
IMMA

Irish Museum of Modern Art

Annual Report 2016



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Chairman's Foreword

I am pleased to present IMMA's Annual Report for 2016.

For me, and for many of the members of the Board, this has been our first year of service, and it has been one of new challenges and some extraordinary highlights.

In 2016, visitors to IMMA grew to unprecedented levels aided in part by the opening of a new landmark exhibition series *IMMA Collection: Freud Project*, the commissioning of new work from leading Irish and international artists, and the Decade of Centenary Celebrations which encompassed the historic site of the Royal Hospital Kilmainham. At IMMA we welcomed more than 580,000 visitors this past year making it the second most visited free attraction in Ireland.

The launch of the Freud exhibition by Minister Heather Humphreys in October was a truly landmark occasion. Over 1,200 people attended the opening event to celebrate the long-term loan to IMMA of some works by one of the great artists of the modern age. Many of these works have never been shown in Ireland before and, thanks to the generosity of the lenders, can now be enjoyed by all our visitors until 2021. It has been hugely rewarding for all concerned to see this ambitious undertaking brought to fruition and we look forward to developing the project with artists and audiences over the coming years.

IMMA also played its part in the national celebration of the centenary of the 1916 Rising. The year saw a range of ambitious artist commissions, each of which considered the role of the past in understanding our present day Irish identity. The anniversary was celebrated with the British-Japanese artist Simon Fujiwara's powerful consideration of the biography of Roger Casement and Irish artist Jaki Irvine's work, *If the Ground Should Open*, which addressed women's participation in the Rising.

I would like to express my sincere appreciation to the Board for the kind support of many individuals and organisations which have been critical to our success. The ongoing strong support from the Minister and her Department has been vital to our ability to present the depth and ambition of programme evidenced in 2016. IMMA is hugely grateful to the artists, museums, galleries and many partners who have worked with us throughout the year to realise this. We are also indebted to our patrons, corporate partners and members who continue to support us and to our engaged and growing audience whose enthusiastic participation in all we do ensures that IMMA remains a vital national resource.

Finally, I would like to express my personal appreciation of the work of my fellow Board members who contribute greatly to the continued development of IMMA as a significant cultural institution. Central to our success is, of course, the staff at every level of IMMA who bring professionalism, energy and expertise to all aspects of their work. We look forward to working with them over the coming years to ensure that we unlock the extraordinary potential which the museum and its beautiful surroundings can offer the Irish and international cultural landscape.

David Harvey

Chairman

Director's Foreword

IMMA is Ireland's National Cultural Institution for Contemporary Art. Its diverse and ambitious programme comprises exhibitions, commissions and projects by leading Irish and international artists, as well as a rich engagement and learning programme which together provides audiences of all ages the opportunity to connect with contemporary art and unlock their creativity. IMMA is home to the National Collection of Irish and International Modern and Contemporary Art, started in 1990 and now numbers over 3,500 artworks.

IMMA's programme reimagines 'the Museum' as an open and participatory space that connects people to contemporary life through art. Surveys show us that our audience comes to IMMA to experience something new and to share knowledge and new thinking. Recent developments in the programme have seen IMMA expand beyond the gallery space to incorporate the full site of IMMA's home at the Royal Hospital with a programme of live performance, summer festivals, food and gardening that invites the audience into an active engagement with creativity, and provides a space for debate, inspiration and participation.

IMMA has a large and engaged audience. Physical visitors have grown by 90% since 2014. 584,000 people visited IMMA in 2016 making it the second most visited free attraction in Ireland. Our audience is young and digitally connected, with over 60% of our visitors aged under 44 and a large amount of engagement happening through our social media channels.

IMMA's principle funder is the Department of Arts, Heritage and the Gaeltacht. IMMA is enterprising and entrepreneurial. Our grant-in-aid is supplemented by income raised through corporate and philanthropic support and the commercial activities that IMMA initiates on our site. In 2016, this generated income of €1.5 million and represented 24% of our turnover. Our ambitious programme is funded through our development income, raised through our corporate and philanthropic partnerships, and our commercial income, raised on the site from venue hire, retail and catering.

Artists and Audiences

2016 was an important year for IMMA as visitor numbers grew to the highest levels recorded in the museum's history, while new developments in IMMA's programme further explored the potential of IMMA for artists and audiences. Our 2016 programme included a number of notable new commissions by Irish and international artists as well as significant exhibitions reframing the work of artists from our recent past. We welcomed over 580,000 visitors to the IMMA site during this year and many deepened their engagement with our programme by attending our many live events, participatory programmes, talks or family programmes. Activity on our digital platforms continued to grow with people engaging with our digital content online, ranging from podcasts of our talks and video introductions to our exhibitions to blogs by the IMMA team and those involved in the programme.

IMMA's 2016 programme reflected a growing ambition for the institution, bringing to Ireland some of the world's most influential and renowned international artists and supporting significant new work by a number of Irish and international artists. This ambition is made possible through the support of the growing group of visionary donors and partners that help us realise our programme and significantly in 2016 to invest in IMMA's Collection.

2016 marked the centenary of the Easter Rising and IMMA reflected on this important historical moment by examining the role of the artist today in shaping our contemporary society. We celebrated the radical thinkers and activists who paved the way for courageous social change, whilst reflecting on the artistic and cultural community that played an active role in the period leading up to 1916. They imagined creativity as central to a new society of 1916 and in 2016 we considered their legacy and their ideals, many of which we are still working towards today over a hundred years later. Through the lens of contemporary arts practice our programme asked what artists can tell us about our collective cultural identities and the societies we live in today whilst considering the role artists can play in helping us remember, reflect and commemorate.

We commissioned a number of leading artists to create and present new work that reflected the legacy of Ireland's past as a means to understand our present. Irish artist Jaki Irvine presented a new work based on her novel *Days of Surrender* (2013) that tells the story of Elizabeth O'Farrell and her partner Julia Grenan, two out of several hundred women who took an active part in the Rising yet were almost erased out of history. British/Japanese artist Simon Fujiwara's new project *The Humanizer* (2016) placed Roger Casement's extraordinary biography at the core of an imagined new Hollywood biopic. Also this year, Irish born artist Duncan Campbell created his first film based in the Republic of Ireland, taking as a starting point a series of American anthropological studies of Gaelic speaking rural communities in Ireland in the 60s and 70s. We were delighted that, with the support of the Department of Arts Heritage and Gaeltacht, we were able to acquire the newly commissioned work by Irvine and Campbell for the IMMA Collection.

IMMA collaborated with UK arts organisation Grizedale Arts throughout 2016. Grizedale Arts were in residence at IMMA in our studios from January to August, working with Irish and international artists, thinkers, activists and curators to develop an ambitious activated project that took over IMMA's courtyard for three weeks in August. Echoing the role artists played in creating and articulating a new vision for Ireland pre-1916, *A Fair Land* created a model for 'a village'; a new system for living developed by a range of artists and creative practitioners and a village that our audience were able to participate in – to make, eat or learn. The project included new commissions by Jonathan Messe and Suzanne Lacy as well as the participation of Renzo Martens and Tania Bruguera, all artists who have in different ways pushed the definition and position of the artist in relation to the state, politics and activism.

These new commissions were presented alongside major solo exhibitions by Irish artist Patrick Hennessey, the second study in our *IMMA Modern Irish Masters Series*, and Italian artist Carol Rama, both born in the same year and both neglected by the official art circles of their time. In the autumn we presented a major exhibition of artist Emily Jacir, whose work explores silenced historical narratives, movement and resistance. Also in the autumn, in a new invited curators' initiative, Indian curator Sumesh Sharma and Irish curator Kate Strain presented projects that reflected their individual practices and brought new curatorial perspectives into the museum context.

The *IMMA Collection: Freud Project* launched in October 2016 marking the start of a five-year Freud Project which will place this internationally significant body of work on loan to IMMA at the centre of several major programming initiatives for the next five years. Lucian Freud is one of the greatest exponents of figurative painting in the 20th-century and the works on loan to IMMA include a selection of Freud's finest paintings, as well as numerous etchings. With this extraordinary resource IMMA will create a centre for Freud research with a special programme of exhibitions, education partnerships and symposia that will maximise this important opportunity for Irish school children, third level students, artists and Irish audiences of all ages, examining what it means to have works like these in the public domain. The lengthy duration of the loan will mean that the audience can build a relationship with Freud, really get to know these works and understand how Freud painted. The evolving programme of curated exhibitions and events will allow us to explore, with our audiences, Freud's role and legacy in 20th-century art and what these works mean today for contemporary art.

IMMA Collection: Freud Project is a major addition to the IMMA Collection, and in 2016 we also presented the exhibition *IMMA Collection: A Decade*, providing a snapshot of how the National Collection has developed over the past ten years. This exhibition highlighted the fact that IMMA has not been in position to purchase works for the IMMA Collection since 2011 and the significant deficit this is creating for future generations as IMMA is unable to buy in the present. We were delighted to announce the launch of the *Hennessey Art Fund for IMMA Collection*, a new initiative developed in partnership with Hennessey Ireland to provide IMMA with an acquisitions fund for purchasing work made during the last five years by Irish artists or artists living in Ireland. Four significant works by Kevin Atherton, David Beattie, Rhona Byrne and Dennis McNulty were acquired for the Collection in its first year. This important initiative will continue into 2017

and beyond. *IMMA 1000*, launched during 2016 as a fundraising campaign to assist IMMA in supporting Irish art, will also create opportunities to buy more Irish works for the Collection. These are important developments but there is still a long journey to go before IMMA has the resources it requires to develop the Collection to levels appropriate to its status as a National Collection.

Engagement and Learning

IMMA's Engagement and Learning programmes create access to creativity for groups of all ages and from all backgrounds. An extensive primary and secondary schools programme introduces young people to contemporary art through facilitated workshops and tours and this work is supported through online resources for teachers to use in the classroom. Throughout the year, free workshops are run for families and teens responding to the programme and encouraging a deeper engagement with the ideas and themes of the work on display. A particular focus of IMMA's engagement and learning programme is to support successful ageing through active participation in creativity with free in-studio programmes and a targeted gallery programme for those living with dementia and their carers. IMMA runs a full programme of free talks and events that create opportunities for audiences of all backgrounds to find out more and participate in the programme, this programme included over 57 talks in 2016 with more than 5,700 attending.

Fundraising and Finances

IMMA welcomed a small increase in grant-in-aid funding in 2016 following several years of significant financial cuts that saw an overall 48% cut in funding since 2008. This increase was welcome but our financial situation remains extremely challenging. IMMA is currently reliant on its raised commercial and development income of €1.1 million to realise all aspects of its artistic activities (including care and development of the Collection, and all public programmes) and a proportion of its core operating costs. A further challenge arises with the planned closure in mid-2018 of the North Range for essential refurbishment, and the attendant loss of income.

