

# THE IRISH MUSEUM OF MODERN ART - ANNUAL REPORT 2019

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## Chairman's Foreword

The sudden outbreak of the Covid-19 pandemic has had a dramatic effect on society and Ireland is feeling the human, social and economic impact caused by the disruption to established behaviours. The consequences of this breach in the gradual progress of life have yet to be determined, but it has led to much questioning of values and practices, and to imagining new structures for the political economy and to the place of culture in our lives. As we reflect on 2019 from this new reality, it is clear that IMMA has a social function to address these changes and the urgent questions they provoke. It has a special role as the keeper and interpreter of civic memories, and it plays an important part in the identity of Ireland and its civil fabric, giving meaning to contemporary events, reflecting the local as an element of global change, and providing a highway for imaginative new thinking. IMMA's task is to respond to these events, to create a space for reflection, and to bring joy to individual existences by engagement and the exploration of new possibilities.

Such matters are for the future, and will be led by our new Director, Annie Fletcher. Annie, who joined IMMA in March 2019, has extensive international curatorial and leadership experience in the contemporary arts. We are all excited by the vision she brings to IMMA— placing the generation of new ideas and innovation at the heart of the organisation while bringing Ireland's cultural innovators into a deeper dialogue and a more fluid relationship with key international platforms and partners.

IMMA's Annual Report 2019 looks back at the events of last year. Our mission is to connect audiences and art, providing an inspiring space where contemporary life and contemporary art connect, challenge and inspire one another. IMMA's reputation and stimulating programme continued to attract audiences, and we welcomed over 500,000 visitors during the year. Many of these are tourists and IMMA has established itself as an essential part of the cultural itinerary. IMMA has also begun to build a substantial digital presence and has a rapidly growing social media audience. By the end of 2019, IMMA had over 93,000 followers on the various social media platforms. Engaging visual content is shared daily across the platforms, fostering constant interaction between IMMA's digital team and the public.

IMMA launched its new website in late 2018 and the response has been unequivocally positive. The website makes a vast body of content available to the public including the digitised IMMA Collection, a complete history of IMMA's exhibitions and talks, as well as a wealth of resources for students,

teachers and families. In addition to this databank, there has been a further accumulation of artworks and archive material that has been digitised through a project funded by the Department of Culture, Heritage and the Gaeltacht. IMMA holds one of the largest collections of Time-Based Media works, including video, slides, and cinematography. These works have now been digitised and we hope to share them on the website in the coming year. IMMA had 280,000 unique website visitors during 2019, and the trend is growing.

The Board is, as always, grateful to the Department of Culture, Heritage and the Gaeltacht for their constant support, both moral and financial, and to the Office of Public Works who do so much to maintain the quality of the buildings and grounds at the Royal Hospital Kilmainham, IMMA's 48 acre home.

The Directors are constantly inspired by the curatorial talents of the IMMA programming team and 2019 was no exception. The year opened with a major retrospective of the work of Mary Swanzy, whose popularity among Irish audiences was demonstrated through the numbers who came, and returned, to spend time with her works. In the summer IMMA presented the work of Doris Salcedo, a native of Columbia whose deeply moving sculptures are connected to the experiences of victims of torture in her own country. The Freud Project continued this year with an outstanding display of works by Lucian Freud and Jack B Yeats. This landmark exhibition explored the interconnections between these two great artists, showing them side by side for the first time in seventy years. Freud was a great admirer of Yeats and his first visit to Ireland in 1948 has been described as a 'pilgrimage' to the site of Yeats' work. The Freud Project will continue at IMMA until 2021 and we look forward to sharing a deeper understanding of this master with our audiences. The year ended with the first gathering of the works of Derek Jarman, 25 years after his death, and *Desire: A Revision*, an international group show exploring the themes established in the recent exhibitions *What We Call Love*, and *As Above So Below*. IMMA also wishes to sincerely thank all of the lenders, public and private, for their generosity and vision in lending to IMMA's exhibitions.

The Board would like to acknowledge the support of our many corporate partners without whom such a diverse programme would simply not be possible. We particularly acknowledge the support of Kildare Village for *Desire: A Revision*, and for the many collaborations that have resulted in the introduction of the exhibition to an ever-growing audience.

IMMA continued work with The Mercer's Institute for Successful Ageing (MISA) at St James' Hospital/Trinity College and Age & Opportunity, the Alzheimer's Society of Ireland and the Butler Gallery (Azure). There are 55,000 people living with dementia in Ireland and this number will continue to grow. IMMA is committed to engaging with this community who are vulnerable to social exclusion. Several of our Visitor Engagement Team undertook training during the year to learn how to conduct gallery tours for people living with dementia. We hope to continue developing our expertise in this area, increasing the number of such tours and creating resources and supports for people living with dementia and their families over the coming years.

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## Supporting IMMA

IMMA wishes to acknowledge our visionary supporters who made the ambitious programme of the museum possible in 2019. These include corporate partners and members, individual patrons, foundations, and those donors who wish to remain anonymous. We would also like to express our thanks to our many IMMA Members, whose dedication to the programme is a loyal and constant source of support.

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### IMMA Corporate Support

#### Corporate Partners

Kildare Village

The Dean Dublin

The Devlin

#### Freud Circle

BNP Paribas

Credit Suisse

#### Corporate Benefactors

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Goodbody

#### Corporate Supporters

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Commissioners of OPW  
Goethe Institut  
Japan Foundation  
Ireland Heritage Council

IMMA Individual Supporters

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Our invaluable IMMA Members

## Partners

Mercer's Institute for Successful Ageing (MISA)  
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NCCCA, National Council for Curriculum and Assessment  
CREATE  
Trinity College Dublin  
National College Art and Design,  
NCAD  
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Almine Rech  
Ben Brown Fine Arts  
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VOID  
303 Gallery  
Tate  
Leeds Museums and Galleries  
The Lucian Freud Archive  
The Devonshire Collections Chatsworth  
Arts Council Collection UK  
British Council Collection  
Ulster Museum, National Museums Northern Ireland  
Freud Museum London  
Victoria Miro Gallery  
Frith Street Gallery  
SMAK Ghent  
The Model, Home of the Niland Collection, Sligo

## 2019 Highlights

### Audiences

- We welcomed 503,904 visitors, virtually unchanged from 2018, making IMMA the 6th most visited free attraction in Ireland according to Failte Ireland
- There was significant online growth in 2019 with a 32% increase in our social media followers.
- IMMA welcomed Kildare Village as Headline Sponsor of the Desire: A Revision exhibition. This partnership broke new ground for IMMA in terms of scale and reach. A brave partnership that sought to introduce and connect IMMA with new audiences. The partnership included several bespoke IMMA events organized at both venues; several works from the IMMA Collection loaned to Kildare Village and curated for Kildare Village's audience (avg. 4 million visitors a year); a IMMA Desire brand takeover of Kildare Village; and the opening of an IMMA Pop-Up Shop to increase brand awareness.

### Awards

- IMMA was nominated for the Best Tourist Attraction at the Irish Hospitality Awards in April 2019.
- IMMA was also nominated for the Best Entertainment Venue of the Year 2019 at the same event.
- IMMA was nominated by the Irish eGovernment Awards for Promoting Ireland Overseas.

### IMMA Collection: Freud Project

In 2019 IMMA opened a very exciting exhibition that put the works of Lucian Freud alongside the works of Jack B Yeats. There are many interconnections and overlaps between the two great artists and the exhibition, together with a number of learning events, explored the richness of multiple works by each artist.

### Acquisitions

IMMA purchased a work by Wolfgang Tillmans through the generous support of the 88 Foundation; a work by Vivienne Dick with by IMMA 1000; and received, by way of donation, works by Henry Callahan, Eva Rothschild, and Tim Robinson.

### Exhibitions

The year opened with two hugely popular exhibitions – the first major retrospective of the works of Mary Swanzy and an exhibition of the works of Wolfgang Tillmans, curated by the artist himself. In the summer that was a large showing of the sculptures of Doris Salcedo, 'Acts of Mourning', the renowned Columbian artist whose works deal with loss and remembrance.

The year ended with two shows, broad in their content and material. Desire: A Revision from the 20<sup>th</sup> Century to the Digital Age was an ambitious international group exhibition, and Derek Jarman: Protest! was the first major showing of the artist's eclectic work since his death more than 25 years ago. The exhibition will now tour venues in the UK and the USA.

Also featured were exhibitions by Walker & Walker and Kim Gordon. Gordon hosted a concert of her own works and that of her collaborators on a beautiful July evening in the sultry setting of the Courtyard.

In the context of the IMMA Collection there were exhibitions of the works of Janet Mullarney, Les Levine and Fergus Martin,

#### Engagement and Learning.

IMMA's Art & Ageing programme reached a key stage of development with a seminar in October 2019, attended by all leading players in this emerging fields, as well as some international speakers. IMMA's dementia-inclusive programming continues to develop.

During the exhibition Life Above Everything: Lucian Freud and Jack B. Yeats, a second international symposium was convened in the context of IMMA Collection: Freud Project, at TCD Hub in 6<sup>th</sup> September entitled Lucian Freud: Networks, Contexts, Responses.

IMMA's summer school was again held in June on the theme of Art & Politics.

#### Digital Development.

With the backing of a capital grant from the Department of Culture, Heritage and the Gaeltacht IMMA continued the work commenced in 2018 on our long term ambition of having the collection and archive digitised in order to amass a database of knowledge for our visionary Collections & Learning Centre. Three were great steps forward in digitizing key parts of the IMMA archive, and also in conserving IMMA's large collection of digital artworks. The work is expected to continue for the next seven years and will serve as important foundational work towards the increased sharing of our collection with the Irish nation and as the cornerstone for the development of IMMA's new Collection and Learning Centre which is part of Project Ireland 2040 financed through the Department of Culture, Heritage and the Gaeltacht. The increased use of digital media has also led to IMMA sharing an increased quantity of these archived materials through its website.

## Highlights

Visitors: 500,000 +

Website visitors: 280,000 +

Social Media Followers: 93,000 +

New artworks: 30

Artworks lent: 59

Exhibitions featuring IMMA works 19

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## Exhibitions and Projects

### IMMA Fosters and Fuels Curiosity:

IMMA's 2019 programme continued to bring to the public world-class exhibitions and new commissions from respected international and Irish artists.

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### Mary Swanzy: Voyages

26 Oct 2018 – 17 Feb 2019

The year began with *Voyages*, the first major retrospective of Mary Swanzy's work since 1968. Arguably Ireland's first 'modernist' painter, the exhibition offered a timely review of her work, demonstrating her early mastery of Modernist styles, her wide travels, idiosyncratic feminism and forward-thinking ideas that make Swanzy such a fascinating artist to explore in our times. This IMMA initiated exhibition aimed to reintroduce our audiences to this artist's extraordinary achievements and reinstate her as a Modern Irish Master. The exhibition toured to the Crawford Art Gallery, Cork and Limerick City Gallery of Art throughout 2019. The exhibition was curated by Exhibition Curator Sean Kissane, and assisted by Karen Sweeney, Assistant Curator- Curatorial and Partnerships, IMMA.

### Wolfgang Tillmans: Rebuilding the Future

26 Oct 2018—10 March 2019

Twenty years after first exhibiting at IMMA as an emerging artist, Wolfgang Tillmans presented *Rebuilding the Future*, his first solo exhibition in Ireland. Tillmans is one of the most accomplished and widely celebrated artists working today, recognised for major contributions to the development of contemporary photography. Created for IMMA's galleries, *Rebuilding the Future* comprised of over 100 works and captured Tillmans' unique way of working. The works were installed by the artist in IMMA's galleries in direct relation to the physical spaces and atmosphere of the museum. This exhibition received support from Goethe Institute, Maureen Paley, London and anonymous donors and was accompanied by an illustrated catalogue. The exhibition was curated by Rachel Thomas, Senior Curator: Head of Exhibitions, IMMA and assisted by Benjamin Stafford, Assistant Curator: Exhibitions, IMMA and was accompanied by a substantial publication.

IMMA Collection:

Les Levine: Resurrection

15 Feb—6 May 2019

*Resurrection* (1972-2016) is a new work by the world-renowned artist Les Levine. In 2010 Levine donated an 80-piece photographic work to the IMMA Collection entitled *The Troubles: An Artist's Document of Ulster* (1979), in memory of his parents Muriel McMahon and Charles Levine. The work was produced from photographs he had taken while in Belfast and Derry in 1972.

Levine makes the point that *The Troubles* was the first major media work of art. In contrast to the media, however, Levine's approach was to capture events from a human point of view rather than a political one. Careful to avoid bias, he wanted the photographs to tell their own story.

