves You</i>	Gavin Quinn, Simon Doyle	Pan Pan	Smock Alley Theatre
2006	<i>The Bacchae of Baghdad</i>	Conall Morrison	Abbey Theatre	Abbey Theatre
2006	<i>The Biggest Adventure in the World</i>	Shaun Prendergast	Barnstorm Theatre Company	Watergate Theatre
2006	<i>The Bonfire</i>	Rosemary Jenkinson	Rough Magic Theatre Company	Project Arts Centre
2006	<i>The Grown-Ups</i>	Nicholas Kelly	Abbey Theatre	Peacock
2006	<i>The Walworth Farce</i>	Enda Walsh	Druid	Town Hall Theatre
2007	<i>Grounded</i>	Róise Goan	The Ark in association with Dublin Fringe Festival	The Ark
2007	<i>Is This About Sex?</i>	Christian O'Reilly (1)	Rough Magic Theatre Company in association with Pavilion Theatre	Traverse Theatre Edinburgh
2007	<i>Kicking a Dead Horse</i>	Sam Shepard	Abbey Theatre	Peacock
2007	<i>Leaves</i>	Lucy Caldwell	Druid and The Royal Court Theatre	The Mick Lally Theatre
2007	<i>Terminus</i>	Mark O'Rowe	Abbey Theatre	Peacock
2007	<i>The Idiots</i>	Stephanie Kate Burgarth	Pan Pan	Project Arts Centre
2007	<i>The Playboy of the Western World</i>	Bisi Adigun & Roddy Doyle	Abbey Theatre	Abbey Theatre
2008	<i>Beware of the Storybook Wolves</i>	Tom Swift	The Ark	The Ark
2008	<i>Delirium</i>	Enda Walsh	Abbey Theatre	Abbey Theatre
2008	<i>Gentrification</i>	Enda Walsh	Druid	The Mick Lally Theatre
2008	<i>Hedda Gabler</i>	Brian Friel	Gate Theatre	Gate Theatre
2008	<i>Lay Me Down Softly</i>	Billy Roche	Abbey Theatre	Peacock
2008	<i>Love 2.0</i>	Phillip McMahon & Belinda McKeon	THISISPOPBABY in association with Abbey Theatre	Project Arts Centre

Year	Title	Playwright	Producer	Venue
2008	<i>Lynndie's Gotta Gun</i>	Enda Walsh	Druid	The Mick Lally Theatre
2008	<i>The Crumb Trail</i>	Gina Moxley	Pan Pan and Forum Freies Theater	Forum Freies Theater, Dusseldorf
2008	<i>The New Electric Ballroom</i>	Enda Walsh	Druid	The Mick Lally Theatre
2009	<i>Ages of the Moon</i>	Sam Shepard	Abbey Theatre	Peacock
2009	<i>Marble</i>	Marina Carr	Abbey Theatre	Abbey Theatre
2009	<i>Only an Apple</i>	Tom MacIntyre	Abbey Theatre	Peacock
2009	<i>Solemn Mass for a Full Moon in Summer</i>	Bryan Delaney	Rough Magic Theatre Company	Project Arts Centre
2009	<i>Tales of Ballycumber</i>	Sebastian Barry	Abbey Theatre	Abbey Theatre
2009	<i>The Birds</i>	Conor McPherson	Gate Theatre	Gate Theatre
2009	<i>The Giant Blue Hand</i>	Marina Carr	The Ark	The Ark
2009	<i>The Last Days Of a Reluctant Tyrant</i>	Tom Murphy (1)	Abbey Theatre	Abbey Theatre
2010	<i>B For Baby</i>	Carmel Winters	Abbey Theatre	Peacock
2010	<i>Bookworms</i>	Bernard Farrell	Abbey Theatre	Abbey Theatre
2010	<i>Christ Deliver Us!</i>	Thomas Kilroy	Abbey Theatre	Abbey Theatre
2010	<i>John Gabriel Borkman</i>	Frank McGuinness	Abbey Theatre	Abbey Theatre
2010	<i>Penelope</i>	Enda Walsh	Druid	The Mick Lally Theatre
2010	<i>Phaedra</i>	Hilary Fannin, Ellen Cranitch	Rough Magic Theatre Company	Project Arts Centre
2010	<i>Sodome, My Love</i>	Olwen Fouéré	Rough Magic Theatre Company in association with TheEmergencyRoom	Project Arts Centre
2010	<i>The Girl Who Forgot to Sing Badly</i>	Finegan Kruckemeyer	The Ark in association with Theatre Lovett	The Ark
2010	<i>Watt</i>	Barry McGovern	Gate Theatre	Gate Theatre
2011	<i>16 Possible Glimpses</i>	Marina Carr	Abbey Theatre	Peacock
2011	<i>A Murder of Crows</i>	Mike Kenny	Barnstorm Theatre Company	Watergate Theatre
2011	<i>Little Women</i>	Anne-Marie Casey	Gate Theatre	Gate Theatre
2011	<i>No Romance</i>	Nancy Harris	Abbey Theatre	Peacock
2011	<i>Peer Gynt</i>	Arthur Riordan	Rough Magic Theatre Company	O'Reilly Theatre