Philanthropy and corporate sponsorship remain central to IMMA's future and provide essential income through which our programming ambitions can be realised. During 2015, IMMA was able to appoint a new Head of Audiences and Development, a role that encompasses communications, audience development and fundraising and is a welcome increase in internal resources in these vital areas. Examination of international institutions of a similar scale suggests that further resourcing in this area would generate further significant benefits. Despite these challenging circumstances IMMA has managed to drive significant growth in our development income. We launched *IMMA 1000*, a new fundraising initiative led by John Cunningham focused on raising individual donations of €1,000 to support IMMA's work with Irish artists. At the end of 2016 we were well on the road to achieving our year 1 target of €120,000. Also of particular note are the multi-year Corporate Partnerships IMMA has been successful in building with Matheson, Goodbody, The Dean Dublin, Credit Suisse and BNP Paribas. This invaluable support played a critical role in helping IMMA achieve its ambitions in 2016. We are deeply indebted to our growing number of corporate and individual members who supported IMMA during 2016; their visionary commitment to IMMA is essential to our continued development and growth.

I would like to thank the Board of IMMA, and the Minister, for their commitment to the museum, and I would particularly like to thank the Staff at IMMA for their continued passion and vision, and their professionalism and commitment to the artists we work with and the audiences we engage with.

Sarah Glennie

Director

Irish Museum of Modern Art

Supporting IMMA

IMMA wishes to acknowledge our visionary supporters who made the ambitious programme of the museum possible in 2016. 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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Irish Architectural Foundation
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2016 at a glance

Audiences

- We welcomed 584,000 Visitors, an increase of 20% on the previous year, making IMMA the 2nd most visited free attraction in Ireland
- We saw significant online growth in 2016; Facebook + 41%, twitter + 21%, Instagram + 410%, Web users + 18%, Mailing List + 35%

Artists

- IMMA presented 15 major exhibitions and artist projects throughout 2016.
- This included a new touring exhibition from Carol Rama and two new IMMA originated exhibitions from Patrick Hennessy and Emily Jacir.
- IMMA commissioned three major new works from Simon Fujiwara, Jaki Irvine, Duncan Campbell, all of which were presented at IMMA throughout the year, and a partnership project with Grizedale Arts and 47 artists and creative collaborators called *A Fair Land*.
- Two independent curators, Kate Strain and Sumesh Sharma, presented two new group shows at IMMA with work from over 26 artists, many of whom have never shown in IMMA before.
- IMMA launched a landmark new five-year project *IMMA Collection: Freud Project* with an inaugural exhibition of 50 works by Lucian Freud in the newly named Freud Centre.
- Throughout the year IMMA Collection showed the work of over 60 artists across 4 Collection Exhibitions
- With support from Hennessy IMMA purchased four new works from Irish artists Kevin Atherton, David Beattie, Dennis McNulty and Rhona Byrne, and with the support of the Department of Arts, Heritage and the Gaeltacht purchased commissioned works by Jaki Irvine and Duncan Campbell.
- Over 45 Artists, curators and creative practitioners were supported through residencies in IMMA in 2016.

The Collection

- 238 IMMA Collection works were displayed at IMMA in 2016, 31 works remain on long-term display off-site and 41 works from the IMMA Collection were included in 19 exhibitions nationally and internationally providing access to the Collection to audiences around Ireland and around the world.
- A total of 16 new works entered the IMMA Collection in 2016, including 10 donations, one loan and the 5 purchases outlined above.

Engagement and Learning

- We are at capacity in our Engagement and Learning provision to schools, students, groups and families with 4,655 School going children and 2,310 Third Level /Continuing Education students visiting IMMA through structured groups in 2016.
- 2,599 adults of all ages, from IMMA 25 to Creative Aging, engaged with us through groups, including community groups, special needs groups, public tours and language schools.
- 2,965 people took part in family workshops.
- 5,700 people attended the IMMA Talks programme in 2016, with the majority of talks over subscribed.

Raised Income

- In 2016 we drove an 18% rise in income raised through commercial events, and significant growth of 31% in commercial income and 46% in development income from 2015.
- Total income raised by IMMA from partnerships, sponsorships, donations, membership, philanthropic donations amounts to €362,000 in 2016, a growth of 46% on 2015. Including contra relationships, this amounts to an overall value in excess of €569,000, a growth of 97% on 2015.

2016 Programme

IMMA's 2016 programme engaged our largest audience to date who visited our exhibitions of Irish and international contemporary art, attended our vibrant programme of talks and events throughout the year or took part in our engagement and learning programmes for schools, third level students, families, young people and adults.

IMMA's programme creates a space for reflection, debate and inspiration for audiences of all ages and we are committed to delivering an ambitious programme of excellence that connects audiences and artists; supports artists to reach their ambition and creates meaningful opportunities for our audience to experience their work.

Exhibitions and Projects 2016

IMMA's 2016 programme continued to bring to the public world-class exhibitions and new commissions from respected international and Irish artists. In 2016 we developed partnerships with globally significant institutions such as the MACBA, Barcelona, Musée d'Art moderne de la Ville de Paris, and EMMA, Finland, Grizedale Arts and the Schenkel Pavillion, Berlin. As part of the centennial memorial year of the 1916 Easter Rising three contemporary commissions were presented by IMMA. Alongside key international artists there was a strong focus on new, younger generation Irish commissions, and a celebration of under-recognised and pioneering Irish and Ireland-based artists.

The Passion according to Carol Rama

24 March 2016 - 1 August 2016

The first substantial exhibition of Italian artist Carol Rama's work entitled *The Passion According to Carol Rama*, comprising of almost 200 works, opened at IMMA on 24 March 2016. The exhibition was previously shown in MACBA, Barcelona; Musée d'Art moderne de la Ville de Paris; and EMMA, Finland. Born in 1918 in Turin, Rama was never academically trained or explicitly faithful to any particular movement, except for the period of the "Movimento di Arte Concreta" (MAC). Instead, she developed a body of work over seven decades that is as unique as it is obsessive. Ignored for decades by official art history for her challenge to the dominant narratives, Rama is now essential viewing for understanding the mutations of contemporary art and the work of artists such as Cindy Sherman, Kara Walker, Sue Williams, Kiki Smith and Elly Strik. Belatedly recognised in 2003, she was awarded the Golden Lion at the Venice Biennale. Divided into four thematic sections, the exhibition proposed a guide through the artist's various creative moments.

Patrick Hennessy: De Profundis

24 March 2016 – 24 July 2016

The solo exhibition of one of Ireland's most successful post-war realist painters Patrick Hennessy entitled *De Profundis* opened on 24 March 2016, with a VIP preview on 23 March. 'A strange and exotic presence in Irish art', 'standing alone', 'very un-Irish', Patrick Hennessy RHA (1915-80) was a prolific artist; he created traditional portraits, landscapes, equine studies and still-lives, but he also created works unlike anything being made in Ireland at the time. Fusing realism with a Surrealist subjectivity learned in Paris he painted human figures isolated in the landscape, male nudes and portraits of handsome African men that puzzled Irish critics who branded him 'something of an outsider'. At a time when men were persecuted for their sexual orientation, Hennessy made works containing narratives of homosexual life that align him with the emerging queer-art movement of the 1970s. This exhibition re-examined and repositioned Hennessey's work as part of the *IMMA Modern Irish Masters Series*, a strand of programming that looks at the post-war period to shed light on artists who have been critically neglected; but also to reflect on what their work might mean to an audience today.

Simon Fujiwara, *The Humanizer*

20 May 2016 – 28 August 2016

The Humanizer was the first of three major new works commissioned by IMMA as part of the centennial memorial year of the 1916 Easter Rising. New commissions by Irish artists Jaki Irvine and Duncan Campbell were presented later in the year. *The Humanizer* is a new work by Berlin based, British/Japanese artist Simon Fujiwara. The work represents Fujiwara's proposition for an imagined Hollywood biopic composed almost uniquely of sound and based on the life of historical Irish nationalist figure Roger Casement (1864-1916). Created with contemporary Hollywood movie professionals including renowned screenplay writer Michael Lesslie (*Macbeth*, 2015; *Assassin's Creed*, 2016) and Oscar winning designer Annie Atkins (*The Grand Budapest Hotel*, 2014; *Bridge of Spies*, 2015). Through fragments of sound, a minimum of objects, documents, and an environment of red curtains and carpet reminiscent of a cinema, *The Humanizer* evoked the experience of a big budget Hollywood movie with the most modest means. Without the seductive moving pictures associated with movies to communicate exactly what we see, the audience becomes no longer a passive recipient but an active agent in visualising the movie

Invited Curators

15 September 2016 - 26 February 2017

In a new initiative IMMA invited two young curators to present projects as part of our 2016 programme; Kate Strain from Dublin and Sumesh Sharma from Mumbai. The two exhibitions opened with a daytime opening and curators' talk on 15 September 2016.

The Plough and other stars: Invited Curator Kate Strain

Kate Strain's project, *The Plough and other stars*, investigated the human instinct to claim in language that which lies beyond our capacity to understand. This exhibition of new work explored this narrative impulse through contemporary art practice, by staging a set of overlapping images, ideas and intuitions in time and space. Featuring artists Riccardo Arena, Richard Johh, Lara Khaldi and Yazan Khalili, the exhibition was animated with a series of live performances throughout its run.

Historica - Republican Aesthetics: Invited Curator Sumesh Sharma

Sumesh Sharma presented, *Historica* which imagined 'the nation' as a conceptual project and 'modernism' as an aspirational value. Colonisation was based on the superiority of a nation – be that language, religion or race. *Historica* included work by a number of Irish and international artists, many of whom made the work whilst on site in IMMA's studios.

Jaki Irvine, *If the Ground Should Open...*

23 September 2016 – 15 Jan 2017

Jaki Irvine's new work *If the Ground Should Open...* was the second new commission presented by IMMA as part of the centennial memorial year of the 1916 Easter Rising. This new work takes as a point of departure Irvine's 2013 novel 'Days of Surrender', which focuses on Elizabeth O'Farrell and Julia Grenan. These were two of more than a hundred women who were ready to die or kill for the possibility of a different Ireland, but whose stories were all but written out of official Irish history, consigned to the margins, as the narrative was masculinised. This new video and sound installation uses their names as the ground of a score for 9 musicians. In this way they are performed and remembered, becoming part of the ground we walked on in 2016. *If the Ground Should Open...* was performed live in IMMA's Great Hall on 13 December to mark the end of IMMA's 2016 programme.