Revisiting the series in 2015 Levine was struck by the sheer number of images of children. This process resurrected the intense feelings that he had experienced while documenting Northern Ireland in 1973 and resulted in this revision of the original work.

Walker and Walker: Nowhere without no(w)

15 Feb—3 June 2019

Twin brothers Walker and Walker have collaborated since 1989, becoming one of Ireland's most captivating art practices with an established international reputation.

*Nowhere without no(w)* was the brothers' first solo exhibition at IMMA and featured materials as diverse as pearl, steel, neon, and a flower that blooms once a year. The exhibition showcased a number of pre-existing works from the artists' extensive thirty-year career with a suite of new works continuing their ongoing research into language, its meaning and its construction. The exhibition was curated by Rachel Thomas, Senior Curator: Head of Exhibitions, IMMA and assisted by Benjamin Stafford, Assistant Curator: Exhibitions, IMMA and was accompanied by a substantial publication.

IMMA Collection: *Then and Now Series*

The *Then and Now* series is a curatorial approach to exploring works in the IMMA Collection where artists are invited to place their early work among their current practice.

Fergus Martin

15 Feb—13 Oct 2019

This display presented a range of Fergus Martin's work from the 1990s to the present.

Through painting sculpture and photography, Martin's work is preoccupied with space, colour, tension and materials. The exhibition included works in a range of media such as *Untitled—* from Six Paintings for le Confert Moderne, Poitiers (1996) from the IMMA Collection, *Sky* (2016) and *Screw Protruding Tubes* (2018), a new plastic wall-mounted sculpture.

Janet Mullarney

15 Feb—13 Oct 2019

This exhibition of works by Janet Mullarney from the 1980s to 2018 demonstrated the remarkable multiplicity of her career through a wide-ranging body of work. This presentation of Mullarney's work showcased the recent acquisition by IMMA of her sculptures *All Ears* (1995) and *Domestic Gods* (1997).

A Fiction Close to Reality

15 Feb- 13 Oct 2019

This group exhibition from the IMMA Collection was developed in response to themes within the adjoining display of Janet Mullarney's work. The exhibition explored different ways that the past inhabits the present, looking at the themes of memory, fiction and the everyday. It included key works from the IMMA Collection by Nalini Malani, Caroline McCarthy, Dennis Oppenheim, Mary Farl Powers, Betsabeé Romero and Richard Wentworth, with loans by Bassam Al-Sabah and Geta Brâtescu.

A Vague Anxiety

12 April—18 Aug 2019

IMMA presented this group exhibition of emerging Irish and international artists addressing some of the broader personal concerns of Generation Y. From political points of departure such as borders, housing, and the environment; to the manifestly personal concerns of mental health, hook-up culture, gender identity and the precarious nature of their portfolio lives. The themes were addressed through diverse means from traditional painting, sculpture and photography, through to installation, social media, workshops, dance, performance and club culture. The exhibition was accompanied by an experimental publication with texts by Seán Kissane, Poi Marr and Benjamin Stafford. Curated by Seán Kissane, *Curator: Exhibitions*, IMMA. Performances curated by Poi Marr, *Curator*, Glasgow International. *A Vague Anxiety* neither posed questions nor presented solutions but reflected on our present tensions.

Doris Salcedo: Acts of Mourning

26 April—21 July 2019

In April IMMA opened *Acts of Mourning*, a major exhibition by internationally acclaimed artist Doris Salcedo (b. 1958, Bogotá). Salcedo is one of the world's leading sculptors and her work is deeply rooted in her native Colombia. The exhibition focused on key aspects of the artist's trajectory since 1990 and the challenges her work poses to the traditions of sculpture. The exhibition brought together six separate bodies of work, including two substantial installations *A Flor de Piel II* (2013–14) and

*Plegaria Muda* (2008–10) that are seldom shown together. Salcedo's sculpture transform the familiar into poignant and are commanding testimonies of loss and remembrance. Co-curated by Rachel Thomas, Head of Exhibitions, IMMA and Claire Power, Temporary Head of Exhibitions, IMMA, assisted by Karen Sweeney, Assistant Curator – Curatorial and Partnerships, IMMA.

IMMA Collection: Freud Project (2016-2021)

2019 is the third year of the long-term loan and display of 52 works by world renowned artist Lucian Freud to IMMA Collection by private lenders and which continues to draw significant international and home audiences. As well provoking new reflection on Freud's work and its meaning in a contemporary world, the effect of long-term display and 'slow looking' has enabled new and existing audiences to experience and really engage with Freud's paintings and other works on display in IMMA.

The Freud Project has been a context within which to explore narratives of Irish modernity and of contemporary practice as a series of relationships rather than merely objects to be preserved. It continues to support and generate artists' commissions as well as richly diverse learning programmes for all ages and research partnerships.

IMMA's programmes have been greatly assisted by Irish Research Council funded Post-Doctoral Research Fellow Dr Nathan O'Donnell, whose research and curation has helped to deepened appreciation of Freud's work in association with the on-going Freud Project as well as other IMMA Engagement programmes. The Fellowship is overseen by Christina Kennedy, (Lead Curator of the IMMA Collection Freud Project) as Industry Mentor, with Lisa Moran Curator Engagement & Learning; and Dr Angela Griffith, Director TRIARC, TCD as Academic Mentor.

### Gaze

4 Oct 2018— 19 May 2019

Juxtaposing the Freud works with a selection of works from the IMMA permanent Collection, the exhibition *Gaze*, as the title suggests, is concerned with the human gaze - of the artist, of the sitter or the viewer of the work. *Gaze* particularly asked us to examine relationships between the artist and the sitter and focused on the representation of the nude and the oftentimes visceral portrayal of the body in art, particularly in Freud's work.

Unfolding over a series of three floors in the dedicated Freud Centre, the exhibition, which was curated by Johanne Mullan, encouraged the visitor to journey from room to room, allowing space for reflection, but always considering who is gazing at whom. At times you are sharing the viewpoint of the sitter, at times the artist, but you are always involved in a constant exchange between all three perspectives in the room: the viewer, the artist and sitter.

Alongside Freud's works, the exhibition presented work by Marina Abramovic, Stephan Balkenhol, Phil Collins, John Coplans, Dorothy Cross, Pauline Cummins, Albrecht Dürer, Ann Hamilton, Edward Hopper, Rebecca Horn, Annie Leibovitz, Mark Manders, Edward McGuire, Danny Osborne, Rembrandt, Thomas Ruff and Hannah Starkey, all drawn from the IMMA Collection.

Life above Everything: Lucian Freud and Jack B. Yeats

28 June 2019— 19 Jan 2020

A special exhibition is organised annually in response to the Freud works and 2019's was *Life above Everything Lucian Freud and Jack B. Yeats*.

This landmark exhibition was co-curated by David Dawson, long time studio assistant and friend of Freud, and by Christina Kennedy. Bringing together the work of Freud and Yeats, it explored the affinities and interconnections between the two artists. Freud had a lifelong interest in the Irish painter's work and owned a pen and ink drawing by Yeats, *The Dancing Stevedores* (c.1900), which hung beside Freud's bed for over 20 years.

The exhibition included a substantial number of oil paintings by both artists, including new loans of important early works by Freud such as *Girl with Beret* (1951), the recently identified portrait of Irish actress Helen Hughes, as well as numerous Yeats oil paintings and watercolours from UK and Irish collections including, uniquely, seven paintings which Freud chose for a collector-friend.

Kim Gordon: She bites her tender mind

27 July— 10 Nov 2019

*She bites her tender mind* was the first solo exhibition in Ireland by the legendary multi-disciplinary artist Kim Gordon, one of the most prolific and ground-breaking female creatives working today. Synonymous with the iconic band she co-founded in 1981, Sonic Youth, Gordon's work is filled with radical experimentation and crosses boundaries between visual art, music, fashion, film, writing and performance.

*She bites her tender mind* was an overview of Gordon's practice over the past twenty-five years and featured a series of new works including recent and previously unseen paintings, drawings, ceramic sculptures, alongside a glitter installation and an immersive video projection. The exhibition was co-curated by Rachel Thomas, Head of Exhibitions, IMMA and Claire Power, Temporary Head of Exhibitions, IMMA, assisted by Rachael Gilbourne, Assistant Curator – Exhibitions - Projects & Partnerships, IMMA.

Desire: A Revision from the 20<sup>th</sup> Century to the Digital Age

21 Sept 2019—13 Mar 2020

Co-curated by Yuko Hasegawa, Artistic Director of the Museum of Contemporary Art, Tokyo and Rachel Thomas, Senior Curator; Head of Exhibitions, IMMA, *Desire: A Revision* was one of IMMA's most ambitious and compelling exhibitions. Opened on 20 September to mark Culture Night, the exhibition explored desire in our everyday lives and considered relationships to structures of power, individualism, and emerging collective actions.

Spanning over 100 years, the exhibition followed the development of desire through the lens of the Eurocentric male gaze and its influence in shaping depictions of desire in contemporary culture across the world. A selection of masterworks of the 20<sup>th</sup> century, from artists such as Duchamp, Ernst and Margritte, sit alongside new commissions and contemporary work by artists including Matthew Barney, Tracey Emin, Genieve Figgis and Yayoi Kusama.

A publication accompanied the exhibition with texts by Rachel Thomas, Yuko Hasegawa and international and Irish, writers and artists. Supported by Kildare Village. The exhibition was co-curated by Rachel Thomas, Head of Exhibitions, IMMA Yuko Hasegawa, Director Tokyo Museum of Contemporary Art, assisted by Rachael Gilbourne, Assistant Curator – Exhibitions - Projects & Partnerships, IMMA.

Derek Jarman: PROTEST!

15 Nov – 23 Feb 2020

PROTEST! was a major retrospective of the work of acclaimed British artist and filmmaker Derek Jarman (1942-1994), marking 25 years since his death. Jarman is one of the most influential figures in 20<sup>th</sup> century British culture. While the exhibition addressed Jarman's important contribution to film, it examined his wider practice as a painter, writer, set-designer, gardener and political activist. This was the first time these diverse strands of his practice had been brought together in over 20 years.

PROTEST! Captured Jarman's engagement with both art and society, as well as his contemporary concerns with political protest and personal freedoms arising from the AIDS crisis. This exhibition brought together major bodies of work from the 1960s to the 1990s, many of which had never been seen in public before. Curated by Sean Kissane, Curator; Exhibitions and assisted by Benjamin Stafford, Assistant Curator, IMMA, the exhibition was organised in partnership with Manchester Art Gallery.

Thames and Hudson will publish a major new monograph on Derek Jarman in 2020. The book will feature contributions by Sean Kissane, Professor Robert Mills, Jon Savage and writers Olivia Laing and Philip Hoare.

## IMMA Archive 1990s: From the Edge to the Centre

13 Dec 2019—TBC 2020

*IMMA Archive: From the Edge to the Centre* provided IMMA with the opportunity to celebrate the ambitious and ongoing IMMA Collections and Archive Digitisation Project begun in 2017. In advance of IMMA's 30<sup>th</sup> birthday in 2021, the exhibition offers a space to consider the rich early history of IMMA's programme and Collection, and the artists and audience who have been at the heart of the institution.

Curated by Johanne Mullan, Collections Programmer, IMMA, Ciara Ball, Archive Co-ordinator, IMMA and Claire Walsh, Assistant Curator: Care & Access, IMMA, the exhibition presented newly digitised material from the archive. It revisited IMMA in its first years to consider the aims and ambition of the earliest exhibitions and the Collection as it was beginning to grow.

The digitisation of the IMMA Collection was made possible with the support of the Department of Culture, Heritage and the Gaeltacht. IMMA was delighted to welcome Minister Josepha Madigan, TD, who visited the exhibition on 12 December.

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## Project Spaces

### Process 1000/1

Jenny Brady, Neil Carroll and Dragana Juristic

24 Jan—24 Feb 2019

Marking the culmination of the 2018 awardees of the inaugural IMMA 1000 residencies, Process 1000/1 presented new work and research developed by artists Jenny Brady, Neil Carroll and Dragana Juristic. Bringing together a diverse range of practices from film to painting to photography, Process 1000/1 presents work realised over the duration of the artists' time living and working at IMMA.

### The Long Note

Helen Cammock

13 March—26 May

Nominated for the Turner Prize in 2019, Helen Cammock's work explores social histories through film, photography, print, text and performances. Cammock creates multiple and layered narratives that are not linear, allowing the cyclical nature of history to be revealed. Through these devices Cammock explores the motivation for women's participation in the civil rights movement, the invisibility of women in the historical narrative of the time, and how it impacted family life and the notion of loss. *The Long Note* is an attempt to articulate the variety of political positions taken by women during the movement;

there was no one unifying position or one identity but a multitude of voices that permeated a turbulent time in Derry. The presentation of this work at IMMA was curated by Janice Hough.