Year	Title	Playwright	Producer	Venue
2011	<i>Perve</i>	Stacey Gregg	Abbey Theatre	Peacock
2011	<i>The East Pier</i>	Paul Mercier	Abbey Theatre	Abbey Theatre
2011	<i>The Government Inspector</i>	Roddy Doyle	Abbey Theatre	Abbey Theatre
2011	<i>The Passing</i>	Paul Mercier	Abbey Theatre	Abbey Theatre
2011	<i>The Speckled People</i>	Hugo Hamilton	Gate Theatre	Gate Theatre
2012	<i>Alice in Funderland</i>	Raymond Scannell & Phillip McMahon	THISISPOPBABY and Abbey Theatre	Abbey Theatre
2012	<i>Jezebel</i>	Mark Cantan	Rough Magic Theatre Company	Project Arts Centre
2012	<i>My Cousin Rachel</i>	Joseph O'Connor (1)	Gate Theatre	Gate Theatre
2012	<i>Quietly</i>	Owen McCafferty	Abbey Theatre	Peacock
2012	<i>Shibari</i>	Gary Duggan	Abbey Theatre	Peacock
2012	<i>The Dead</i>	Frank McGuinness	Abbey Theatre	Abbey Theatre
2012	<i>The House Keeper</i>	Morna Regan	Rough Magic Theatre Company	Project Arts Centre
2012	<i>The Last Summer</i>	Declan Hughes	Gate Theatre	Gate Theatre
2012	<i>The Picture of Dorian Gray</i>	Neil Bartlett	Abbey Theatre	Abbey Theatre
2013	<i>Drum Belly</i>	Richard Dormer	Abbey Theatre	Abbey Theatre
2013	<i>Love in a Glass Jar</i>	Nancy Harris	Abbey Theatre	Peacock
2013	<i>Maeve's House</i>	Eamon Morrissey	Abbey Theatre	Peacock
2013	<i>Ribbons</i>	Elaine Murphy	Abbey Theatre	Peacock
2013	<i>Shush</i>	Elaine Murphy	Abbey Theatre	Abbey Theatre
2013	<i>The Bockety World of Henry and Bucket</i>	Sarah Argent	Barnstorm Theatre Company	The Barn
2013	<i>The Hanging Gardens</i>	Frank McGuinness	Abbey Theatre	Abbey Theatre
2014	<i>Be Infants in Evil</i>	Brian Martin	Druid	The Mick Lally Theatre
2014	<i>Brigit</i>	Tom Murphy (1)	Druid	Town Hall Theatre
2014	<i>Conservatory</i>	Michael West	Abbey Theatre	Peacock
2014	<i>How to Keep an Alien</i>	Sonya Kelly	Rough Magic Theatre Company	Project Arts Centre
2014	<i>Our Few and Evil Days</i>	Mark O'Rowe	Abbey Theatre	Abbey Theatre

Year	Title	Playwright	Producer	Venue
2014	<i>The Ice Child</i>	Mike Kenny	Barnstorm Theatre Company	Watergate Theatre
2014	<i>The Mariner</i>	Hugo Hamilton	Gate Theatre	Gate Theatre
2014	<i>The Waste Ground Party</i>	Shaun Dunne	Abbey Theatre	Peacock
2014	<i>Wuthering Heights</i>	Anne-Marie Casey	Gate Theatre	Gate Theatre
2015	<i>BEES!</i>	Mark Doherty	WillFredd in association with The Ark	The Ark
2015	<i>Death of a Comedian</i>	Owen McCafferty	Abbey Theatre and Lyric Theatre and Soho Theatre	Lyric Theatre
2015	<i>DruidShakespeare</i>	Mark O'Rowe	Druid and Lincoln Center Festival NYC	The Mick Lally Theatre
2015	<i>Famished Castle</i>	Hilary Fannin	Rough Magic Theatre Company	Theatre Royal
2015	<i>Far Away From Me</i>	Amy Conroy	The Ark	The Ark
2015	<i>Hedda Gabler</i>	Mark O'Rowe	Abbey Theatre	Abbey Theatre
2015	<i>Me Too!</i>	Sarah Argent	Barnstorm Theatre Company	The Barn
2015	<i>Monsters, Dinosaurs, Ghosts</i>	Jimmy McAleavey	Abbey Theatre	Peacock
2015	<i>Newcastlewest</i>	Dick Walsh	Pan Pan	Smock Alley Theatre
2015	<i>Oedipus</i>	Wayne Jordan	Abbey Theatre	Abbey Theatre
2015	<i>Shibboleth</i>	Stacey Gregg	Abbey Theatre	Peacock
2015	<i>The Train</i>	Arthur Riordan, Bill Whelan	Rough Magic Theatre Company	Lime Tree Theatre

PLAYOGRAPHYIreland comprises two comprehensive online searchable databases: Irish Playography (all new professionally produced Irish plays written in English since the formation of the Abbey, Ireland's National Theatre, in 1904) and Playography na Gaeilge (all new plays written and produced in the Irish language since 1901).

Irish Playography Research Parameters

Irish Playography contains a comprehensive listing for each new play written in English produced in Ireland by professional theatre companies, venues, festivals, commercial producers and once-off-producers from 1904 to the present. It includes adaptations, translations and new versions. The database also includes those plays produced by fringe (unsubsidised) companies and by semi-professional organisations, where the work is deemed to be of particular significance to the repertoire. The work of significant Irish playwrights whose work has been premiered abroad is also included.

For various reasons it was not deemed possible to include the work of amateur companies, community theatre, pageants, readings, semi-staged productions, pantomimes, plays commissioned but not produced, plays published but not produced, revues, cabaret, ré citations, sketches, performance art, stand-up comedy and puppet shows.



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