Duncan Cambell, The Welfare of Tomás O Hallissy

25 November 2016 – 7 May 2017

The final instalment of 2016 Commemorations concluded with a newly commissioned film by Irish-born artist Duncan Campbell, his first new work since winning the Turner Prize in 2014 and his first film based in the Republic of Ireland. Stemming from research in the Irish Film Institute, *The Welfare of Tomás Ó Hallissy* took as a starting point a 1960s UCLA anthropological film study of rural Kerry, and a number of landmark anthropological studies undertaken in Ireland at that time, to revisit and re-evaluate our understandings of contemporary rural Ireland. Using a combination of archive material and self-shot footage, this new film portrays an imagined visit to Dun Chaoin by two American anthropologists. The film sits at the interface of what they perceive as the terminal decline of language, customs, and subsistence techniques of the past and the perspective of the local community who largely misconstrue their intentions. This work was commissioned in collaboration with Van Abbemuseum, Eindhoven and Western Front, Vancouver.

Emily Jacir, Europa

26 November 2016 – 26 February 2017

This solo exhibition was the first survey exhibition of Palestinian artist Emily Jacir's work in Ireland. *Europa* brings together almost two decades of sculpture, film, drawings, large-scale installations and photography with a focus on Jacir's work in Europe, particularly Italy and the Mediterranean. Known for her poignant works of art that are as poetic as they are political and biographical, Jacir investigates silenced historical narratives, migration, resistance, transformation and exchange. The first iteration of *Europa* took place at Whitechapel Gallery, London in the Autumn of 2015. For this IMMA exhibition Jacir added different works, including some new projects, to reflect the strong links between Palestine and Ireland and the shared history of British Colonial Rule. Several new works were developed in response to the IMMA site including *Notes for a Cannon* (2016).

Emily Jacir led Student Workshop – January 2017

A workshop, *To Be Determined (for Jean)*, presented by Emily Jacir in conjunction with her exhibition took place for a two week period in January 2017. The workshop was based around a student exchange with her students from the International Academy of Art Palestine, Ramallah. The students came to IMMA to work with Irish students from colleges around Ireland. They worked with writers and artists, including Gerard Byrne and Willie Doherty, and travelled to a number of locations including Belfast, the Centre for Contemporary Art, Derry/Londonderry, and the Burren College of Art, Co. Clare.

Programming beyond the gallery space

2016 saw the continuation of IMMA's new strategy of extending its programme beyond the gallery space, exploiting the creative potential of our building and the grounds of the Royal Hospital Kilmainham as a source of new cross-disciplinary collaborations and new, unexpected experiences for our audience. Started in 2014 this broader approach to programming has helped IMMA attract new audiences to its programmes and to enjoy and appreciate our historical setting. In 2016 this programme included:

Project Space

IMMA has a series of spaces on the ground floor which were opened in 2013 as the Project Spaces; a new initiative to create space in the programme to showcase new collaborations and new approaches to exhibition making. Programmed by a team of Assistant Curators, the Project Spaces invited audiences to consider a range of ideas through archives, live events, newly commissioned works and works from the Collection. The 2016 programme continued the experimental approach beginning the year with a presentation of a series of artists' films as part of the *Art | Memory | Place* programme from February to April. This was followed by a collaboration with students from the IADT masters in Art and Research (ARC) in a project that intertwined the histories of IMMA's Residency Programme and the Free International University model advocated by artist Joseph Beuys and art historian Dorothy Walker in a presentation titled *statacraft* turning the spaces into an experimental public research-hub throughout March and April. The spaces were curated with children and young people as the key focus audience from October to the end of the year with two concurrent presentations of artists who work with animated drawings and materials, John O'Connell and Aideen Barry titled *Morph and Transform*. At other times throughout the year these spaces were programmed as part of *A Fair Land*.

Summer Party

16 July 2016

The music and performance programme for the IMMA Summer Party was curated by Cillian Murphy and Anna Gritz (curator of the Schenkel Pavillion, Berlin). The music programme included performances by German pianist/composer Hauschka; musician and composer Caoimhín Ó Raghallaigh; Irish electronic artist New Jackson and the Irish band Meltybrains?. The art programme, *Preserves and Presences*, brought together music and dance performances, films, installations and readings by artists Adam Christensen, Beth Collar, Christodoulos Panayiotou, Tai Shani and Jala Wahid curated by Anna Gritz. The initial 600 tickets released sold out in an hour, with a further 200 released closer to the event. Including invited guests, over 1,000 people attended the event.

A Fair Land

12 - 28 August 2016

2016's August programme was dominated by *A Fair Land*, the culmination of the 6 month residency research programme run in collaboration with Grizedale Arts. The project consisted of an ambitious installation in the courtyard and a 3 week activated programme of workshops, drop in activities, lunches, talks, performances, family activities and artists' projects.

A Fair Land proposed a system for living using basic resources in a creative way. In response to today's professionalised culture, which has arguably moved to distance us from our inherent everyday creativity, instead promoting systematised living, convenience and globalisation, the ambition with this project was to create a complete living system, created by artists, that is elemental, immediate and sustainable. This system was represented in the form of a 'model' village in the Courtyard – a crop, a barn and a village hall and a daily programme of activities that the public became part of – harvesting the crop, preparing lunch and making and exchanging their own 'Fair Land' products. The project addressed how creativity – an inherent human function – when used in the everyday can act as a means to enable change and empowerment. The talks programme and commissioned artists projects addressed this in the context of

the wider question of the potential role of artists today – highlighting the ways in which many artists work beyond the gallery space to engage directly with the issues facing us in contemporary society, an overall reflection on the role artists played in imagining a new Ireland pre 1916.

Throughout the 3 weeks visitors to *A Fair Land* could take part in different ways – to eat, make, think or trade;

- A daily lunch was served to 30 diners. Created by the artists, they were challenged to respond to the single crop of courgettes creatively with a full 3 course meal and changing menus.
- Workstations in the village hall gave visitors the opportunity to make their own products defined as ‘useful, desirable and achievable’. These included ceramic bowls, felt slippers and pickles. Over 3,000 slippers were made during the period.
- A Food Power School ran each week targeted at different ages – young adults, teens and adults. The participants came for 4 days each week working directly with the artists’ team preparing the daily village lunch.
- Daily cooking demonstrations held in the barn and using the field kitchen designed by Ryan Gander, showed people how to recreate the *Fair Land* recipes at home.
- Family workshops ran daily in conjunction with *A Fair Land* and a specially commissioned project by Seoidín O’Sullivan was created, this comprised of a field manual for families to follow a trail around the grounds discovering IMMA’s trees and plants.
- Daily talks and workshops opened up the wider thematics behind the project with talks by the artists involved and by creative practitioners all actively engaged in thinking about how their work can affect change. Speakers included the team involved in *Our Table*, a food project that creates access to cooking for families living in Direct Provision and architect Grainne Hassett who spoke about her work in the Calais Jungle: the informal refugee camp that grew up outside the town of Calais. We collaborated with the Irish Architecture Foundation (IAF) with a full day workshop addressing Ireland’s housing crisis, resulting in a manifesto framed by the participants which was launched by the IAF in September.
- Each day was closed by a mass participation in Creative Fitness, a 7 minute exercise routine designed to unlock your creativity, created by UK artist Marcus Coates for *A Fair Land*.

A number of significant international artists and collaborators were invited to *A Fair Land* to respond to the ideas in the village;

- 6 representatives of The Sweetwater Foundation led by its Director Emmanuel Pratt, spent a week working in the village as well as giving talks on their work and leading workshops. The Sweetwater Foundation is an internationally acclaimed artist initiative based in South Side Chicago which through its farm and community building projects creates a space for vulnerable youths from the area to learn, connect and become part of the community.
- Controversial German artist Jonathan Meese claims for his work ‘A Dictatorship of Art’, a position that advocates for the total dominance of art in society. He created a new performance *L.O.V.E – Monsters do not Vote* as part of *A Fair Land*, taking place throughout the IMMA meadows. It was Meese’s first performance in 3 years and it will form the basis of a major new film work by the artist.
- US artist Suzanne Lacy is recognised as one of the world’s most influential artists engaged in social practice – art that directly engages with people and communities. She came to Dublin for 10 days and whilst here gave a public talk attended by over 200 people, and developed *The School for Revolutionary Girls* – a project for twenty 14 to 16 year old girls which led them through a week of consciousness raising and learning to consider the legacy of the women involved in the Rising and what this means to them today. This culminated in a public performance in the Village.

- Cuban artist Tania Bruguera sees her role as an artist as one of political activism; she was recently appointed as the first Artist in Residence in the New York Mayor's Office of Immigrant Affairs and she runs an international art project Art Utile, which advocates for art with a purpose. Whilst in IMMA Tania gave a public talk with Suzanne Lacy where they discussed their vision for the potential of art. This talk will be transcribed into a text as part of a major new publication on Tania's work.

A Fair Land was a very experimental project for IMMA that operated on many levels and tested many of the ideas we are developing around our programme. Continuing from the successful *Summer Rising* festivals in 2014 and 2015 it created a different experience of the museum and site for visitors – one that invited direct engagement, informality and surprise. The appetite for this kind of programme was seen in the high visitor numbers for August, as we had seen with the *Summer Rising* programmes. Beyond this, the project created a space for discussion, reflection and new thinking and there was particularly strong audience engagement with this element of the project as many of the talks and workshops were very well attended. The nature of the project created an opportunity for us to work with artists whose work is not gallery based and with the support of *IMMA 1000*, a large number of Irish artists were involved, with many travelling to Grizedale to undertake residencies there, and a number of new works were commissioned.

Digital Platforms

Another important way for IMMA to provide access to its work is via digital and online platforms and we use digital strategies and online marketing to reach the widest possible audience for our programmes. At all times we are seeking to find appropriate digital means for the dissemination of our work, and ways in which to utilise digital to further enhance our visitor engagement.

In 2014 we carried out an in-depth research process on the redevelopment of our website, which includes recommendations for an innovative digital strategy for IMMA online. This will be implemented by the new Head of Audiences and Development. Funding for the website was not yet confirmed in 2016 and therefore the web development is being deferred into 2017. In late 2016 the existing website was modified to include new imagery and new top banner branding until the new site is developed.

In preparation for the planned redevelopment, we have continued to provide access to the IMMA Collection online and to provide extensive resources for schools throughout Ireland, who use IMMA's programme as a resource for teaching in the classroom.

Our digital marketing strategy includes activation of a Google Grant for free google advertising, and a focus on creating and sharing digital content online with a view to growing website visits to our main site, growing traffic to our third-party-hosted digital content (i.e. audio and video) and growing our social networking communities.