The Prince of Homburg

Patrick Staff

21 Sept—17 Nov 2019

The Prince of Homburg was a solo exhibition of new works by Patrick Staff. Co-commissioned by IMMA and Dundee Contemporary Arts, Scotland, the works reinterpret 19<sup>th</sup> century German writer Heinrich Von Kleist's play *The Prince of Homburg*.

*The Prince of Homburg* is a special associated project with *Desire: A Revision from the 20<sup>th</sup> Century to the Digital Age*. The work at IMMA was curated by Rachael Gilbourne, Assistant Curator: Exhibitions – Projects & Partnerships, IMMA in collaboration with Eoin Dara, Head of Exhibitions, DCA.

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## Engagement and Learning

IMMA continues to place the Engagement & Learning department at the core of our programme. Committed to programming for audiences of all ages, IMMA is made stronger through vibrant and progressive partnerships.

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### Partnerships

Partnerships are core to the connectedness of IMMA. IMMA is represented on the Arts in Education Portal and Artists/Teachers Continuous Professional development Programme (TAP), Professional Design team; on the Bealtaine (Creative Ageing) Steering Committee; CNCI/ECO group and the Encountering the Arts Ireland. Education partners include Trinity College and the National College of Art in association with The Freud Project (with Trinity College, NCAD School of Education and the National Council for Curriculum Assessment NCCA). We are also working with CREATE (the national agency for collaborative arts); Open House; National Drawing Day and Helium Arts.

### Engagement and Learning Programmes:

#### Art & Ageing

IMMA is committed to celebrating creativity in older age and ensuring open access to its programmes for audiences of all ages. In 2019 we continued to work with The Mercer's Institute for Successful Ageing (MISA) at St James' Hospital/Trinity College and Age & Opportunity, the Alzheimer's Society of Ireland and the Butler Gallery (Azure). The Azure Partnership is developing its national and international networking programme which includes peer to peer support and provision of Azure dementia-friendly tours.

The Art and Aging Seminar held in October marked the culmination of IMMA's two-year funded Art & Aging Fellowship. This event examined the findings and delved into questions arising out of the research into IMMA's dementia-inclusive programme. The Seminar offered an opportunity for participants to engage with experts across multiple sectors in an exploration of value driven, rights-based approaches to accessible arts programming and its wider integration into society.

## Talks and Events

IMMA continues its impressive history of engaging talks and events. All exhibitions from temporary to collection to presentations in the Project Spaces had a suite of talks and events, ranging from single gallery talks, to seminars and symposia. Highlights included a series of talks related to IMMA's Freud Project. Writer William Feather spoke about his career with artists as one of the UK's leading art critics which provided a backdrop to the launch his book: *The Lives of Lucian Freud, YOUTH 1922-1968*; Annie Freud, artist, poet and daughter of Freud, joined Christina Kennedy for an intimate conversation that explored the interactions of poetry, art and painting as they relate to the work of Lucian Freud; and Dr Nathan O'Donnell, Freud Research Fellow, IMMA/ Trinity College Dublin spoke about Lucian Freud and Jack B. Yeats.

## IMMA Studios

IMMA's onsite residency offers artists, curators and creative professionals with a chance to live and work at IMMA for research and production focused residencies. This unique programme is open to national and international participants through an invited and open process, offering support to develop new directions in research education and practice.

Residents for 2019 include:

Lyndon Barrois Jr., Jenny Brady, Neil Carroll, Emma Haugh, Callum Hill, Sibyl Montague, Suzanne O'Haire, Laurie Robins and Katie Watchorn. Highlights for IMMA Invited Projects included Patrick Staff, Stasis and Michele Horrigan/ Askeaton Contemporary.

The programme is internationally renowned and was generously supported with bursaries funded by IMMA1000.

## Families

Family Workshops ran weekly with Explorer on Sunday afternoons from January to May and from October to December, allowing families to get creative together and explore artworks with IMMA staff. The family focused Mornings in the Museum workshops took place during the during the holiday breaks.

## Teens

Practical art workshops for teens aged 13-15 years and 15-18 years workshops provided an opportunity for young people to meet and talk to professional artists, gain knowledge and experience of contemporary art, and explore current themes and concepts in art. The Easter and mid-term sessions were led by artist Kathryn Maguire and Bryan Hogan from the IMMA Visitor Engagement

Team. The October Open House Junior Workshop was programmed in association with the Irish Architecture Foundation's Open House Dublin Weekend.

### Schools

Throughout the year IMMA welcomes Primary and Secondary school classes for self-guided tours. Workshops and guided tours with members of the IMMA team are also available on request focusing on particular exhibitions. In 2019 tours focused on the Freud Project and a set of notes was developed respectively for both primary and secondary teachers and students. These resources were made available online.

A Primary Teachers CPD Workshop was held in March with artist, Rachel Tynan in March 2019. The practical workshop promoted the discovery of links to the visual art curriculum as they explored contemporary art focusing on construction.

IMMA presented its joint research with the School of Education at NCAD on the IMMA Collection: Freud Project at the National Arts in Education conference held under the Arts in Education initiative with the Department of Education and Science.

### Studio 10

The long term and extremely successful community programme for adults called Studio 10 ran throughout the academic year for adults of all levels of creative experience as a means to introduce contemporary art. Facilitated by IMMA's Visitor Engagement Team, it combined gallery discussion and tours surrounding the themes of the Doris Salcedo, Desire, Freud and Jarman exhibitions and explored these through art making in the studio and a performative event in the formal garden.

### Research and Third Level

IMMA is made stronger by vibrant and progressive partnerships. National collaborations – across and beyond the cultural ecosystem – enable IMMA to meet our strategic objectives and deepen the impact of our programmes. IMMA works with third level institutions to provide support for tutors and students to engage with the museum and its programmes. We support students and tutors to visit IMMA, to engage with our exhibitions and collections, to meet artists in residence and to use IMMA and its resources as a site for research. IMMA provides staff support, information and space for discussing and responding to aspects of our programmes while also making resources available online.

In 2019, IMMA continued to work with a number of third level colleges and institutions throughout the year. A programme of Reading Groups was established in 2018 and continued throughout 2019. Funding from the Irish Research Council enabled a Research Fellow to help deepen appreciation of Freud's work in association with the on-going Freud Project. Nathan O'Donnell is IMMA's IRC

Enterprise postdoctoral researcher. His work is overseen by Christina Kennedy, IMMA Head of Collections and Lead Curator of the Freud Project as Industry Mentor and Dr Angela Griffith, Director TRIARC, TCD as Academic Mentor. The IRC application process and facilitation of Postdoctoral research strands have been assisted by Lisa Moran, Curator Engagement and Learning.

### IMMA Texts

IMMA texts is a new initiative to encourage research into aspects of IMMA's programmes, activities and resources. Researchers are invited to respond to aspects of IMMA's programme with a particular theme which was Art and Politics in 2019. Papers are peer reviewed and selected papers are published in an annual journal and on IMMA's website.

### IMMA Groundwork

IMMA groundwork is series of case studies about research in an art museum context. The first case study, *The Place Project*, is a unique long-term collaboration between IMMA and IADT (the Institute of Art, Design and Technology) BA Art programme. *The Place Project* is a student-directed research project that offers students in the first year of their BA in Art at IADT a truly unique, immersive and active learning experience. For an entire semester the students are based on the site of the museum, responding to its environs. This project began as a site-specific project focusing on IMMA as the place and has grown into an ongoing, museum-based, student research programme that informs how IMMA engages with third-level groups.

### IMMA Summer School

The Summer School took place in June and was a weeklong summer school for undergraduate and postgraduate students focusing on the theme *Art and Politics*. Co-curated by Lisa Moran, Curator: Engagement and Learning and Nathan O'Donnell, IRC Postdoctoral Research Fellow, it included presentations and workshops by artists, writers and theorists including: Anthony Downey (Birmingham City University), Emma Mahoney (Royal College of Art, London), Richard Noble (Goldsmiths College, London), Annie Fletcher (IMMA), David Crowley (NCAD) and Marina Gržinić (The Academy of Fine Arts Vienna, Austria).

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## Audiences

The Irish Museum of Modern Art creates the contemporary in a place of history, embracing its inspirational and multifaceted home at Royal Hospital Kilmainham.

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The Audience team worked hard to produce steady and continuous growth across both physical and digital audiences in 2019. Annual visitor numbers for the site reached 503,904, finishing the year on a high with a print and radio campaign resulting in a 12% increase in visitors in December.

This year's programme attracted significant national and international media coverage particularly for Wolfgang Tillmans, Derek Jarman, Doris Salcedo, Freud/Yeats, Kim Gordon and Desire: A Revision exhibitions.

Our online audience grew steadily throughout 2019 across all three major social platforms. IMMA's Facebook following increased by 5.5% to 35,433, Twitter by 8% to 29,206 and Instagram by 46.3% to 32,393.

IMMA was nominated for the second year for the 2019 Irish Hospitality Awards in the category of Best Tourist Attraction of the year and also Best Entertainment Venue of the Year. IMMA was also shortlisted for the Ireland EGovernment Awards for Promoting Ireland Overseas.

We once again participated in a number of citywide and country-wide initiatives in 2019 with a view to increasing our audience base and reinforcing our mission to connect audiences and art. Of note was the 'Culture Date with Dublin 8' initiative. For the weekend festival 18 – 19 May 2019, IMMA had a programme of seven exhibitions to visit, a family workshop and activity trail. To mark Culture Night on 20 September, IMMA provided audiences with an opportunity to visit Desire: A Revision for free and celebrate the opening with IMMA's guests.

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## Development

National and international collaborations – across and beyond the cultural ecosystem – enable IMMA to meet our strategic objectives and deepen the impact of our programmes.

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### Corporate Development

IMMA is considered a leader in the field of Corporate Arts partnerships and is proud to work with multiple prestigious companies and brands including Arthur Cox, Bloomberg, BNP Paribas, Château La Coste, Credit Suisse, Goodbody, Hennessy, LPM Bohemia Ireland Limited and O'Hara's Irish Craft Beer. In 2019, we were delighted to celebrate the 4<sup>th</sup> year of IMMA's relationship with The Dean Dublin. As our Official Hospitality partners The Dean enables IMMA to host Irish and international artists, curators, patrons and partners at both The Dean and its sister hotel - The Devlin.

This year, IMMA also welcomed a new partnership with the luxury shopping destination - Kildare Village. As Headline Sponsor of Desire: A Revision the partnership has been an opportunity for IMMA to develop a truly innovative relationship. The partnership consisted of:

- A full programme of special events including; a very successful press launch and Culture Night; a live podcast recording with Image Magazine and several VIP events at both venues.
- A collaborative communications and marketing campaign.
- The loan of several works from the IMMA Collection to Kildare Village by artists Patrick Scott, Barry Flanagan, Janina Schape, Rebecca Horn, Nan Goldin, Anne Madden, Anri Sala and Frank Bowling amongst others. These works were on view for visitors to Kildare Village for the run of the Desire: A Revision exhibition.
- An IMMA Desire brand takeover of Kildare Village to launch Desire: A Revision at IMMA.
- An IMMA Pop-Up Shop in Kildare Village - introducing new audiences to IMMA's brand, the exhibition and the works on view at Kildare Village.

### IMMA1000

IMMA1000 is a fund started in 2016 to support and fund IMMA's work with Irish Artists. To date over €250K has been raised by the team to support:

- Bursaries for Artists in Residencies
- Acquisitions of the work of Irish Artists
- Specific Exhibition Programmes

An IMMA 1000 event was hosted an IMMA 1000 event, a tour of the Freud Project with Freud Fellow Dr Nathan O Donnell & Freud Researcher Trish Brennan.

### Membership Programme

IMMA's Members Programme has gone from strength to strength in recent years. Designed to bring Members closer to art, to further engage with IMMA's Collection and Exhibition Programme and to explore the national & international art ecosystem, the Members are a busy community at the heart of the organisation.

In 2019 we welcomed 198 new Members and welcomed back 115 renewing Members across the 9 different levels. We delivered 17 exclusive events including tours, daytrips, workshops, talks and an overseas trip to the Vanabbe Museum, Eindhoven & the De Pont Museum of Contemporary Art, Tillburg with IMMA Director Annie Fletcher.

Once of the highlights of the year was a trip to Carlow and Kilkenny. Following a visit to VISUAL for a tour of Close Encounter: Meetings with Remarkable Buildings and a tour of O'Hara's Brewery, IMMA's hospitality partner, the group travelled to the studio of the artist Eamon Colman in rural Kilkenny. Welcomed by Eamon, the artist Pauline O'Connell and their son Reuben, the group were brought through the story of his practice. Eamon explained the genesis of the works, the importance of memory and recollections of moments when walking in the landscape. As the conversation continued certain connections and recollections emerged. Since the 1980's Eamon has worked on a number of community projects with various groups in the Dublin 8 area that many of the Members were familiar with. There was a special atmosphere in the studio- a positive and inclusive feeling of old friends brought together in a whirl of serendipity. This was a really moving experience and one we will not forget.

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## Commercial Activities

IMMA is proudly enterprising.

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The Irish Museum of Modern Art creates the contemporary culture in a place of history, embracing its inspirational and multifaceted home at the Royal Hospital Kilmainham. With robust and accountable planning and management of resources across all activities, IMMA delivers a tangible return on investment and makes a valuable contribution to Ireland's cultural life.

A unique cultural event was held in the Courtyard on 27<sup>th</sup> July 2019. Performance: An evening with Kim Gordon, was an unforgettable experience of music and words in the embrace of the colonnades and courtyard of the Royal Hospital. Kim Gordon, together with a number of her collaborators, presented an event of experimental music and word. There was a bar and catering on site, setting the tone for a relaxing and unique experience.

The summer season welcomed a new Festival – Love Sensation, in August. It was a great success and we hope it will become a regular feature of our calendar. We also saw the return of the Forbidden Fruit Festival in June. The Venue was once again commended by the statutory authorities for its professionalism in running these events which passed off with minimal impact on the site and locality.

In Mid-May we hosted Wellfest, a two-day fitness, health and wellbeing event. This was a very successful event with positive patron feedback and the promoters rebooked for 2020. Early August saw the Rock and Roll Half Marathon returning to the site with an increased presence as they started and finished on the grounds for the first time. Another new initiative took place in September, when we hosted the internationally renowned Moscow State Circus for two weeks. And in December we welcomed the Cheerios Panto and their production of Cinderella, relocated from the now demolished Tivoli Theatre in Francis Street.

The North Range remained closed to visitors throughout 2019 to facilitate fire prevention works. It is not expected to re-open before 2021.

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Appendix 1 – New Acquisitions 2019

**Harry Callahan**

*Ireland*, 1979

Dye transfer print,

39.2 x 28.6 cm

Collection Irish Museum of Modern Art

Donated in 2019 by the American Friends of the Arts in Ireland who received this work from David Kronn, 2019

**IMMA.4137**

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**Harry Callahan**

*Ireland*, 1979

Dye transfer print,

39.2 x 28.6 cm

Collection Irish Museum of Modern Art

Donated in 2019 by the American Friends of the Arts in Ireland who received this work from David Kronn, 2019

**IMMA.4138**

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**Vivienne Dick**

*Visibility: Moderate*, 1981

Super 8 scanned and restored to HD digital file, Edition 1 of 4, plus one artists proof.

39 minutes

Collection Irish Museum of Modern Art, Purchase, 2019

**IMMA.4136**

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**Tim Robinson**

*Not for Malin*, undated

Oil on canvas

25 x 35.5 cm

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4157**

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**Tim Robinson**

*Grey Lines on Blue with Circle Motifs*, 1965

Oil on canvas

25 x 25 cm

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4156**

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**Tim Robinson**

*Statue of Liberty Series -Untitled*, Undated

Ink on paper

6 x (25 x 19 cm)

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4160**

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**Tim Robinson**

*Untitled*, 1968

Oil on canvas

152.5 x 152.5 cm

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4148**

**Tim Robinson**

*Untitled*, 1967

Oil on canvas

122.5 x 122.5 cm

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4158**

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**Tim Robinson**

*Untitled*, undated

Oil on canvas

86.5 x 87 cm

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4155**

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**Tim Robinson**

*Untitled*, undated

Oil on canvas

127 x 127 cm

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4151**

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**Tim Robinson**

*No Parking During Eclipses*, undated

Oil on canvas

57.4 x 57.4 cm

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4150**

**Tim Robinson**

*Untitled*, undated

Oil on canvas

86.5 x 87 cm

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4159**

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**Tim Robinson**

*Transit*, 1968

Oil on canvas,

71 x 71 cm

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4139**

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**Tim Robinson**

*The Dreams of Euclid, XI*, 1966

Oil on canvas

123.5 x 123.5 cm

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4152**

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**Tim Robinson**

*Untitled*, 1967

Oil on canvas,

127.5 x 128 cm

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4140**

**Tim Robinson**

*Untitled*, undated

Oil on canvas,

71 x 71 cm

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4141**

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**Tim Robinson**

*Untitled*, 1968

Oil on canvas,

71 x 71 cm

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4142**

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**Tim Robinson**

*Untitled*, undated

Oil on canvas

100 x 69.5 cm

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4143**

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**Tim Robinson**

*Untitled*, 1964

Oil on board,

75.5 x 100.7 cm

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4144**

**Tim Robinson**

*Untitled*, 1964

Oil on board,

70 x 100 cm

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4147**

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**Tim Robinson**

*Untitled*, undated

Oil on canvas,

70 x 65.5 cm

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4146**

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**Tim Robinson**

*Breaking Point*, undated

Oil on canvas,

92.5 x 92.5 cm

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4158**

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**Tim Robinson**

*Black Painting, Austrian Period*, April, 1964

Oil on board,

104 x 100 cm

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA. 4154**

**Tim Robinson**

*Untitled*, undated

Oil on board,

104 x 100 cm

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4147**

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**Tim Robinson**

*Windward*, 1968

Oil on canvas,

114.7 x 114.7 cm

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4149**

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**Tim Robinson**

*Winged Victories*, 1963

Ink on paper

6 x (70 x 50 cm)

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4161**

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**Tim Robinson**

*Map of Aran*, undated

Print on Vinyl

variable dimensions

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4162**

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**Tim Robinson**

*Rods*, undated

Wood, paint, threads

variable dimensions

Collection Irish Museum of Modern Art, Gift of the Artist, 2019

**IMMA.4163**

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**Eva Rothschild**

*Border*, 2018

painted concrete, wood, foam, polystyrene,

172 x 242 x 32 cm

Collection Irish Museum of Modern Art

Gift of Eva Rothschild and Modern Art, London, 2019

**IMMA.4135**

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**Wolfgang Tillmans**

*Gedser*, 2004

unframed inkjet print, Edition AP of (Edition 1 + 1 AP)

203 x 138 cm

Collection Irish Museum of Modern Art, Purchase, 2019

**IMMA.4133**

## Appendix 2— IMMA Collection Loans 2019

In 2019 IMMA continued to share its Collection as a National and International resource furthering the Museum's objective to develop and maintain widespread meaningful partnerships. Lending work to twenty exhibitions during 2019 including the touring exhibition curated By Aoife Ruane and Fionna Barber titled *Entangled Affinities* shown in both the Highlanes Municipal Art Gallery and LCG. As part of the successful sponsorship of the Desire exhibition by Kildare Village, IMMA lent several works to Kildare Village including Barry Flanagan's monumental work *The Drummer* (1996). *The Most Favourable Soil*, Butler Gallery, Kilkenny which was the last exhibition to be held at the gallery before moving from its original space at The Butler Castle to their new location at Evan's Home Three seminal works by Lucian Freud were lent to *Lucian Freud: The Self-portraits* exhibition curated by David Dawson for the Royal Academy of Arts, London, and the Museum of Fine Arts, Boston in 2020.

### Make Haste, Slowly, Goethe Institut Ireland, 30 Nov 2018 – 12 Jan 2019

- Noel Sheridan, *Information for the People*, 1975 (IMMA.2648)

### The Táin Tapestries by Louis le Brocquy, Market Place Arts Centre, Armagh, 8 Mar-4 May 2019

- Louis le Brocquy, The Táin (eight tapestries). Loan returned to textile conservator Roisin Miles to condition check. They will return to IMMA when all tapestries are treated.

### MAKING Art: PAINTing, Draíocht, Dublin, 14 Mar–18 May 2019

- O'Neill Geraldine, Boy. Artwork returned to the store after loan at the end of May.

### Clare Langan, The Dock, 23 Mar–11 May 2019

- Langan Clare, Forty Below, 1999; Glass Hour, 2002; Too Dark for Night, 2001

### Brian O'Doherty, Roscommon Arts Centre, June

- Ireland Patrick, Barbara I, 1976
- O'Doherty Brian, Rope Drawing #128 Flipped Corner (Green/Blue), 2017

### Mary Swanzy, Voyages, Crawford Art Gallery, Cork, 15 Mar-3 Jun 2019, Limerick City Gallery of Art, Limerick, 20 Jun- 25 Aug 2019

- Mary Swanzy, The Opera Singer, 1944

Shaping Ireland, National Gallery of Ireland, 13 Apr–7 Jul 2019

- Goldin Nan, Irish landscape, Letterkenny, Ireland, 2002, 2002
- Long Richard, Kilkenny Limestone Circle, 1991

Open Sub 2019, VISUAL, Carlow, 4 Jun–1 Sept 2019

- Huyghe Pierre, Block Party, 2002 – 2004
- McClean Mairéad, No More, 2013
- O'Kelly Mark, The Party, 2010
- Weerasethakul Apichatpong, Power Boy (Mekong), 2011
- Wright Daphne, Where Do Broken Hearts Go, 2000

Irish Traditional Culture in the Visual Arts, Highlanes Municipal Art Gallery, 13 Jul-14 Sept 2019

- O'Kelly Alanna, Sanctuary/Wasteland, 1994
- Yeats Jack Butler, The Traditional Singer, 1945

Desire, IMMA, 21 Sep 2019–22 Mar 2020

- Marcel Duchamp, *Rasée L.H.O.O.Q.*, 1965

Entangled Affinities, Highlanes Municipal Art Gallery, 16 Nov 2019-25 Jan 2020

- Cummins Pauline, *Inis t'Oirr/Aran Dance*, 1985

Seen, not Heard, The Crawford Art Gallery, Cork, 28 Jun-28 Oct 2019

- Muniz Vik, Portrait of Alice Liddell, after Lewis Carroll, 2004
- Rego Paula, Little Miss Muffet, 1989
- Rego Paula, Pirates Taking Away Children, 1992
- Wiltshire Elinor, Crush Hour, Oxford Circus Station, London, 1988
- Levine Les, Sean Shannon plays with toy tommy gun made by his father while interned, 1979
- Les Levine, Who's afraid of Green White and Orange, 2011

Circadian Rhythms, Glucksman, 1 Aug-3 Nov 2019

- Neuenschwander Rivane, A Day Like Any Other, 2011

21st Century Ireland in 21 Artworks, The Glebe Gallery, Summer 2019; Farmleigh Gallery, Jan – March 2020; Emo Court, May – Oct 2020

- Coyle Gary, Forest Path, 2006
- Jolley Patrick, Here after, 2004
- O'Neill Geraldine, Boy, 2008
- Walker Corban, Grid Stack 2, 2007

Kildare Village, 21 Sep 2019–22 Mar 2020

As part of the sponsorship of the Desire exhibition, artworks from the IMMA Collection went out on loan to Kildare Village in September. The loan includes the following works as well as a number of editions from the shop.

- Dorothy Cross, Saddle, 1993
- Barry Flanagan, The Drummer, 1996
- Rebecca Horn, Cockfeather Mask, Performance II, 1970–1995
- Rebecca Horn, Films, 1970-1995
- Isabel Nolan, Sloganeering 1-4, 2001
- Nan Goldin, Vivienne in the green dress, New York City, 1980, 1980
- Nan Goldin, The singing Pub, 2002
- Patrick Scott, E10, 1978
- Patrick Scott, E13, 1978
- Patrick Scott, Meditation Painting 28, 2007
- Alexandra Wejchert, Untitled, 1970s

MAKING Art: PAINTing, Siamsa Tire, Kerry, 8 Nov–6 Dec 2019

- O'Neill Geraldine, *Boy*, 2008.