In 2016 we continued work on our Irish Art History series *IMMA Modern Irish Masters*; a comprehensive online resource for all ages to complement our *Modern Irish Masters* exhibition series. The series seeks to revisit Ireland's recent history to identify artists who have been critically neglected, but whose work warrants a place in the canon of Irish Modernism, bringing significant figures into new focus through major annual exhibitions accompanied by extensive schools and talks and lectures programmes. In 2016 the subject of the series was Patrick Hennessy. Supported by a UCD student Martyna Starzinskaite (MA in Cultural Policy and Arts Management) we built another dedicated chapter on our mini-website www.modernirishmasters.com. This created a digital resource for Hennessy's work, providing access to the rich imagery and information uncovered by IMMA curators. The website includes artists' work, documentation of the IMMA exhibition and access to essays and further documentation about the artist.

This is a live resource and there are plans to expand this prototype with information from upcoming artists in the series.

Digital Growth

In 2016 we successfully grew the user base of our website by 18% from 245,001 to 288,209 annual users. We also see a 17% growth in user sessions on the site from 344,102 in 2015 to 403,839 in 2016.

We continued to develop our free audio resource 'IMMA Talks' on Soundcloud, a free audio sharing platform. In 2016 we uploaded over 40 current and archive talks making these available to the wider public to gain insight into art practice and process. We have doubled the number of listens on Soundcloud in 2016 from 3,500 listens to 6,262 listens across the year. We compliment this audio archive with video introductions for all of the temporary exhibitions at IMMA which are uploaded for free to our YouTube channel. In 2016 41,973 minutes of videos were watched from our channel, a growth of 47%. Our user base also grew by 50% to 13,913 views across the year.

In recent years IMMA has implemented a digital media strategy that capitalises on social media to develop relationships with our audiences and to grow visitor numbers to the museum. This growth continued in 2016 as follows:

- We are extremely active on Facebook with over 28,600 likes, an increase of 41% from 2015. We regularly (daily or more often) post content about our own programmes and events and associated articles and information on Irish Art and Irish Artists.
- IMMA has over 21,800 followers on Twitter, an increase of 21% from 2015. Again we post daily or more often; interacting with visitors and partner institutions, replying promptly to queries and responding to feedback from the general public. We have a very engaged twitter audience who regularly post comments and photographs of their experiences at IMMA.
- Instagram is our newest platform and we have built a community of over 8,500 followers on this important visual social network in 2016, up from 2,000 followers at the start of 2015 giving a growth of 410%. We use Instagram to post images of the exhibitions themselves, of the grounds and buildings at IMMA and behind-the-scenes imagery of exhibitions as they are being installed, giving our audiences access to the process of exhibition making. We encourage our audience to tag us in their photographs and engage with visitors by reposting their images of their IMMA experience as a way to activate their virtual participation with IMMA.
- We have an active blog on the WordPress platform, and also post to Tumblr, with the combined potential of reaching over 40,000 users across all of these platforms.
- We have grown our email database from 10,000 contacts in December 2015 to 20,114 contacts by the end of 2016, more than doubling our mailing list. Members of our mailing list are regularly emailed with event notifications, exhibition invitations and programme announcements.

IMMA Collection 2016

IMMA Collection on exhibition

IMMA annually curates exhibitions and displays from its Collections, using the National Collection as a living resource to initiate new thinking on contemporary art and recent Irish art history. Collection works are also regularly included in IMMA's temporary exhibitions programme creating linkages from the permanent collection to current contemporary art programming. Works from the IMMA Collection were included in 16 exhibitions (outlined below) during 2016, with a total of 238 works exhibited throughout the year.

IMMA Collection: Freud Project 2016-2021

21 October 2016 - ongoing

The IMMA Collection has secured a significant five-year loan of 50 works by one of the greatest realist painters of the 20th century, Lucian Freud. *IMMA Collection: Freud Project* features a selection of 30 of the artist's finest paintings, and 20 works on paper. All 50 works were on display across the first year. The works, on loan from private collections, are presented in a dedicated Freud Centre in IMMA's Garden Galleries for five years, from October 2016 to October 2021. With this extraordinary resource IMMA has created a centre for Freud research with a programme of special exhibitions, education partnerships, symposia and research that will maximise this important opportunity for schools, third level students, artists and audiences all over Ireland and beyond. The lengthy duration of the loan will mean that participants on all of our Engagement and Learning programmes can build a relationship with Freud's work and ideas over time, really getting to know the works and develop first hand personal in-depth responses to Freud's work and its meaning and legacy in contemporary art and wider society.

This programme is facilitating deeper relationships with IMMA's education partners and together we are embarking on a number of shared strategies building on our Primary School and Second Level schools programme and developing key research partnerships with third level colleges including Trinity College Dublin (TRIARC /TCD) and the National College of Art and Design (NCAD), with the aim of creating the Freud project as a centre for research.

IMMA Collection: A Decade

28 April 2016 - 7 May 2017

IMMA Collection: A Decade provided a snapshot of how the National Collection of Modern and Contemporary art has developed over the past 10 years. The exhibition included the wide range of media represented within the IMMA Collection: painting, sculpture, drawings and prints, photography, film, video, installation and performance, giving visitors a sense of the huge variety of artistic practice in contemporary art. It also drew attention to the implications of IMMA's lack of funding for acquisitions since 2011. The exhibition presented a selection of significant acquisitions that were the result of generous donations including *Cape Siren* (2008) by [Philip Taaffe](#) and *Remains* (2013) by Willie Doherty. Other featured artists included Pierre Huyghe, Niamh O'Malley, Eva Rothschild, Tim Robinson, Peter Hutchinson, Maria Simonds Gooding, Amanda Coogan and others.

Nick Miller and the studio of Edward McGuire

19 November 2015 – 2 May 2016

For this exhibition Miller presented an expanded portrait in absentia of Edward McGuire and his studio; a painter of hyper-real portraits and still-lives whose studio contents were donated to IMMA in 2009. During a period of research on the IMMA residency Miller used the studio as the basis for detailed research into McGuire's working methods and to create a new set of portraits revisiting McGuire's subjects.

Approaches to Paper

19 November 2015 – 2 May 2016

Approaches to Paper explored the material qualities of paper and the significance of preparatory work in studio practice. Artists included Edward Allington, Andrew Folan, Antony Gormley, Alice Maher, Hughie O'Donoghue, Kiki Smith, Kara Walker, Hermione Wiltshire and Bill Woodrow.

Les Levine: Using the Camera as a Club, Media Projects and Archive

19 November 2015 – 2 May 2016

This exhibition contextualised a group of newly donated unique photographs that document a selection of New York-based Irish artist Les Levine's media campaigns. These were shown in the context of other extensive suites of photographic and etched works from the IMMA Collection including *The Troubles: An Artist's Document of Ulster* (1979) an 80 piece photographic work, and a series of etchings *Using the Camera as a Club* (1979) from which this display takes its title.

IMMA Collection National Loans

23 works from the IMMA Collection were included in 11 exhibitions nationally providing access to the Collection outside of Dublin.

The Look of The Irish

Glebe Gallery, Co Donegal, 4 July - 25 August 2016

The Look of The Irish was a portrait exhibition which set out to examine 'Irishness' through the eyes of Irish artists over the past 100 years. Works included from the IMMA Collection were Robert Ballagh's *Portrait of David Hendriks* (1972), Brian Bourke's *Self Portrait with Blue, Red and Green* (2004) and Brian O'Doherty's *Self-Portrait* (1958).

A Terrible Beauty: Centennial Reflection

The Hunt Museum, Co Limerick, 23 May - 28 August 2016

This exhibition included a selection of Robert Ballagh's work including works by the artist loaned by the IMMA Collection such as *Liberty on the Barricades (After Delacroix)* (1969-70).

New Art New Nature

Ulster Museum, Belfast, 12 September 2015 - 31 January 2016

This exhibition looked at the role of nature in the work of Irish and international artists over the past 70 years. *New Art, New Nature* included a loan from the IMMA Collection - Louise Bourgeois' piece *Untitled*.

From Edge to Edge 1916 – 2016

Glór Gallery, Co Clare, 9 December 2015 - 20 January 2016

This exhibition brought together work by artists who have had an important connection with County Clare. The work *Women of the Burren* (1996) by Barrie Cooke and other works from the IMMA Collection by artists Tom Molloy and Sidney Nolan were loaned to the gallery.

David Crone: Echoes and Reflections

RHA Gallery, Dublin, 16 November - 21 December 2016

The Echoes and Reflections exhibition, described as a partial retrospective included works loaned by the IMMA Collection by David Crone which were *Journey* (1996), *Secret People* (1992-93), *Three-Dimensional Piece* (c.1977-80) and *Untitled* (1983).

David Crone Retrospective

The F.E. McWilliams Gallery, Banbridge, 10 June - 28 August 2016

Featuring key works from throughout his career, the exhibition brought together paintings from public and private collections including Crone's works from the IMMA Collection.

The Language of Dreams

Crawford Art Gallery, Co Cork, 2 October 2015 - 13 February 2016

This exhibition at the Crawford Gallery explored the theme of dreams and the unconscious and the exhibition included works loaned by IMMA such as Ralph Cusack's *The Way of the World* (1945) and Giorgio de Chirico's *Il Trovatore* (c.1960).

Two Birds, One Stone

Farmleigh Gallery, Dublin, 10 June – 7 August 2016

Linda Quinlan's work, *It Adds to the Confusion* (2006) from the IMMA Collection, was displayed at the Farmleigh Gallery for the exhibition *Two Birds One Stone* which was curated by Janet Mullarney.

The Red Earth

VISUAL, Co Carlow, 1 November 2015 - 29 January 2016

Hughie O'Donoghue's large scale work, *Crossing the Rapido VI: Painting Caserta Red* (2003) was loaned by the IMMA Collection to VISUAL in Carlow for an exhibition of O'Donoghue's work.

DIT, Grangegorman

Alice Maher's work *The Axe (and The Waving Girl)* (2003) is currently on long term loan to DIT, Grangegorman, from the IMMA Collection.

Wexford County Council

The long-term loan of Oliver Comerford's work to Wexford County Council, *Out Here III* (2003) was extended for a further year.