Entangled Affinities, Highlanes Municipal Art Gallery, 16 Nov 2019-25 Jan 2020

- Cummins Pauline, *Inis t'Oirr/Aran Dance*, 1985

Lucian Freud: The Self-portraits, Royal Academy of Arts, London, 23 Oct 2019-26 Jan 2020

- Freud Lucian, *Reflection (Self-Portrait)*, 1985
- Freud Lucian, *Self-Portrait*, 1949
- Freud Lucian, *Two Irishmen in W11*, 1984 – 1985

The Most Favourable Soil, Butler Gallery, Kilkenny, 9 Nov 2019-29 Feb 2020

- Nevill Johnson           IMMA.3235     Old Man, Garden Lane, 1952-1953
- Varugan Boghosian     IMMA.3898     4 PI, 1975
- Micky Donnelly         IMMA.781      Reflext Series No 1, 1997
- Jack Pierson           IMMA.2214,    Untitled, 2008
- Peter Hutchinson       IMMA.3856     Botanical Gardens, 1994
- Stefan Kurten          IMMA.2865     Golden World, 1997

Financial Statements as of 31st December 2018

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## **DIRECTORS' REPORT**

The Directors present their annual report together with the audited financial statements for the year ended 31 December 2019.

## **PRINCIPAL ACTIVITY**

The principal business of the Company is the management and development of The Irish Museum of Modern Art at the Royal Hospital Kilmainham and the promotion of the Royal Hospital Kilmainham and its grounds as a major cultural and artistic centre, accessible to the public.

## **STATEMENT OF DIRECTORS' RESPONSIBILITIES FOR THE YEAR ENDED 31 DECEMBER 2019.**

Irish company law requires the directors to prepare financial statements for each financial year. Under that law the directors have elected to prepare the financial statements in accordance with FRS102. By 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 for the company financial statements and apply them consistently;
- make judgements 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 the profit or loss of the company to be determined with reasonable accuracy, enable them to ensure that the financial statements and the directors' report includes all disclosures under Companies Act 2014, and enable the financial statements to be audited. They are also responsible for safeguarding the assets of the Company and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

## **ACCOUNTING RECORDS**

The measures taken by the directors to ensure compliance with the requirements of Sections 281 to 285 of the Companies Act 2014, regarding adequate 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 maintained at the Royal Hospital

Kilmainham, Dublin 8. The Board is responsible for safeguarding the assets of the Company and for taking reasonable steps for the prevention and detection of fraud and other irregularities.

## **RESULTS**

Details of the results for the year and financial position at the year-end are set out on Pages 9 – 30.

## **REVIEW OF BUSINESS AND FUTURE DEVELOPMENTS**

The financial position at year end was satisfactory. However future levels of activity depend on the Oireachtas Grant allocated to the museum. The Board considers that the financial statements of IMMA present a true and fair view of the financial performance and the financial position of IMMA at 31 December 2019.

## **PRINCIPAL RISKS AND UNCERTAINTIES**

The Board has responsibility for, and is aware of the risks associated with the operational activities of the Company. They are confident that adequate systems of internal control provide reasonable assurance against such risks and aim to ensure compliance with laws and policies, ensure efficient and effective use of the Company's resources, safeguard the Company's assets, and maintain the integrity of financial information.

Particular attention is being given to the new risk environment associated with the Covid-19 outbreak. Risks and controls continue to be re-evaluated. Financial information is subject to detailed and regular review at director level allowing for continuous monitoring of the Company's operations and financial status. The directors continuously monitor and plan for the financial sustainability of the organisation in an ever-changing funding environment. In addition to the application of internal procedures the Company is subject to statutory external audit. The Company has developed procedures and practices throughout the organisation to ensure compliance with reporting rules and regulations. The Company will continue to improve these systems to ensure it maintains the highest standards of transparency and accountability.

## **EVENTS AFTER THE REPORTING DATE**

The Board of IMMA have considered the impact on the organisation of events subsequent to the reporting date, in particular the risks associated with the Covid-19 pandemic and the related closure of the galleries. Details of the events that occurred after the reporting date are considered in Note 22. The impact of these events on the going concern basis of the Financial Statements can be found in Note 1.d.

## **DIRECTORS**

The membership of the board is set out on page 1.

## **DISCLOSURE OF INFORMATION TO AUDITORS**

In the case of each of the persons who are directors at the date of approval of this report, in accordance with Section 330 of the Companies 2014, there is no relevant audit information of which the Company's auditor is unaware. The Directors have taken all the steps necessary as directors in order to make themselves aware of any relevant audit information and to establish that the Company's auditor is aware of that information.

## **AUDITORS**

The Comptroller and Auditor General is responsible for the audit of the Company in accordance with Section 5 of the Comptroller and Auditor General (Amendment) Act 1993.

## **SAFETY STATEMENT**

The Company has prepared a Safety Statement in accordance with the Safety, Health and Welfare at Work Act, 2005, and applies it at all its workplaces.

## **GOVERNANCE**

IMMA is a Public Body and a Company Limited by Guarantee registered in the Republic of Ireland. As such it must observe and comply with the Governing Laws of the Republic of Ireland and applicable overarching EU Laws and Regulations, including compliance with the Companies Act 2014. The Directors of the Board are appointed by the Minister for Culture, Heritage and the Gaeltacht. The Board has collective responsibility for promoting the success and long-term sustainability of IMMA. Its key roles include governing the business of the organisation and supporting IMMA achieve its vision and mission. The Board provides strategic guidance to the Director and Senior Management and monitors the activities and effectiveness of the organisation.

The work and responsibilities of the Board are set out in IMMA's Corporate Governance Framework. Matters that are addressed regularly at Board Meetings include:

- The Museum Director's report
- Management Accounts and Finance matters
- Corporate Governance issues
- Principal Risks and Uncertainties

The Directors are responsible for preparing the Directors' Report and the Financial Statements in accordance with Irish law and regulations. The Board is required to keep, in such format as may be required by the Minister for Culture, Heritage and The Gaeltacht, with the consent of the Minister for Public Expenditure and Reform, all proper and usual accounts of monies received and expended. The Directors approve the annual budget and, on an annual basis, formally review the company's performance with reference to this budget.

## **Disclosures Required by the Code of Practice for the Governance of State Bodies (2016)**

The following disclosures are required by the Code of Practice:

- Employee Short-Term Benefits – See Note 10 to the Financial Statements
- Consultancy Costs – Detailed in Note 7
- Legal costs – Detailed in Note 7
- Travel costs – Domestic travel, international travel and Board Expenses are detailed in Note 7
- Hospitality Expenditure – Detailed in Note 7

### **KEY PERSONNEL CHANGES**

Dr Moling Ryan (Interim Director) finished on 28 February 2019.

Annie Fletcher commenced as Director on 1 March 2019.

### **SUB-COMMITTEES**

Two Committees established by the Board were operational during the financial year:

**The Finance, Audit & Risk Committee** has been established by the Board as independent and objective to oversee the sustainability of the internal control systems at IMMA, and the risk management arrangements in place.

The three issues on which it is required to report, as detailed in the Code of Practice include: Governance issues; Financial Reporting; and the quality of internal and external audit.

**The Collections and Acquisitions Committee** has been established by the Board to oversee the Museum's Collection of Contemporary Art. The responsibilities of the committee include: To maintain and review the Museum's collection management policies; to oversee and report on the management of the Museum's collection; and to approve acquisitions to the Museum's collection.

The committees have Terms of Reference approved by the Board and present annual reports to the Board.

### **PERFORMANCE EVALUATION OF THE BOARD**

A detailed self-evaluation questionnaire based on that contained in the Code of Practice for the Governance of State Bodies was completed by all Board members and by members of the Finance, Audit and Risk Committee during 2019. The responses were collated and were formally reviewed by the Board and the Finance, Audit & Risk Committee.

### **STATEMENT OF COMPLIANCE**

The Board has adopted the Code of Practice for the Governance of State Bodies (2016) and has procedures in place to ensure compliance with the Code. IMMA was in full compliance with the Code of Practice for 2019.

## **STATEMENT ON INTERNAL CONTROL**

### **Responsibility for System of Internal Control**

On behalf of the Board of Directors of the Irish Museum of Modern Art, I acknowledge our responsibility for ensuring that an effective system of internal control is maintained and operated. This responsibility takes account of the requirements of the Code of Practice for the Governance of State Bodies (2016).

### **Purpose of the System of Internal Control**

A system of internal control cannot eliminate risk, rather it is designed to make assessments of the risk environment and to manage risk at levels it deems appropriate. The system can only provide reasonable and not absolute assurance that assets are safeguarded, transactions authorised and properly recorded, and that material errors or irregularities are either prevented or would be detected in a timely period.

The system of internal control, which accords with guidance issued by the Department of Public Expenditure and Reform has been in place in IMMA for the year ended 31 December 2019 and up to the date of approval of the financial statements.

### **Capacity to Handle Risk**

IMMA has a Finance, Audit & Risk Committee (FARC) comprising five members at year end with financial and audit expertise. The five members are also board members, one of whom is the Chair. The FARC met four times in 2019. A sixth member, external to the Board, resigned in August 2019 and has not yet been replaced.

IMMA has established an internal audit function which conducts a programme of work agreed with the FARC. The Internal Auditor is an external consultant with expertise in Risk Management and Business Process. The programme of work is set by the FARC and the Internal Auditor reports to the Chair of the Committee.

The FARC has developed a risk policy that sets out its risk appetite, the risk management processes in place and details the roles and responsibilities of staff in relation to risk. The policy has been issued to all staff who are expected to work within IMMA's risk management policies, to alert management on emerging risks and control weaknesses and assume responsibility for risks and controls within their own area of work.

### **Risk and Control Environment**

IMMA has implemented a risk management system which identifies and reports key risks and the management action being taken to address and, to the extent possible, to mitigate those risks.

A risk register is in place that identifies the key risks facing IMMA and these have been identified, evaluated and graded according to their significance. The register is reviewed and updated by the

FARC on a quarterly basis. The outcome of these assessments is used to plan and allocate resources to ensure risks are managed to an acceptable level.

The risk register details the controls and actions needed to mitigate risks and responsibility for operation of controls assigned to specific staff. I confirm that a control environment containing the following elements is in place:

- procedures for all key business processes have been documented;
- financial responsibilities have been assigned at management level with corresponding accountability;
- there is an appropriate budgeting system with an annual budget that is kept under review by senior management;
- there are systems aiming at ensuring the security of the information and communication technology systems; and
- there are systems in place to safeguard the assets of IMMA.

### **On-going Monitoring and Review**

Formal procedures have been established for monitoring control processes and control deficiencies are communicated to those responsible for taking corrective action and to management and the Board, where relevant, in a timely way. I confirm that the following ongoing monitoring systems are in place:

- key risks and related controls have been identified and processes have been put in place to monitor the operation of those key controls and report any identified deficiencies;
- reporting arrangements have been established at all levels where responsibility for financial management has been assigned, and
- there are regular reviews by senior management of periodic and annual performance and financial reports that indicate performance against budgets/forecasts.

### **Procurement**

I confirm that IMMA has procedures in place to ensure compliance with current procurement rules and guidelines and that during 2019 IMMA complied with those procedures, other than the contract disclosed in the Internal Control Issues paragraph below.

### **Annual Review of Controls**

I confirm that IMMA has procedures to monitor the effectiveness of its risk management and control procedures. IMMA's monitoring and review of the effectiveness of the system of internal control is informed by the work of the internal and external auditors, the Finance, Audit and Risk Committee which oversees their work, and the senior management within IMMA responsible for the development and maintenance of the internal control framework.

I confirm that the Board conducted an annual review of the effectiveness of the internal controls for 2019 on 7<sup>th</sup> April 2020.

### **Internal Control Issues**

- **Procurement** – A cleaning contract to the value of €134,218 in 2019 was due for renewal in 2015. The tender for the new contract was delayed due to the closure of the North Range for remediation works. These works have been further delayed and this has necessitated a re-working of the cleaning tender. The tender has been further delayed by the closure of the galleries, and by the uncertainty of new cleaning protocols that may be necessary to sanitise public areas. It is intended that the tender will be issued as soon as these uncertainties are resolved.

**STATEMENT OF INCOME AND EXPENDITURE AND RETAINED REVENUE RESERVES**

**FOR THE YEAR ENDED 31 DECEMBER 2019**

	NOTE	2019	2018
		€	€
Oireachtas Grant	3.	<u>6,148,784</u>	<u>5,915,943</u>
 <u>OTHER INCOME</u>			
Commercial activities	4.	851,712	868,759
Sponsorship	5.	233,580	237,882
Other income		20,978	30,966
Arts programme	6.	111,930	147,191
Net deferred pension funding	18c.	<u>1,394,954</u>	<u>1,346,515</u>
		<u>2,613,154</u>	<u>2,631,313</u>
 <u>TOTAL INCOME</u>		 <u>8,761,938</u>	 <u>8,547,256</u>
 <u>EXPENDITURE</u>			
Commercial activities	4.	360,730	402,999
Arts programme	6.	2,403,636	2,160,931
Administration/curatorial/security	7.	3,763,466	3,676,571
Marketing	8.	163,336	148,046
Maintenance	9.	648,949	738,820
Retirement Benefit Costs	18a.	<u>1,408,663</u>	<u>1,317,389</u>
 <u>TOTAL EXPENDITURE</u>		 <u>8,748,780</u>	 <u>8,444,756</u>
 Surplus for the year before appropriations	 2.	 <b>13,158</b>	 <b>102,500</b>
 Donated and Heritage Funds Works of Art	 17.	 554,795	 2,013,546
Transfer to Capital Account		<u>(554,795)</u>	<u>(2,013,546)</u>

Surplus for the year after appropriations	<b>13,158</b>	<b>102,500</b>
Balance brought forward at 1 January	<u>(86,861)</u>	<u>(189,361)</u>
Balance carried forward at 31 December	<u>(73,703)</u>	<u>(86,861)</u>

**STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2019**

	NOTE	2019	2019	2018	2018
		€	€	€	€
<b><u>FIXED ASSETS</u></b>					
Heritage Assets	11.	35,294,690		34,640,990	
Property, plant & equipment	12.	<u>527,470</u>	35,822,160	<u>241,770</u>	34,882,760
<b><u>CURRENT ASSETS</u></b>					
Inventory	13.	36,852		32,352	
Receivables	14.	170,437		104,245	
Cash and cash equivalents		<u>825,789</u>		<u>1,001,716</u>	
		<u>1,033,078</u>		<u>1,138,313</u>	
<b><u>CURRENT LIABILITIES: amounts falling due within one year</u></b>					
Payables	15.	<u>(1,298,523)</u>		<u>(1,324,657)</u>	
<b>NET CURRENT LIABILITIES</b>			<u>(265,445)</u>		<u>(186,344)</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>			35,556,715		34,696,416
Deferred Retirement Benefit Funding Asset	18c.	21,839,840		19,203,446	
Retirement Benefit Obligations	18b.	<u>(21,839,840)</u>	-	<u>(19,203,446)</u>	-
<b>TOTAL NET ASSETS</b>			<u>35,556,715</u>		<u>34,696,416</u>

**REPRESENTING:**

Retained Revenue Reserves		(73,703)	(86,861)
Capital Account (Works of Art)	17.	35,199,929	34,577,640
Deferred Capital Grants	3.	<u>430,489</u>	<u>205,637</u>
		<u>35,556,715</u>	<u>34,696,416</u>

## **NOTES TO THE FINANCIAL STATEMENTS**

### **1. ACCOUNTING POLICIES**

The basis of accounting and significant accounting policies adopted by the Irish Museum of Modern Art are set out below. They have all been applied consistently throughout the year and for the preceding year.

#### **a. GENERAL INFORMATION**

The Irish Museum of Modern Art was set up under the Companies Act 1963, (as replaced by the Companies Act 2014) with a head office at the Royal Hospital Kilmainham, Dublin 8.

#### **LIMITED BY GUARANTEE**

The Company, which was incorporated on the 18<sup>th</sup> April 1985 under the Companies Act 1963, is limited by guarantee and does not have a share capital.

Every Board member is liable for the debts and liabilities of the Company in the event of a winding up to such amount as may be required but not to exceed €1.27 per member.

#### **b. PRINCIPAL ACTIVITY**

The principal business of the Company is the management and development of The Irish Museum of Modern Art at the Royal Hospital Kilmainham and the promotion of the Royal Hospital Kilmainham and its grounds as a major cultural and artistic centre accessible to the public.

Irish Museum of Modern Art is a Public Benefit Entity.

#### **c. STATEMENT OF COMPLIANCE**

The financial statements of The Irish Museum of Modern Art for the year ended 31 December 2019 have been prepared in accordance with FRS102, the financial reporting standard applicable in the UK and Ireland issued by the Financial Reporting Council (FRC), as promulgated by Chartered Accountants Ireland.

#### **d. BASIS OF PREPARATION**

The financial statements have been prepared under the historical cost convention, except for certain assets and liabilities that are measured at fair values as explained in the accounting policies below. The financial statements are in the form approved by the Minister for Culture, Heritage, and the Gaeltacht with the concurrence of the Minister for Public Expenditure and Reform under the Companies Act 2014. The following accounting policies have been applied consistently in dealing with the items which are considered material in relation to the Irish Museum of Modern Art's financial statements.

### **Going Concern**

In the midst of the Covid-19 pandemic and the closure of the grounds and galleries at IMMA, there are uncertainties as to the return of normal operating conditions. The Company continues to be dependent on support by the Department of Culture Heritage and the Gaeltacht and IMMA plays an important role in the cultural life of Ireland. The Board and Executive in consultation with the Department have reviewed the company's forecasts and projections, and are satisfied that the going concern basis is appropriate for the preparation of these Financial Statements.

## **e. REVENUE**

### **OIREACTHAS GRANTS (Non-Capital)**

Revenue is generally recognised on an accrual basis; one exception to this is in the case of Oireachtas Grants which are recognised on a cash receipts basis.

### **OIREACTHAS GRANTS (Capital)**

Grants allocated for the purpose of the acquisition of works of art are treated as being donated capital and are transferred to the Capital Account (Works of Art). Grants allocated for the purchase of tangible fixed assets are amortised over the life of the relevant fixed asset purchased.

### **INCOME FROM COMMERCIAL ACTIVITIES**

The income from the Commercial Activities of the Company is accounted for on an accruals basis and reported exclusive of Value Added Tax.

### **SPONSORSHIP**

Sponsorship income is credited to the Statement of Income and Expenditure and Retained Revenue Reserves in the year in which the applicable expenditure is incurred. Where

expenditure has been deferred to a future period any income relevant to that expenditure will also be deferred.

**f. CAPITAL ACCOUNT (Works of Art)**

The Capital Account (Works of Art) represents the income allocated for the acquisition of works of art and the value of works donated to the Company under Tax legislation.

**g. PROPERTY, PLANT & EQUIPMENT**

Property, Plant & Equipment are shown at cost less accumulated depreciation, adjusted for any provision for impairment. Depreciation is charged on the straight-line basis at the annual rate set out below, so as to write off the assets, adjusted for estimated residual value over their expected useful life.

Furniture, Fittings & Equipment      25% per annum

Motor Vehicles                              25% per annum

Residual value represents the estimated amount which would currently be obtained from disposal of an asset, after deducting estimated costs of disposal, if the asset were already of an age and in the condition expected at the end of its useful life.

If there is objective evidence of impairment to the value of an asset, an impairment loss is recognised in the Statement of Income and Expenditure and Retained Revenue Reserves in the year.

**h. HERITAGE ASSETS (Works of Art)**

All works of art recorded in the Statement of Financial Position are of an artistic nature and are maintained principally for their contribution to knowledge and culture.

The Royal Hospital building and any other locations operated by IMMA are owned and maintained by the State and are not the property of the Company.

**Disclosure:**

**i) The nature and scale of heritage assets held by IMMA.**

The Irish Museum of Modern Art is home to the National Collection of modern and contemporary art, with over 4,000 works categorised by the following major headings:

- Graphic Art & Photography – refers to two-dimensional works on a flat surface such as prints, drawings and photography
- Paintings – application of paint onto a solid surface such as canvas, board or linen
- Sculpture –three-dimensional object

- Installation – three-dimensional works that often are site specific and designed to transform the perception of a space. This often includes audio-visual works that transform a space
- New Media/other – including digital art, computer graphics, computer animation/other types of medium include tapestry, works with multiple mediums and IMMA's archive Time-Based Media

The collection is firmly rooted in the present and important new works are added to the collection each year. Our collection of modern art is regularly enhanced by purchase, commission, donation or loan with a particular emphasis on work from the 1940s onwards.

**ii) The policy for the acquisition, preservation, management and disposal of heritage assets.**

The Irish Museum of Modern Art was set up as a company limited by guarantee and not having a share capital under the Companies Act 1963. We are a National Cultural Institution under the auspices of the Minister for Culture, Heritage and the Gaeltacht.

**Acquisition.**

IMMA collection is the National Collection of Modern and Contemporary Art and collects in the present. Its remit is to collect the art of now for the future, to reflect key developments in contemporary visual culture and to keep them in the public domain for future generations.

**Donation.**

All donations must be first approved for acquisition by the Director and Head of Collections before they are brought before the Collections and Acquisitions Committee.

**Purchase.**

All purchases must be first approved for acquisition by the Director and Head of Collections before they are brought before the Collections and Acquisitions Committee. The Director has discretion to purchase works up to a certain value.

**Preservation & Management.**

IMMA monitors and in most cases actively controls the environment (temperature, humidity, light levels) in order to prolong the life of the assets. We also engage with conservation experts when required. The works of art are publically exhibited in rotation in

IMMA's public programme. Individual works may be viewed in storage by prior appointment.

### **Disposal.**

IMMA does not dispose of any works of art for financial profit. In exceptional circumstances, if a work of art is impaired beyond redemption (i.e. cannot be conserved), the work of art is removed from the database and de-accessioned.

The Museum acquires works of art through a variety of methods;

- a) Donations under Section 1003 of the Taxes Consolidation Act 1997.
- b) Donated Works of Art
- c) Purchased Works of Art.

### **iii) The accounting policies adopted for heritage assets including details of measurement bases used.**

The Value attributed to the asset at the time of acquisition is as follows:

a) Donations under Section 1003 of the Taxes Consolidation Act 1997.  
Certain tax liabilities can be settled by way of donation of an important heritage item to a specified national collection provided certain conditions are met. The market value is assessed at the time of donation.

b) Donated Works of Art.  
These are valued by an internal expert at the time of acquisition based on comparative works of art and external market factors.

c) Purchased Works of Art.  
These are recorded at the cost of acquisition.

The museum does not conduct an annual valuation and as a result, works of art are carried at cost of acquisition.

- d) Impairment Review  
The value of any works of art is not altered by market fluctuations in value. The museum reviews the condition of all artworks when going on loan or on public display.

### **iv) All Heritage Assets are included in the Statement of Financial Position.**

### **v) Heritage Assets recorded in the Statement of Financial Position are disclosed in Note 12.**

A summary of transactions relating to Heritage Assets showing cost and value of assets acquired in the period in each of the categories outlined is disclosed in Note 12.

**i. INVENTORY**

Inventory is stated at the lower of cost and net realisable value. Net realisable value is defined as the estimated selling price less all costs to be incurred in marketing, selling and distribution.

**j. TAXATION**

The Company is exempt from Corporation Tax under section 76 of the Taxes Consolidation Act, 1997.

**k. RETIREMENT BENEFIT**

The Museum operates a defined benefit pension scheme which is funded annually on a pay as you go basis from monies available to it, including monies provided by The Department of Culture, Heritage and the Gaeltacht.

Pension costs reflect pension benefits earned by employees in the period and are shown net of staff pension contributions which are treated as refundable to the Department in accordance with financing arrangements. An amount corresponding to the pension charge is recognised as income to the extent that it is recoverable, and offset by grants received in the year to discharge pension payments.

IMMA also operates the Single Public Services Pension Scheme (“Single Scheme”), which is a defined benefit scheme for pensionable public servants appointed on or after 1 January 2013. Single Scheme members’ contributions are paid over to the Department of Public Expenditure and Reform (DPER)

Actuarial gains or losses arising on scheme liabilities are reflected in the Statement of Comprehensive Income and a corresponding adjustment is recognised in the amount recoverable from the Department of Culture, Heritage and the Gaeltacht.

The financial statements reflect, at fair value, the assets and liabilities arising from the Irish Museum of Modern Art’s pension obligations and any related funding, and recognises the costs of providing pension benefits in the accounting periods in which they are earned by employees. Retirement benefit scheme liabilities are measured on an actuarial basis using the projected unit credit method.

**I. CRITICAL ACCOUNTING JUDGEMENTS AND ESTIMATES**

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported for assets and liabilities as at the reporting date and the amounts reported for revenues and expenses during the year. However, the nature of estimation means that actual outcomes could differ from those

estimates. The following judgements have had the most significant effect on amounts recognised in the financial statements.

**a) Impairment of Works of Art**

The Museum conducts an annual impairment review of its Works of Art. The value of any works of art is not altered by market fluctuations in value. The museum reviews the condition of all artworks when going on loan or on public display. In addition, procedures are in place for a full physical verification of artworks every five years in line with standard museum practice. This verification involves a review of the condition of those works. An impairment loss would be recognised if a work of art is impaired beyond redemption, i.e. cannot be conserved. The work of art would then be removed from the database and de-accessioned. The museum does not conduct an annual valuation and as a result, works of art are carried at cost of acquisition. The value of any works of art is not altered by market fluctuations in value. There was no requirement for an impairment loss at the reporting date.