IMMA Collection International Loans

A total of 18 works from the IMMA Collection and Loan Collection were presented in eight exhibitions internationally:

Every Love is a Letter

Talin Art Foundation, 22 Jan - 1 Feb 2016

G. Byrne, *New Sexual Lifestyles*, 2003

Michael Craig-Martin: Transience

Serpentine Gallery, London, 25 Nov 2015 – 14 Feb 2016

M. Craig-Martin, *Eye of the Storm*, 2003

Emotional Architecture

Arnolfini, Bristol, 30 Sept – 31 Dec 2016

D. Wright, *Where Do Broken Hearts Go*, 2000

Hello, Sam Redux

Paramount Centre, Emerson College, Boston, 6 Oct – 8 Oct 2016

B. O'Doherty, *Hello Sam*, 05/10/2016 - 19/10/2016

Richard Deacon

Folkswag Museum, Essen, Germany, 26/08/2016 - 13/11/2016

Fourteen works on paper by artist Richard Deacon on loan from the Wel+kunst Collection, to the Folkswag Museum, Essen Germany as part of the Richard Deacon retrospective.

Superhighway from E.A.T to art after the internet

The Whitechapel, London, 29.1.16-1.5.16

P. Sedgley, Whitechapel, London

Peter Sedgley *Light Rhythms*, 1981

Peter Sedgley *Study (Coloured Circles)*, 1970

29/01/2016 - 01/05/2016

Strange Worlds: The Vision of Angela Carter

The Royal West of England Academy, United Kingdom, 10 Dec 2016 – 19 Mar 2017

A. Maher, *The Music of Things (Sleep)*, 2009

Returning Long-Term Loans

12 paintings from a group of 23 works were returned from the Irish Ambassador's Residency in The Hague, which were on loan since November 2007. The remaining 11 paintings continue on loan to the Embassy for a period to be confirmed by IMMA with the Dept. of Foreign Affairs. The loan included works by Mary Swanzy, Louis le Brocquy, Colin Middleton, Gerard Dillon, Edward McGuire, Stephen McKenna, Barrie Cooke, David Crone and others.

Long-term Displays (off-site)

31 Works from the IMMA Collection are on display in the following locations:

Wexford County Council Offices, Wexford

National Concert Hall, Dublin

Smurfit School of Business, UCD

National University of Ireland, Galway

St. Patrick's College, Maynooth

Embassy of Ireland, Washington

Farmleigh, Phoenix Park, Dublin

Trinity College, Dublin

2016 Acquisitions:

A total of 16 works entered the IMMA Collection through 10 donations, one loan and five purchases (see list at back of AGR).

Collections Management

The formal accession of the Tim Robinson donation of artworks and archive material, a larger multi-item donation awaits the completion of the full inventory and condition assessment of all paintings, works on paper and archive material. Some paintings are beyond repair and will not be accessioned as they were being stored temporarily in the IMMA store for the artist due to the risk of flood conditions in his studio, 'Folding Landscapes' in Roundstone, Connemara. Records for over 100 drawings from the Tim Robinson Collection have now been added to the Collection database and the drawings themselves have been moved to Collection storage. It should be noted that multi-item donations require a high level of human resources to process and as a result a delay in comprehensive cataloguing of this donation can be anticipated.

A full physical verification of the Collection, which is undertaken of all objects in a single inventory, had not been completed since 2011 and was due for renewal, as captured in the internal audit. A full Collection inventory was conducted by Collections Registrar, Felicia Tan, assisted by technical crew and warehouse supervisor in December 2016 and is expected to be complete in early 2017 when it will be submitted to the Collections and Acquisitions Committee.

While policies are in place for Acquisition, Disposal and Loans in the Collection, these have not been formalised, as captured by the internal audit. These are scheduled for formalisation in 2017 subject to available resources. It is also expected that significant progress will be made in 2017 with a number of legacy items highlighted in the internal audit; such as the absence of location information on some early collection items, and the absence of loan agreements for certain items loaned out to third parties in the early years of the museum's establishment.

Collections Archive

The Collections Department was awarded €4,500 by the Heritage Council to catalogue the Gordon Lambert Archive. The project was completed between May and November 2016.

Conservation & Framing

Painting:

- Mary McGrath conserved the *Magnificent Seven* (1997) by Ellen Gallagher.
- Conservation survey of Tim Robinson's paintings by Mary McGrath.

Sculpture:

- Conservation cleaning work was carried out on *217.5° Arc x 12* (2008) by Bernar Venet.
- Lorna Barnes conservation cleaned the Lynda Benglis work *North South East West* 2009.

Works on Paper:

- Conservation treatment took place on Daphne Wright, *Where Do Broken Hearts Go* (2000) by paper conservator Pat McBride.

Framing:

- 10 works on paper by artist Richard Deacon have been mounted by conservation framer Ciaran Murphy.
- Brian Maguire's work *Gordon Lambert* (12/6/1982) had a spacer put in place to stop glass making contact with the work by conservation framer Ciaran Murphy.
- Apichatpong Weerasethakul's *Power Boy (Mekong)* (2011) was unrolled and framed by Artisan Framers.

Engagement and Learning 2016

The Engagement and Learning programme creates access for all sectors of the public, and works on specific projects to animate IMMA's exhibitions and provide in-depth exploration of IMMA's Collection and temporary Exhibitions and Residency programmes. These programmes operate on a number of levels for children, young people, families and adults: through free guided tours; talks, lectures and seminars; gallery and studio-based workshops, Summer schools, research projects, and studio visits to artists on the Museum's residency programme. There are also online/web based resources to support the live experience in the galleries.

Access for the public is facilitated through programming initiatives designed by the core Engagement and Learning team, who work with the Visitor Engagement Team (VET) at IMMA, with freelance artists and with artists on the Residency Programme.

We cater for an average of 21 guided tours per month with a wide range of different backgrounds and needs from children in early education in Primary Schools to older adults in our new dementia friendly programmes. The general public also avail of an additional three free Public tours per week. These tours are led by our Visitor Engagement Team and curators.

Free guided tours are available to all exhibitions with a marked increase in attendance in term times with school groups of all ages accessing all of the exhibitions. We are now able to facilitate all requests for tours due to the new opening hours introduced in 2015 (public opening hours are from 11.30am facilitating pre-booked education and community groups from 9.30am to 11.30am).

There were five Primary School Programmes (PSP) which involved 131 children, 34 Primary school guided tours with 944 children and 117 Second Level School guided tours with 3,580 students. In addition we also had 53 Third Level /Continuing Education with 1,310 students, nine Adult groups with 435 attending, 14 Language Schools/community/special needs groups with 389 attending, over 20 visits to artists in residence from groups of all ages and 26 Public Tours with 560 individuals. The number of school and college tours has increased since the opening of *IMMA Collection: Freud Project* which has attracted 99% of the overall tours requested since it opened to the public in late October. Our Family workshops were attended by 2,900 people over 99 events and our Teens (12-18 years) programmes had some 65 young people attend over six programmes throughout the year.

Alongside the tours provision, IMMA works in partnership with colleges to provide Third Level/Studio/Site Research programmes and supported 1,000 students over a period of 80 days in our studios and grounds. Our Adult and Community Outreach/Education programmes engaged 945 people across 154 events; there were 180 *IMMA25s* (18-25 years) in 6 events; and a broad spectrum of the general public in 57 Talks as well as Seminars totalling 5,700 attendees. We also facilitated 90 adults and 25 children/young people in Outreach programmes.

We extended our offer for families beyond the Sunday and holiday gallery programmes *Explorer* and *Mornings in the Museum* to include *A Fair Land* in August and a series of pilot workshops with School Parent and Guardian Groups during term times. We extended our community outreach to local groups in the Dublin 8 catchment area in the Spring/Summer through *A Fair Land/Grizedale* arts residency and in the Summer/Autumn to North East Dublin in collaboration with Dublin City Council Culture Connects initiative. Special one-off family workshops were organised at points throughout the year including *A Fair Land* in August and as part of major national festivals such as Heritage Week in August and Dublin Gallery Weekend in November.

Throughout term-time in 2016 a programme for Primary Schools accompanied selected exhibitions, starting with *Nick Miller and the studio of Edward McGuire* and closing with *IMMA Collection: Freud Project* with associated teaching resources available online. During their two hour museum visit, children explored art through ideas and topics that were stimulating and relevant, and took part in workshop activities based in the galleries. Tours with associated digital resources were offered to second level schools for *Chloe Dewe Mathews: Shot at Dawn* and *IMMA Collection: Freud Project*. A week long work-placement programme was also run for Transition Years and brought 20 young people from 12 schools to IMMA for a multi-faceted experience.

Continuous professional development is provided for Teachers and undergraduates in teacher training colleges such as NCAD, Froebel/NUIM and the Marino Institute of Education. 43 schools took part in the National Association of Principals and Deputy Principals Creative Engagement Show Case of the programme that funds artists' residencies at Second Level in October, and the Art Teachers Association of Ireland held their annual meeting at IMMA in October and were introduced to *IMMA Collection: Freud Project*.

Digital Engagement and Learning Content

Engagement & Learning resources for schools, colleges and the general public

In 2016 we continued to develop our digital resources for a wide range of audiences to include critical thinking resources such as *What is_?* for senior students and third level; learning resources including texts and video for Second Level schools exploring curatorial practice as it related to the *Freud Project* and studio ideas based on selected Collection works. Classroom support for primary schools/families based on their visits to selected exhibitions and an ongoing Podcast and Blog series based on our 2016 IMMA Talks and *Art | Memory | Place* programmes and a curated strand of commissioned texts and learning resources linked to works in our Collection.

Young People

IMMA's series of three-day artist-led workshops for 12-18 year olds continued throughout the year at holiday periods and in association with *A Fair Land*. With the Irish Architecture Association (IAF) Open House Festival through architect led workshops and animation in the autumn in association with the *Morph & Transform* exhibition in the Project Spaces.

The peer to peer programme for 18 to 25 year olds titled *IMMA25* continued throughout the Spring/Summer. During the Autumn an external evaluator was commissioned to facilitate a review to further develop the programme in 2017. This group programmed a number of events in Spring including their 'meet the artist' discussions with artists in residence and/or on exhibition at IMMA, such as with resident artist David Beattie. They also hosted *Firehouse #18*, a free film screening in collaboration the short film festival Firehouse Film Contest, and participated in *A Fair Land*.

Adult Programmes

Studio 10 catered for a wide range of adults and combined tours of the galleries with studio practice, facilitated by our VET throughout the academic terms every Friday from September to December. Many of the participants in this programme also attended schools and workshops as part of *A Fair Land*.