**b) Impairment of Property, Plant and Equipment**

Assets that are subject to amortisation are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount. There was no recognition of impairment at the reporting date.

**c) Depreciation and Residual Values**

The directors have reviewed the asset lives and associated residual values of all fixed asset classes, and in particular, the useful economic life and residual values of fixtures and fittings, and have concluded that asset lives and residual values are appropriate.

**d) Retirement Benefit Obligation**

The assumptions underlying the actuarial valuations for which the amounts recognised in the financial statements are determined (including discount rates, rates of increase in future compensation levels, and mortality rates are updated annually based on current economic conditions, and for any relevant changes to the terms and conditions of the pension and post retirement plans.

The assumptions can be affected by:

- i) The discount rate, changes in the rate of return on high-quality corporate bonds.
- ii) Future compensation levels, future labour market conditions.

**2) SURPLUS FOR THE YEAR**

The surplus is stated after charging:

	<b>2019</b>	<b>2018</b>
	<b>€</b>	<b>€</b>
Auditors remuneration	23,500	22,000
Amortisation of capital grants	(177,075)	(96,669)
Depreciation	<u>231,685</u>	<u>138,461</u>

3) OIREACTHAS GRANT - from the  
Department of Culture, Heritage and The  
Gaeltacht – Vote 33, Subhead A5

	2019	2018
<b>Grants Receivable</b>	<b>€</b>	<b>€</b>
Opening balance – Capital Grants	205,637	92,508
Oireachtas Grants received	<u>6,359,927</u>	<u>6,067,798</u>
	6,565,564	6,160,306
<b><u>Less allocated</u></b>		
Allocated to Revenue		(5,848,400)
Capital Grant Amortised in line with depreciation	(5,958,000)	(96,669)
	(177,075)	
Allocated to Capital – Works of Art	<u>0</u>	<u>(9,600)</u>
	<u>(6,135,075)</u>	<u>(5,954,669)</u>
<b>Closing Balance – Capital Grants</b>	<b><u>430,489</u></b>	<b><u>205,637</u></b>
<b>Reported in Statement of Income and Expenditure</b>		
Oireachtas Grants allocated to Revenue	6,135,075	5,945,069
Net Retirement Obligations payable/(repayable)	<u>13,709</u>	<u>(29,126)</u>
Oireachtas Grant in the Statement of Income and		
Expenditure and Retained Revenue Reserves	<u>6,148,784</u>	<u>5,915,943</u>

#### 4) COMMERCIAL ACTIVITIES

	<b>2019</b>	<b>2018</b>
	<b>€</b>	<b>€</b>
<b><u>Turnover</u></b>		
Hire of premises & equipment	7,550	211,305
Hire of meadows/outdoors	489,893	375,636
Franchise income	83,625	54,593
Car park income	12,242	20,846
Bookshop sales	<u>258,402</u>	<u>206,379</u>
	<u>851,712</u>	<u>868,759</u>
<b><u>Cost of Sales</u></b>		
Bookshop overheads	171,395	116,629
Bookshop wages	118,384	110,556
Wages & Salaries	51,089	91,166
Cleaning	1,086	8,148
Direct operating expenses	18,776	65,276
Depreciation	<u>0</u>	<u>11,224</u>
	<u>360,730</u>	<u>402,999</u>
<b>Surplus</b>	<u>490,982</u>	<u>465,760</u>

#### 5) SPONSORSHIP

	<b>2019</b>	<b>2018</b>
	<b>€</b>	<b>€</b>
Opening Balance	121,477	131,036
Receivable during year	<u>195,049</u>	<u>253,861</u>
	316,526	384,897

**Less**

Allocated to Revenue –Sponsorship	(233,580)	(237,882)
Allocated to Capital	<u>(67,494)</u>	<u>(25,538)</u>
Closing Balance	<u>15,452</u>	<u>121,477</u>

**6) ARTS PROGRAMME**

	<b>2019 €</b>	<b>2018 €</b>
<b>Programme Receipts</b>	<u>111,930</u>	<u>147,191</u>
<b>Cost of Programme</b>		
Wages & Salaries	955,454	943,049
Depreciation	110,891	51,467
Exhibitions:		
- Running costs	846,557	739,902
Travel - Domestic	2,430	592
Travel - International	24,862	20,409
Permanent Collection	365,217	287,893
Education & community expenses	60,639	87,100
Education - Fees	<u>37,586</u>	<u>30,519</u>
	<u>2,403,636</u>	<u>2,160,931</u>
<b>Net Cost</b>	<u>2,291,706</u>	<u>2,013,740</u>

7) **ADMINISTRATION/CURATORIAL/SECURITY**

	<b>2019</b>	<b>2018</b>
	<b>€</b>	<b>€</b>
Wages & Salaries	2,886,172	2,882,410
Recruitment charges	3,649	60,414
Consultancy fees - Strategy Development *	22,561	15,189
Tax & Financial Advisory	16,274	20,639
HR & Pensions Advisory	3,025	12,824
Training	85,199	33,084
Postage & telephone	30,383	39,908
Subscriptions	10,442	11,399
Professional fees	28,992	27,924
Legal Fees *	9,478	16,992
Office supplies & stationery	153,753	164,427
Sundry	15,992	16,221
Staff Hospitality	0	1,752
Coffee Shop/Canteen Expenses	14,302	3,782
Board Meetings/Amalgamation	5,886	2,930
Director's Expenses - Domestic	1,537	314
Director's Expenses - international	2,114	0
Travel/Motor expenses	5,123	3,954
Board - Members expenses - Domestic	893	1,268
Insurance	24,529	24,119
Cleaning	143,570	154,229
Security	49,208	42,111
Depreciation	120,794	75,770
Temporary agency staff	80,598	29,724
Bank charges	13,109	12,078
Health & safety	<u>35,883</u>	<u>23,109</u>

3,763,466

3,676,571

\*Consultancy costs include the cost of external advice to management and exclude outsourced 'business as usual' functions. Expenditure incurred on legal costs relate to general advice.

There was no client hospitality in the year.

**8) MARKETING**

	<b>2019</b>	<b>2018</b>
	<b>€</b>	<b>€</b>
Advertising	25,394	2,834
Wages	42,728	47,569
Public relations	24,457	26,262
Other Marketing	<u>70,757</u>	<u>71,381</u>
	<u>163,336</u>	<u>148,046</u>

**9) MAINTENANCE**

	<b>2019</b>	<b>2018</b>
	<b>€</b>	<b>€</b>
Security	299,177	323,037
Gas	137,810	151,584
Electricity	177,756	219,835
Water	22,393	23,461
Cleaning	<u>11,813</u>	<u>20,903</u>
	<u>648,949</u>	<u>738,820</u>

**10) EMPLOYEES AND REMUNERATION**

WTE's 87 (2018- 86) analysed as follows:-

	<b>2019</b>	<b>2018</b>
Commercial	4	4
Programme	55	54

Administration	28	28
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Employee numbers (WTE) at 31 December 2019 were 87 (2018: 86)

<b>Staff costs comprise:</b>	<b>2019</b>	<b>2018</b>
<u>Wages &amp; Salaries</u>	€	€
Note 4 Commercial Activities	51,089	91,166
Note 4 Commercial Activities-Bookshop	118,384	110,556
Note 6 Arts Programme	955,454	943,049
Note 7 Administration/Curatorial/Security	2,886,172	2,882,410
Note 8 Marketing	<u>42,728</u>	<u>47,569</u>
Total Wages Costs	<u>4,053,827</u>	<u>4,074,750</u>

<b>Staff Costs Comprise:</b>	<b>2019</b>	<b>2018</b>
	€	€
Wages & Salaries	3,687,818	3,729,920
Social Insurance Costs	<u>366,009</u>	<u>344,830</u>
Total	<u>4,053,827</u>	<u>4,074,750</u>

<b>Short Term Benefits Comprise:</b>	<b>2019</b>	<b>2018</b>
	<b>€</b>	<b>€</b>
Basic Pay	3,610,289	3,667,981
Overtime	51,346	39,898
Allowances	<u>26,183</u>	<u>22,041</u>
Total	<u>3,687,818</u>	<u>3,729,920</u>

The average number of persons employed by the company in the financial year was 114 (2018 - 117).

In 2019 €63,206 (2018: €94,114) of Additional Superannuation Contribution (ASC), was deducted and payable to The Department of Culture, Heritage and the Gaeltacht. The equivalent figure for 2018 refers to pension levy.

In 2019 €115,535 (2018: €99,590) of Employee deductions for the IMMA Superannuation Scheme were deducted and payable to the Department of Culture, Heritage and the Gaeltacht (see Note 15).

In 2019 €27,458 (2018: €25,741) of Employee deductions for the Single Pension Scheme were deducted and payable to the Department for Public Expenditure and Reform.

The salary paid to the Permanent Director was €83,392 in 2019 (2018 - €Nil). The salary paid to the Interim Director was €16,438 in 2019 (2018 - €69,088).

[The annual salary payable to the Permanent Director in 2019 was €101,114].

The Director's pension entitlements do not extend beyond the standard entitlements in the model defined benefit scheme. The Director was not in receipt of any performance related pay award. The Director has use of the company car but this car is not used solely by the Director. No Benefit-in-Kind accrues.

The Delegated Sanction Numbers at the end of 2019 were 68 (2018 - 68).

## EMPLOYEE BENEFITS BREAKDOWN

Range of total employee benefits	No of Employees 2019	No of Employees 2018
€60,000 - €69,999	4	5
€70,000 - €79,999	3	3
€80,000 - €89,999	1	0
€90,000 - €99,999	0	0
€100,000 - €109,999	0	0

Compensation paid to key management personnel is disclosed in note 21.

Note: For the purposes of this disclosure, short term employee benefits in relation to services rendered during the reporting period include salary, overtime allowances and other payments made on behalf of the employee, but exclude employer's PRSI.

### 11) HERITAGE ASSETS (WORKS OF ART)

As outlined in Accounting Policy 1h the Museum recognises all heritage assets purchased or acquired since 1990. Such assets are carried at cost at the date of acquisition with adjustment for impairment where required. The transactions for 2019 and the previous four accounting periods are set out below.

a) Purchased and Assisted Purchases	2019 €	2018 €
Cost at 1 January	7,665,172	7,590,034
Acquired during year	<u>98,905</u>	<u>75,138</u>
Cost at 31 December	<u>7,764,077</u>	<u>7,665,172</u>

The cost of purchased and assisted purchases is the cost at date of acquisition.

The Museum does not conduct an annual valuation.

b) Section 1003	2019 €	2018 €
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Valuation as at 1 January	12,025,163	10,583,363
Additions in the year	<u>0</u>	<u>1,441,800</u>
Valuation as at 31 December	<u>12,025,163</u>	<u>12,025,163</u>

Under Section 1003, Taxes Consolidation Act 1997 certain tax liabilities can be settled by way of donation of important heritage items to a specified national collection. The market value is assessed at the time of donation by the Revenue Commissioners

<b>c) Heritage Fund</b>	<b>2019 €</b>	<b>2018 €</b>
Valuation as at 1 January	<u>1,300,000</u>	<u>1,300,000</u>
Valuation as at 31 December	<u>1,300,000</u>	<u>1,300,000</u>

The Heritage Fund Act, 2001 established the Heritage Fund. Under this fund IMMA received three

Artworks by James Coleman to the value of €1,300,000

<b>d) Donated Works of Art</b>	<b>2019</b>	<b>2018</b>
Valuation as at 1 January	13,650,655	13,078,909
Additions	<u>554,795</u>	<u>571,746</u>
Valuation as at 31 December	<u>14,205,450</u>	<u>13,650,655</u>

A reliable fair value for the donated works of art has been established by internal experts at the time of acquisition based on one or more of the following:

- (i) Written values originally recorded (where applicable) when the artworks first arrived at IMMA
- (ii) Values which have been researched using Artnet, an online valuation service, which records prices fetched at all auctions and sales worldwide of modern and contemporary art
- (iii) Advice from galleries, artist's agents and artists

<b>2019 €</b>	<b>2018 €</b>
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**TOTAL WORKS OF ART****35,294,690****34,640,990****Five Year Financial Summary of Heritage Asset Transactions**

	<b>2019</b>	<b>2018</b>	<b>2017</b>	<b>2016</b>	<b>2015</b>
	<b>€</b>	<b>€</b>	<b>€</b>	<b>€</b>	<b>€</b>
<b>Purchases:</b>					
Graphic Art/Photography	62,030	-	-	-	-
Painting	-	-	6,800	-	-
Sculpture	-	-	22,000	6,000	-
New Media/Other	36,875	43,839	51,262	37,375	-
Installation	-	31,299	20,000	80,919	-
<b>Total</b>	<b>98,905</b>	<b>75,138</b>	<b>100,062</b>	<b>124,294</b>	<b>-</b>
<b>Section 1003:</b>					
Graphic Art/Photography	-	199,900	-	-	-
Painting	-	787,900	-	-	-
Sculpture	-	350,000	-	-	-
New Media/Other	-	54,000	-	-	-
Installation	-	50,000	-	-	-
<b>Total</b>	<b>-</b>	<b>1,441,800</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Heritage Fund</b>					
	-	-	-	<b>160,000</b>	-
<b>Donated Works of Art</b>					
Graphic Art/Photography	28,912	88,500	575,095		
Painting	415,000	178,246	519,571		
Sculpture	70,883	185,000	89,943		
New Media/Other	-	-	56,640		

Installation	40,000	120,000	514,873		
<b>Total</b>	<b>554,795</b>	<b>571,746</b>	<b>*1,756,122</b>	-	-
<b>Grand Total</b>	<b>653,700</b>	<b>2,088,684</b>	<b>1,856,184</b>	<b>284,294</b>	-

\* This includes a number of donated works received during the years 2012 to 2016 totalling €1.64m in value.

**c) Assets held on behalf of third parties**

**Gordon Lambert Trust**

	<b>2019</b>	<b>2018</b>
Valuation	<u>2,914,828</u>	<u>2,914,828</u>

**Madden Arnholz Collection**

Valuation	<u>750,000</u>	<u>750,000</u>
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Amounts included in Note 12(d) relate to assets held and maintained by IMMA, to which legal title has not yet been bestowed. As such they have been excluded from the statement of Financial Position. The value attributed to the Gordon Lambert Collection was made by the Gordon Lambert Modern Art Charitable Trust when the Collection donated to IMMA in 1992. In 2011 a number of prints from the Madden Arnholz Collection were valued by Caxton Antique Dealers.

<b>12) FIXED ASSETS</b>	<b>Motor Vehicles</b>	<b>Furniture, Fittings &amp; Equipment</b>	<b>Total</b>
<b>COST</b>	<b>€</b>	<b>€</b>	<b>€</b>
Cost at 1 January 2019	22,555	1,583,834	1,606,389
Additions	0	517,385	517,385
Disposals	<u>0</u>	<u>(333,236)</u>	<u>(333,236)</u>
Cost at 31 December 2019	<u>22,555</u>	<u>1,767,983</u>	<u>1,790,539</u>

**DEPRECIATION**

Depreciation at 1 January 2019	22,555	1,342,064	1,364,619
Charge for year	0	231,685	231,685
Disposals	<u>0</u>	<u>(333,236)</u>	<u>(333,236)</u>
Depreciation at 31 December 2019	<u>22,555</u>	<u>1,240,513</u>	<u>1,263,068</u>

**NET BOOK VALUE**

At 31 December 2018	<u>-</u>	<u>241,770</u>	<u>241,770</u>
At 31 December 2019	<u>-</u>	<u>527,470</u>	<u>527,470</u>

<b>13)</b>	<b>INVENTORY</b>	<b>2019</b>	<b>2018</b>
		€	€
	Finished goods (Editions & Catalogues)	<u>36,852</u>	<u>32,352</u>

<b>14)</b>	<b>RECEIVABLES</b>	<b>2019</b>	<b>2018</b>
		€	€
	Trade debtors	128,039	73,355
	Sundry debtors	425	2,993
	Prepayments and accrued income	<u>41,973</u>	<u>27,897</u>
		<u>170,437</u>	<u>104,245</u>

**15) PAYABLES: amounts falling due within one year**

<i>Note</i>	<b>2019</b>	<b>2018</b>
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	€	€
Trade Creditors	161,994	160,306
Accruals	514,040	444,669
Deposits for Concerts/Future Events	283,064	160,100
PAYE/PRSI	87,909	142,870
Withholding Tax	8,725	11,134
Superannuation deductions Museum scheme *	224,316	265,483
Superannuation deductions payable to DCHG/DPER	3,023	18,618
Sponsorship in advance	5. <u>15,452</u>	<u>121,477</u>
	<u>1,298,523</u>	<u>1,324,657</u>

No security has been provided by IMMA in respect of the above creditors.

\*The IMMA Superannuation Scheme was introduced in 2001. Superannuation deductions of €224,316 (2018: €265,483) covering the period 2001-2019 are retained by the Irish Museum of Modern Art from employees' pension payments. These deductions are net of pension payments made to retired members of the IMMA Pension Scheme of €105,421 (2018 : €96,205) and of lump sums of €51,281 paid in the year (2018 : €Nil). Deductions were less than payments in 2019.

#### 16) CONTINGENCIES

There are no contingent liabilities.

#### 17) CAPITAL ACCOUNT – WORKS OF ART

	Dept of Culture, Heritage & the Gaeltacht	Assisted Purchases	Donations	Total
	€	€	€	€
1 January 2019	<u>6,975,237</u>	<u>626,585</u>	<u>26,975,818</u>	<u>34,577,640</u>
Received in year	<u>0</u>	<u>67,494</u>	<u>554,795</u>	<u>622,289</u>
31 December 2019	<u>6,975,237</u>	<u>694,079</u>	<u>27,530,613</u>	<u>35,199,929</u>

These amounts have been granted to the company for the specific intention of purchasing works of art.

See Note 11 for further information on the donations received in 2019.

**18) RETIREMENT BENEFIT COSTS**

<b>Analysis of total retirement benefit costs charged to the Statement of Income and Expenditure and Retained Revenue Reserves</b>			
<b>a)</b>		<b>2019</b>	<b>2018</b>
		<b>€</b>	<b>€</b>
	Current Service Cost	1,225,314	1,120,000
	Interest on Retirement Benefit Scheme Liabilities	326,342	322,720
	Employee Contributions	<u>(142,993)</u>	<u>(125,331)</u>
		<u>1,408,663</u>	<u>1,317,389</u>
<b>Analysis of amount recognised in statement of Comprehensive Income</b>			
		<b>2019</b>	<b>2018</b>
		<b>€</b>	<b>€</b>
	Experience (gain) on scheme liabilities	(360,357)	(364,865)
	Loss/ (gain) on change of assumptions (financial and demographic)	<u>1,601,796</u>	<u>(747,174)</u>
		<u>1,241,439</u>	<u>(1,112,039)</u>
<b>Movement in Net Retirement Benefit obligations during the financial year</b>			
<b>b)</b>		<b>2019</b>	<b>2018</b>
		<b>€</b>	<b>€</b>
	Net retirement benefit obligation at 1 January	(19,203,447)	(18,968,970)
	Current service cost	(1,225,314)	(1,120,000)
	Pension Payments	156,702	96,205
	Interest on Scheme Liabilities	(326,342)	(322,720)
	Actuarial (Loss)/gain recognized in the Statement of Comprehensive Income	<u>(1,241,439)</u>	<u>1,112,039</u>

Net retirement benefit obligations at 31 December	<u>(21,839,840)</u>	<u>(19,203,446)</u>
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**c) Deferred Funding for Retirement Benefits**

The Museum recognises these amounts as an asset corresponding to the unfunded deferred liability for pensions on the basis of the set of assumptions described below and a number of past events. These include the statutory basis for the establishment of the superannuation schemes, and the policy and practice currently in place in relation to funding public service pensions including contributions by employees and the annual estimates process. While there is no formal agreement regarding these specific amounts with the Department of Culture, Heritage and the Gaeltacht, the Museum has no evidence that this funding policy will not continue to meet such sums as they fall due in accordance with current practice. The deferred funding asset for retirement benefits as at 31 December 2019 amounted to €21,839,840 (2018: €19,203,446)

<b>Net deferred funding for retirement benefits recognised in the Statement of Income and Expenditure and Retained Revenue Reserves</b>	<b>2019</b>	<b>2018</b>
	€	€
Funding recoverable in respect of current year pension costs		
Current Service Costs	1,225,314	1,120,000
Interest on scheme liabilities	326,342	322,720
Pension Payments	<u>(156,702)</u>	<u>(96,205)</u>
	<u>1,394,954</u>	<u>1,346,515</u>

<b>d) History of experience gains and losses</b>	<b>2019</b>	<b>2018</b>
	€	€
Experience (Gains) on scheme liabilities	(360,357)	(364,865)
percentage of present value of scheme liabilities	(2%)	(2%)
Total loss/(gain) recognised in the Statement of Comprehensive Income	1,241,439	(1,112,039)
percentage of present value of scheme liabilities	6%	(6%)

**e) Description of Scheme**

The Museum operates a contributory defined benefit superannuation scheme for its employees which was introduced with effect from 1 October 2001. The scheme being operated for the Museum is identical to the Occupational Superannuation Scheme for Established Civil Servants. It is a defined benefit scheme and is operated on a “pay-as-you-go” basis. The contributions are deducted from salaries. The balance between deductions and payments is included in creditors.

The Single Public Service Pension Scheme (Single Scheme) is the defined benefit pension scheme for pensionable public servants appointed on or after 1 January 2013 in accordance with the Public Service Pension (Single Scheme and Other Provisions) Act 2012. The scheme provides for a pension and retirement lump sum based on career-average pensionable remuneration, and spouse’s and children’s pensions. The minimum pension age is 66 years (rising in line with State pension age changes). It includes an actuarially-reduced early retirement facility from age 55. Pensions in payment increase in line with the consumer price index.

The valuation of the defined benefit scheme for the purposes of FRS 102 disclosures has been carried out by an independent actuary in order to assess the liabilities at 31 December 2019. The financial assumptions used to calculate the retirement liabilities and components of the defined benefit cost for were as follows:

<b>Valuation Method</b>	<b>2019</b>	<b>2018</b>
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	%	%
Discount Rate	1.40	1.70
Salary Increases	2.85	2.85
Pension Increases	2.85	2.85
Inflation Increases	1.85	1.85

The mortality basis adopted allows for improvements in life expectancy over time, so that life expectancy at retirement will depend on the year in which the member attains retirement age (age 65). The table below shows the life expectancy for members currently aged 45 and aged 65.

Life Expectancy for Male aged 65	21.3 years
Life Expectancy for Female aged 65	23.9 years
Life Expectancy for Male aged 45 now (from 65)	22.9 years
Life Expectancy for female aged 45 now (from 65)	25.1 years

#### **19) BOARD MEMBERS' INTERESTS**

The Board has adopted procedures in accordance with guidelines issued by the Department of Public Expenditure and Reform in relation to the disclosure of interests by Board Members and these procedures have been adhered to in the year. There were no transactions in the year in relation to the Board's activities in which the Board Members had any beneficial interest.

## 20) BOARD MEMBERS' EMOLUMENTS

Board Member	Board Fees	Vouched Expenses	Meetings Attended
David Harvey (Chair)	-	-	8/8
Mary Apied	-	-	7/8
Gerard Byrne	-	-	8/8
John Cunningham	-	-	7/8
Jane Dillon Byrne	-	-	8/8
Dermod Dwyer	-	-	7/8
Emma Goltz	-	-	7/8
Denis Hickie	-	-	5/8
Penelope Kenny	-	-	7/8
Margot Lyons	-	-	8/8
Sheila O'Regan	-	893	3/6
Tim Scanlon	-	-	7/8

The Chair of the Board is entitled to a fee under, "fees payable to members of the boards of non-commercial Public Service Bodies". However, the Chair waived the fee from 2010 to 2019 inclusive. Directors of the Board are not entitled to any fees.

## 21) RELATED PARTY DISCLOSURES

Key management personnel in the Irish Museum of Modern Art consist of the Director and members of the Board of Directors. Total compensation paid to key management personnel including Board member's fees and expenses and total Director remuneration (Permanent and Interim Director) amounted to €104,374 (2018: €70,356).

Director expenses were €3,609 in 2019 and the interim Director expenses were €42 in 2019.

Expenses paid to Board Members was €893 in 2019.

## 22) Events after the Reporting Date

With the outbreak of the Covid-19 pandemic IMMA is fully committed to supporting the very serious national effort to manage public health. IMMA has been requested by the Government to facilitate a temporary mortuary constructed on its grounds. This impacts on public access to the site. The closure of the gallery and the cancellation of public events will lead to a significant shortfall in commercial revenue and visitors in 2020. IMMA continues to employ its permanent staff, who continue to work remotely. Set against this, the closure of the site will result in an underspend in some costs and overheads. IMMA continues to connect audiences and art, throughout the pandemic developing significant remote programming and collating with the national broadcaster on national educational projects.

### 23) **APPROVAL OF FINANCIAL STATEMENTS**

The Financial Statements were approved by the Board on 9th June 2020