Talks and Public Events

This programme continued in 2016 with a diverse range of artists' and curators' talks, film screenings, lectures and seminars, programmed in association with all exhibitions, the Collection and the Engagement & Learning programmes, with approximately two talks per week and larger scale symposia and conferences on a bi-monthly basis. These included IMMA Talks by IMMA curators (lunchtime curators' walkthrough), visiting scholars, professionals from other fields, artists and collaborations with third level colleges and the Irish Film Institute. Recognising that artists were central to the imagining and creation of the Irish State and as Ireland celebrated 2016 IMMA ran a series of talks and events that investigated and proposed a role for

artists in contemporary society. *A Fair Land* was the focus of the programme in the summer, and in the autumn/winter the Invited Curators Sumesh Sharma and Kate Strain and artist Jaki Irvine gave public talks as part of the previews of their exhibitions.

There were two symposia during the year. *Sexuality, Identity & the State* took place on 22 June, organised in response to the exhibitions *The Passion According to Carol Rama* and *Patrick Hennessy: De Profundis*. Comprising of presentations by artists, writers, curators, educators and psychoanalysts, this seminar addressed issues of gender, sexuality, identity and the state as it relates to the work of artists such as Patrick Hennessy, Carol Rama, and others. Participants drew on queer theory, feminism and psychoanalysis across a wide range of disciplines, considering wider research agendas that span the history of art, culture and society. Later in the year a symposium *The Artist & the State* in collaboration with Dublin City Gallery The Hugh Lane and CREATE with 11 speakers contributing, placed the 2016 commemoration in a contemporary and international context.

In 2016 there was a total of 57 Talks and Seminars/Performances attended by over 5,700 people. This programme also extended its reach to working with partners on a national level in a variety of off-site venues.

Art | Memory | Place

In 2016 IMMA continued a year long programme of talks and events entitled *Art | Memory | Place* taking place in the context of the Decade of Centenaries. The series of talks, key-note lectures and research seminars investigated the role of contemporary art in reflecting the past, of memory and place. It connected to the IMMA exhibition programme drawing from the exhibition *Chloe Dewe-Mathews, Shot at Dawn* and presenting a number of temporary exhibitions including the installation of artists' films *A Measure of Remorse, 2009* and *Tell Me Terrible Things They Have Known, 2016* by Hong-An Trong and *Der sterbende Soldat von Les Milles (The dying Soldier of Les Milles), 2013* by Maya Schweizer in the Project Spaces. Public talks, video interviews and seminars included the artists aforementioned and a number of contributors based in Ireland such as Professor Karen E. Till, Department of Cultural Geography, Maynooth University; artists Susan Gogan, Beth O'Halloran and Willie Doherty. The series closed with the major International speaker Andreas Huyssen, Villard Professor of German and Comparative Literature, Columbia University.

Ongoing collaborations with a number of universities and art colleges with academics also led to seminars at IMMA with IMMA curators presenting papers to university students contributing to *Listen/Join in ...* a strand of informal discussions that more usually take place within academic settings instead being hosted in IMMA so that members of the public can have the opportunity to listen and join in.

Art and Ageing

Our Art and Ageing strategy continued to work with a number of partners including Mercer's Institute for Successful Ageing (MISA) at St James's Hospital and Trinity; TCD Engage programme; the Alzheimer's Society of Ireland; Age and Opportunity; the Butler Gallery, Kilkenny and a network of regional galleries and museums in Ireland and our international partner, The Museum of Modern Art (MoMA), New York.

Azure

In Ireland a new partnership *Azure* has been formed with Age & Opportunity (A&O); the Alzheimer's Society of Ireland (ASI), and the Butler Gallery. This partnership aims to create a national framework of provision of art galleries that are dementia friendly spaces.

A network has been established and IMMA leads on peer to peer support with tour guides across 12 of Ireland's galleries and arts centres. IMMA is now hosting dementia friendly tours on a monthly basis with IMMA trained staff.

IMMA supported the continuation of the E.gress (artwork exploring memory and loss for people with dementia by artists Marie Brett and Kevin Shanahan) national tour in four venues across Ireland and curated an event to mark the final stage of the tour co-hosted in partnership with MISA.

We contributed two learning modules to the new Trinity massive online community learning programme (MOOC) on Creativity and Ageing.

Two programmes of Creative Exchanges (a course accredited by FETAC) developing arts awareness and skills for carers of older people, in association with Age & Opportunity, was held over twenty weeks at IMMA. It had 24 participants from across Ireland in the programme.

Schools and Colleges

Third Level Programme

IMMA continues to work in partnership with third level institutions, to maximise use of resources, such as visiting artists and lecturers, and studio and workshop spaces. Such partnerships provides access to a broad range of academic expertise, support the development of third-level students and tutors as regular visitors to IMMA and encourage academic critical engagement with IMMA's programmes and the use of IMMA as a site for research. Lecturers from a range of third level institutions were invited to present talks in the *What is_?* programme which aims to provide an introduction to modern and contemporary art to a general audience.

Colleges currently working with IMMA include DIT, IADT, LSAD, NUIM, NCAD, TCD, UCD and GradCAM. These collaborations include student programming for groups at IMMA and individual student internships and research projects working across the three programming departments. First-year students from IADT's BA in Visual Arts were based in IMMA's studios for a 12-week module between January and April 2016 using IMMA and its grounds as a site for research. Students from Third year and the ARC Masters programme in IADT; from NCAD's MA Art in the Contemporary World; the Public Relations: Art and Social Enactment course; and the MA in Socially Engaged Practice and the GradCAM/DIT - *The Enquiry* seminar group, also collaborated with IMMA staff on a range of programmes.

Partnerships

Annually, there were a number of partnership projects with collaborating arts, education and other organisations including Age & Opportunity; Art Teachers Association of Ireland (ATAI); the Alzheimer's Society of Ireland; the Butler Gallery; CREATE; Common Ground arts agency, Dublin City Council; Helium, the children's arts and health organisation; the Irish Architectural Foundation; *Open House*; the Irish Film Institute Mercer's Institute for Successful Ageing (MISA) the National Association of Principals and Deputy Principals (NAPD) and third level institutions and universities. The *IMMA Collection: Freud Project* has also facilitated the development of a number of new education partnerships such as TRIARC at TCD; the School of Education in NCAD, the National Council for Curriculum and Assessment (NCCA), and the Professional Development Services for Teachers.

IMMA also collaborated with Dublin City Council's Culture Connects; contributed to the Arts in Education Charter through an on-going role on the Steering group for the Arts in Education Portal; and the Design Group for Continuous Professional programmes for artist/teacher partnerships.

Residency Programme

The Residency programme facilitated a number of longer term residencies by Irish and international artists and many shorter term visits by curators with residential and studio accommodation. We continued our series of Production Residencies which provide access to our residency to arts organisations across Ireland as a means for IMMA to provide in-kind support of their programmes. These programmes are a vital mechanism through which IMMA can support career development for Irish artists.

Artists included those exhibiting at IMMA and elsewhere and those in early stages of research in Ireland. The major collaboration in the Residency programme was with the UK based Grizedale Arts in developing *A Fair Land* out of which a multi-stranded programme was developed which facilitated a broad range of both artists and the public and intertwined with our on-going partners to facilitate engagement with a wide range of new community based organisations. This programme facilitates public access to both visiting curators and resident artists throughout the year both through public open-days and by appointment.

Resident Artists have included:

- Aideen Barry, David Beattie, Hong An-Truong, Margaret O'Brien, Ruby Wallis.
- Some artists continued their residency in the autumn from *A Fair Land* - Brenda Kearney, Tom Watt, Tanad Williams and Andreas Kindler von Knobloch and Sarah Staton.

Resident Curators included:

- Martin Waldmeier, a curator hosted in collaboration with NCAD's MA Art in the Contemporary World.
- Fulbright Scholar- Teresa Reeves, Director of Curatorial Affairs at Bernard A. Zuckerman Museum of Art in Atlanta Georgia.
- Habda Rashid curator from the Whitechapel Gallery.
- Lara Khaldi and Yazan Khalili for the symposium *The Artist and The State*.

Production Residencies

- TBG+S and Orla Barry / Einat Tuchman.
- *The Plough and other stars*: Kate Strain and Cowhouse Studios bring artists Jessica Foley, Marjorie Potiron and Lisa Hoffman, Steven Randall and The Artist and himself at 29 (TAH29).
- Venice Biennale commissioner Tessa Giblin / Jesse Jones.
- Limerick City Gallery / Maggie Madden.
- The Goethe Institute nominated Barbara Breitenfellner.

Audiences and Development

Press and Marketing

IMMA opened the year with a full page feature in the *Irish Times* on Anthony Gormley; the closing speaker for the 2015 IMMA Talks programme. In January and February 2016 the focus was on a closing campaign for the IMMA originated group exhibition *What We Call Love: From Surrealism to Now*. For the first time IMMA worked with an advertising agency – Irish International BBDO – who donated their time and considerable creative skills pro-bono to create a powerful and a unique campaign to capture the imagination of potential visitors through radio and digital adverts. The radio campaign, using the lyrics of the song *I Want To Know What Love Is* by the band *Foreigner* and using the voice over of actors Jeremy Irons and Sinéad Cusack, is a two part radio advert that sparks the imagination of those listening to want to find out what the show is about by visiting IMMA. Interaction with the campaign via social media was extremely high - Facebook reach was over 137,000 and Instagram reach was 179,000. The advertising campaign resulted in significantly increased visitor numbers for the last three weeks of the exhibition.

Several other exhibitions that had opened in late 2015 continued into the first quarter of 2016 including *Chloe Dewe Mathews; Shot at Dawn* and *Grace Weir; 3 Different Nights, recurring*. In 2016 Weir's exhibition received a four star review in the *Irish Times*, an excellent review in the international art magazine *Frieze* stating 'Weir's time is now' and a major feature article in the *Irish Times* including an interview with the artist by Gemma Tipton.

IMMA launched its new programme for 2016 in March with an international *e-flux* announcement and, for the first time, an online programme promotional video with interviews with audience members, curators and artists including Jaki Irvine and Duncan Campbell who, alongside Simon Fujiwara, were commissioned as part of the official Ireland 2016 programme at the museum. The video was very popular and is something we plan to repeat in the future.

All exhibitions received press coverage across the year. Among the particular highlights are as follows: *Patrick Henessy: De Profundis* (part of the *IMMA Modern Irish Masters* series) received a four star review in the *Irish Times*, a feature in the *Irish Arts Review*, *GCN* and *VAN*, and three *Sunday Times Culture Magazine* pieces, including a review by Cristin Leech "IMMA's significant show...Patrick Henessy's sexuality is openly acknowledged at last at IMMA's fine exhibition". The exhibition was ultimately included in *Artforum* magazine as one of the most memorable exhibitions of 2016.

The landmark exhibition *IMMA Collection: Freud Project* was a standout in 2016 which really captured both public and press imagination. Curated from a long-term loan of 50 Freud works, it opened to the public on Friday 21 October 2016. The opening preview night was attended by over 1,200 people on Thursday 20 October and the press photo call, with Minister Heather Humphrey's TD, was very well attended with press from all major national print and news media present.

The Project's opening was covered in all major national Press, including *Morning Ireland (RTE Radio1)*, both the *SixOne* and the *Nine O'Clock National News (RTE 1)*, *Arena (RTE Radio 1)*, *Irish Times* News pages and a full page feature by Aidan Dunne in the Arts and Ideas pages, *Sunday Times* review by Cristin Leach, news coverage in the *Sunday Business Post*, and placement in the *Irish Independent Weekend Review* and on the Hotlist in the *Irish Independent Magazine*. *Totally Dublin* ran a full page review in December and alongside *Irish Tatler* and *Irish Country Magazine* the exhibition was also highlighted in *IMAGE* magazine and *IMAGE Interiors & Living* magazine and several online magazines. *The Gloss* and *Social & Personal* published social images from the opening. *IMMA Collection: Freud Project* was mentioned as a culture highlight in Aidan Dunne's culture review of 2016 in the *Irish Times*.

IMMA 2016 commissions were reviewed extremely positively in the press, in particular Jaki Irvine; *If the Ground Should Open...* including a major review highlighting the exhibition as ‘an inspired and essential show’ by Cristín Leach in the *Sunday Times*, an interview with the artist on *Arena (RTE Radio 1)*, a four star review by Aidan Dunne in the *Irish Times* and a full length interview with the artist on *Inside Culture (RTE Radio 1)*. It was chosen as one of the best shows in Dublin in the critic’s guide by Gemma Tipton in *Frieze*. The work was ultimately highlighted numerous times in the end of year cultural reviews including being nominated in a shortlist of artworks that define 2016 in the *Irish Times*. Gemma Tipton chose the work as one of her cultural highlight for 2016 in the *Irish Times*, and it was also a highlight for Aidan Dunne in his *Irish Times* culture review of 2016.

Other exhibitions and projects that were widely reviewed or covered in 2016 included *A Fair Land (Irish Times)* (including a 2-page feature in the Saturday Magazine on *The School for Revolutionary Girls*, Frank McNally’s *Irishman’s Diary* and *Frontlines*), *Irish Independent*, *VAN*, *Frieze*, *lovindublin.com*); Duncan Campbell, *The Welfare of Tomás Ó Hallissy (Irish Tatler, The Sunday Times, The Gloss Magazine, Lyric FM, RTE Radio 1*, interview feature in the *Irish Times, RTE.ie*), Emily Jacir, *Europa (Irish Examiner, Artforum, RTE Radio 1 (Arena) and The Passion according to Carol Rama (Art News - “a long overdue Carol Rama retrospective stuns at the Irish Museum of Modern Art in Dublin”, Irish Tatler, Sunday Times - “This is a provocative and earnest show, every part of which still feels fresh”, balladof.co.uk, Art and Antiques, Dublin City FM, Guardian Guide)*.

The IMMA Collection mounted a number of exhibitions in 2016 including *IMMA Collection: A Decade*, and of course the *IMMA Collection Freud Project*. A new initiative, delivered with the support of partners Hennessy Ireland and entitled *The Hennessy Art Fund for IMMA Collection* really captured the imagination of audience and press alike, with in-depth reviews in *The Sunday Times* “Showing Faith in the Future”, *The Irish Times*, *Totally Dublin*, *IMAGE*, *entertainment.ie*, *CIRCA*, *Irish Independent* and *RTE Radio 1, Arena*. Gemma Tipton selected *Hennessy Art Fund* work by Dennis McNulty as one of her cultural highlights for 2016 in the *Irish Times* end of year selection.

Audiences

Visitor numbers to the site in 2016 again showed significant growth, supported by the busy programme and the increase in domestic and international tourism around the 2016 celebrations. Total visit to the site in 2016 numbered over 583,000 people, an increase of 20% on 2015. IMMA was named the third most visited free attraction by Fáilte Ireland in 2015, and became the second most visited free attraction in 2016.

The annual *Here and Now* survey, a survey of 10 major art galleries in Ireland, including IMMA and the National Gallery and supported by the Arts Council, was discontinued in 2016. IMMA therefore conducted an online survey in 2016 with the same questions as asked in the physical exit survey.

The age profile of our audience remains the same with over 60% of our audience aged under 44 years old. The majority of our audience are female and 94% of the audience would recommend a visit to IMMA to a friend. They are regular attenders, with 84% visiting IMMA more than once a year, and 50% of those visiting 4+ times a year.

Visitor Services

In 2016 we continued our strategy to promote and highlight the skills of our knowledgeable Visitor Engagement Team. The team on the floor no longer wear a black uniform, distinguishing them from security staff, and now wear cyan blue lanyards to make them identifiable to the public. Calls to action to speak to or engage with the Visitor Engagement Team to learn more about an artwork or artist are now carried in all printed Calendars of Events and Exhibition Guides and on the IMMA website.

We implemented a new online ticketing system in October 2016 to allow for an enhanced visitor booking experience, and to better manage the capacities in the Freud Centre for maximum enjoyment of the works.

Development

Financial constraints and cuts in government funding have necessitated a focus on development. A new role of Head of Audiences and Development was created and appointed in late September 2015 and this person works with two Fundraising officers (Private and Corporate) and the Director and Development Advisory Group to support IMMA's development work.

IMMA 1000

The *IMMA 1000* initiative, which we began work on in 2015, was publically launched on Wednesday 13 April by Director Sarah Glennie, John Cunningham (*IMMA 1000* founder) and artists Jesse Jones, Grace Weir and Gerard Byrne. The initiative launched with an opening fund of €60,000 with an aim to double this fund in 2016 from private individuals. We are on target to reach this figure by April 2017.

Corporate Partnerships

We continued our significant three-year relationship with Matheson, who support the creation of New Art at IMMA. Matheson's support has allowed for the commissioning of, and working with, over twenty artists in 2016 to present new work in Dublin.

We announced a new multi-year partnership in 2016 with Hennessy Ireland to create a new acquisition fund to purchase works by Irish and Irish based artists that are not yet part of the IMMA National Collection of Contemporary and Modern Art. Entitled *The Hennessy Art Fund for IMMA Collection*, this initiative has enabled IMMA to purchase multiple works for the Collection for the first time since 2011. The partnership funds the selection, creation, promotion and celebration of the Hennessy Art Fund and the mounting of an exhibition of the works in the IMMA Galleries.

We also announced two new corporate members of the Freud Circle, BNP Paribas and Credit Suisse, who are supporting the *IMMA Collection Freud Project* over three years, and private donors that wish to remain anonymous.

Membership

A focus on recruitment and retention in 2016 has delivered a strengthened Membership programme. Over 20 dedicated events were held for Members throughout the year with an emphasis on deepening their engagement with IMMA's programme, and with visual art in Dublin more generally. The existence of two fee paying exhibitions throughout the year worked to emphasise the benefits of Membership, driving a significant number of new recruits to the programme.

In-Kind Support

In 2016 IMMA secured a new creative partnership with the Dean Hotel valued at over €27,000 per annum and Tiger beer as major exhibition sponsor. A Google Grant delivered in excess of €100,000 in online advertising in 2016 and a creative partnership with Irish International BBDO delivered in excess of €60,000 value in creative services. In-kind support and project partnership skills were gratefully received from construction collaborators Swift Scaffolding, Hentech Fabrication and Rilco Roofing for the major collaborative project *A Fair Land*.

In 2016 IMMA also continued its participation in the DeVos Institute and Business to Arts fundraising programme *New Stream*.

Total income raised by IMMA from Partnerships, sponsorships, donations, membership, editions, philanthropic donations and contra relationships amounts to €568,000.

Commercial Activities

IMMA Shop 2016

Turnover continues to increase in the IMMA shop following its relocation, and a positive contribution was achieved in the year. Work began in the latter part of the year to further increase margins through reviewing and changing the product mix.

Operations

Attracting over 32,000 guests throughout the year, 2016 was a buoyant period for Events at the RHK. The percentage increase in our profit figure from 2015 to 2016 was 18% which represents a 42% rise in the last 2 years with 67% being new business. The RHK site supported the Easter Week 2016 Commemorations during 3-12 March, providing the location for the 21 Gun salute by the Defence Forces on Easter Sunday as well as hosting the International Women's Day event at which the principal guest and speaker was President Michael D. Higgins.

We continue to be popular as a flexible site with filming companies and we have a good relationship with location managers who this year brought Sean Penn and Mel Gibson to site starring in 'The Professor'. The investment in wireless broadband upgrade and the digital marketing campaign paid off as traditionally quiet months such as July were busy. This was particularly reflected in the increase in wedding business which saw the venue listed in *One Fine Day* as one of Ireland's top wedding venues. It is worth noting that 2016 saw a noticeable growth in both the scale of clients' events and the visibility of spend. Our summer concert season continued with another successful Forbidden Fruit Festival over the June bank holiday weekend and we also hosted concerts by Sigur Ros, Faithless, Disclosure and Stereophonics.

Appendix 1 – New Acquisitions 2016

Kevin Atherton

***In Two Minds*, 1978 - 2014**

Two-channel video

Dimensions Variable; Duration: 25min.18 sec

Collection Irish Museum of Modern Art

Purchase, Hennessy Art Fund for IMMA Collection, 2016

IMMA.4006

8071

Kevin Atherton

***Time Piece*, 1974 - 2014**

Black and white framed photograph, video recording

50.5 x 163 x 13 cm

Collection Irish Museum of Modern Art

Donation, 2016

IMMA.4007

8142

David Beattie

***The Impossibility of an Island*, 2015**

Used cymbal, broken concrete, carpet underlay, cable

Dimensions Variable

Collection Irish Museum of Modern Art

Purchase, Hennessy Art Fund for IMMA Collection, 2016

IMMA.4004

8069

Rhona Byrne

Bolthole, 2012

Fabric, plastic, carpet and fasteners

Dimensions Variable

Collection Irish Museum of Modern Art

Purchase, Hennessy Art Fund for IMMA Collection, 2016

IMMA.4003

8024

Harry Callahan

Ireland, 1979

Dye transfer print

39.2 x 28.6 cm

Collection Irish Museum of Modern Art

On loan from the American Friends of the Arts in Ireland, 2016

L.2016.2

7541

Harry Callahan

Ireland, 1979

Dye transfer print

39.2 x 28.6 cm

Collection Irish Museum of Modern Art

On loan from the American Friends of the Arts in Ireland, 2016

L.2016.1

7540

Duncan Campbell

***The Welfare of Tomás Ó Hallissy*, 2016**

Duration: 31 min

Collection Irish Museum of Modern Art

Commissioned by IMMA with co-commissioners Van Abbemuseum, Eindhoven and Western Front, Vancouver, 2016

IMMA.4018

8862

Brian Eno

***Center Decenter*, 2016**

Digital printing on PETG plastic

40.6 x 40.6 cm

Collection Irish Museum of Modern Art

Donation, 2016

IMMA.3999

7808

Brian Eno

***Tender Divisor*, 2016**

Digital printing on PETG plastic

40.6 x 40.6 cm

Collection Irish Museum of Modern Art

Donation, 2016

IMMA.4000

7809

Siobhán Hapaska

***Change*, 2002**

Fibreglass, gel coat, american maple, electric light

133 x 184 x 192 cm

Collection Irish Museum of Modern Art

Donation, Emma and Fred Goltz, 2016

8895

Jaki Irvine

***If The Ground Should Open*, 2016**

8 Channel HD video

Dimensions variable; Duration: 48 min

Collection Irish Museum of Modern Art

Commissioned by IMMA as part of the 1916 programme, December 2016

IMMA.4009

8856

Caroline McCarthy

***Promise*, 2003**

Ready-meal Packaging, Plant Pots, Wire, Wood, Lighting

Dimensions variable

Collection Irish Museum of Modern Art

Donation, June 2016

IMMA.4008

7807

Dennis McNulty

***I reached inside myself through time*, 2015**

Texts from Olaf Stapledon's timeline for Last and First Men, an acapella recording of Morten Harket's vocals for The Sun always shines on TV sourced on-line, True Type (digital) rendering of the Futura font by Paul Renner, high resolution impulse response recordings made in various spaces in Lofoten, Reaper DAW with convolution reverb plug-in, Feonic audio-actuators, stereo amplifier, 2 Raspberry-Pi computers running Raspbian, Openframeworks open source toolkit, programming, modified LCD screen, Arduino Uno with 2.8" TFT display, anti-static bag, aluminium profiles, cables, cable glands, nuts, bolts, screws, wood, webbing, ratchet-straps, Easygrow Eco Silver White Lightite film, padding, black carpet and red oil paint

Dimensions Variable

Collection Irish Museum of Modern Art

Purchase, Hennessy Art Fund for IMMA Collection, 2016

IMMA.4005

8070

Dennis McNulty

INTERZONE, 2012

Colour video, stereo sound, 16:9

Duration: 13 min Approx.

Collection Irish Museum of Modern Art

Commissioned by Fingal County Council as part of their Public Art Programme 2007-2013, funded through the Department of the Environment, Heritage & Local Government's Per Cent for Art Scheme, and Donated by the artist, 2016

IMMA.4017

8143

Asako Narahashi

Jonanjima No. 3, 2002, 2008

Chromogenic colour print

60 x 90 cm

Collection Irish Museum of Modern Art

Donation, David Kronn Collection, 2016

IMMA.4002

7545

Mark O'Kelly

Empireland, 2016

Oil on oil primed metal plates

280 x 900 cm

Collection Irish Museum of Modern Art

Donation, 2016

IMMA.4010

8863

Scott Whittle

Dubai, 2003

C-print

24.5 x 20 cm

Collection Irish Museum of Modern Art

Donation, David Kronn Collection, 2016

IMMA.4001

7546

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DIRECTORS AND PROFESSIONAL ADVISORS

Directors:

| | |
|-------------------------|---------------------|
| Mary Apied | Denis Hickie * |
| Gerard Byrne* | Penelope Kenny |
| Jane Dillon Byrne | Mary McCarthy ** |
| Dermod Dwyer | Declan Moylan * |
| Brendan Flynn *** | Eimear O'Connor *** |
| Rowan Gillespie *** | Sheila O'Regan |
| Emma Goltz | Brian Ranalow *** |
| David Harvey (Chairman) | Tim Scanlon * |

* The following members were appointed:

| Director | Date of appointment |
|---------------|---------------------|
| Gerard Byrne | 3 Feb 2016 |
| Denis Hickie | 31 Jan 2016 |
| Declan Moylan | 31 Jan 2016 |
| Tim Scanlon | 31 Jan 2016 |

** The following member was re-appointed:

| Director | Date of re- appointment |
|---------------|-------------------------|
| Mary McCarthy | 31 Jan 2016 |

*** The following member's term of office expired:

| Director | Date |
|-----------------|-------------|
| Brendan Flynn | 28 Jan 2016 |
| Rowan Gillespie | 28 Jan 2016 |
| Eimear O'Connor | 3 Feb 2016 |
| Brian Ranalow | 28 Jan 2016 |

| | |
|--------------------------|--|
| Museum Director | Sarah Glennie |
| Charity Number | 20012793 |
| Secretary | Frank Brennan |
| Bankers | Bank of Ireland, James Street, Dublin 8 |
| Auditors | The Comptroller and Auditor General, 3A Mayor Street Upper, Dublin 1 |
| Registered Office | Royal Hospital, Kilmmainham, Dublin 8 |
| Solicitors | Ivor Fitzpatrick & Company, 44-45 St. Stephen's Green, Dublin 2 |

DIRECTORS' REPORT

The directors present their annual report together with the audited financial statements for the year ended 31 December 2016.

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.

RESULTS

Details of the results for the year and state of affairs at the year-end are set out on Pages 42-74.

REVIEW OF BUSINESS AND FUTURE DEVELOPMENTS

The financial position at year end was satisfactory. However, the future level of activity is greatly dependent on the Oireachtas Grant allocated to the museum.

PRINCIPAL RISKS AND UNCERTAINTIES

The directors have responsibility for, and are 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 produced.

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.

DIRECTORS

The membership of the board is set out on page 36.

POLITICAL CONTRIBUTIONS

The Company made no political contributions as defined by the Electoral Act 1997 during the year.

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.

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.

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.

STATEMENT OF DIRECTORS' RESPONSIBILITIES

FOR THE YEAR ENDED 31 DECEMBER 2016.

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

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. Under the company law, the directors must not approve the financial statements unless they are satisfied that they give a true and fair view of the assets, liabilities and financial position of the company as at the financial year end date and of the profit or loss of the company for the financial year and otherwise comply with Companies Act 2014.

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

- select suitable accounting policies for the company financial statements and then 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 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.

On behalf of the Board

David Harvey

Chairman

Date:

STATEMENT ON INTERNAL FINANCIAL CONTROL

Responsibility for system of Internal Financial 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 financial control is maintained and operated.

Reasonable Assurance against Material Error

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.

Control Environment

The Board is responsible for overseeing the Systems of Internal Financial Control. The Finance Risk and Audit Committee, as a sub-committee of the Board, are responsible for advising the Board on Finance, Audit and Risk Management matters. The Board have taken key steps in this respect to ensure the appropriate control environment is in place by:

- Clearly defining management responsibilities;
- Establishing formal procedures for reporting significant control failures and ensuring appropriate corrective action.

Systems of Internal Financial Control

The Senior Management Team maintain the systems of internal financial control which are based on a framework of regular management information, policies and procedures and a system of delegated authority. Policies and procedure are in place to:

- Safeguard the assets of the company;
- Ensure that financial records are accurate and reliable;
- Comply with all necessary reporting laws and regulations;
- Provide annual budgets; detailed management accounts and variance reporting on a quarterly basis;
- Reconcile key control accounts, including bank reconciliations, on a regular basis;
- Ensure that training is in place for staff as required by their functional responsibility and that staff have had sufficient training on financial systems

Activities in the Year

- The Finance, Risk and Audit Committee met three times in 2016;
- The Risk Register was fully reviewed and updated in the year;
- An Internal Audit Plan was presented by IMMA's internal auditor for 2016/2017 and approved by the Finance, Audit & Risk Committee

Control over Museum Collection

- As set out in the Accounting Policy 1(h), the Museum holds a Collection of modern art which includes in excess of 3,800 works. In 1998, the collection included just in excess of 1,000 items. The Collection grew rapidly from 2000 and by 2011 included over 3,000 works. While the Collection has grown significantly over the years, the system required to manage and care for the Collection have not

developed at the same pace. An internal audit report in April 2016 and a follow up report in April 2016 identified a number of issues in relation to the management of the Collection:

- Policies in relation to collection, acquisition, disposal and loans not in place
- Delay in cataloguing items received
- Physical verification of Collection not conducted
- Items on system with no location recorded
- Absence of loan agreements for some items loaned out to third parties

The museum is committed to bringing its Collection management system in line with Museum standards and has taken or has planned a number of actions to address the issues arising as follows.

- An acquisitions policy has been developed and approved. It is planned to have approved policies in place for all aspects of Collection management in 2018.
- The Registrar's Office has completed a full physical verification of the collection in March 2016 and a report will be submitted to the Collections and Acquisitions Committee.
- The Museum is also conducting a review of its IT systems including those relating to the Collection Management.

Annual Review of Controls

I confirm that the Board conducted a review of the effectiveness of the system of internal financial control in respect of 2016.

David Harvey

Chairman

STATEMENT OF INCOME AND EXPENDITURE AND RETAINED REVENUE RESERVES

FOR THE YEAR ENDED 31 DECEMBER 2016

| | NOTE | 2016 | 2015 |
|--|------|------------------|------------------|
| | | € | € |
| Oireachtas Grant –(Vote 33,Subhead A5) | 3. | <u>4,899,723</u> | <u>4,850,227</u> |
| <u>OTHER INCOME</u> | | | |
| Commercial activities | 4. | 1,111,758 | 849,949 |
| Sponsorship | 5. | 263,039 | 247,718 |
| Interest receivable | 6. | 142 | 110 |
| Other income | | 13,227 | 21,141 |
| Programme receipts | 7. | 135,746 | 137,492 |
| Net deferred pension funding | 19c. | <u>1,105,158</u> | <u>1,073,069</u> |
| | | <u>2,629,070</u> | <u>2,329,479</u> |
| <u>TOTAL INCOME</u> | | <u>7,528,793</u> | <u>7,179,706</u> |
| <u>EXPENDITURE</u> | | | |
| Commercial activities | 4. | 439,450 | 358,938 |
| Arts programme | 7. | 1,894,960 | 1,810,509 |
| Administration/curatorial/security | 8. | 3,054,196 | 2,876,047 |
| Marketing | 9. | 130,160 | 113,819 |
| Maintenance | 10. | 902,064 | 878,094 |

| | | | |
|--|------|------------------|------------------|
| Retirement Benefit Costs | 19a. | <u>1,077,161</u> | <u>1,096,221</u> |
| <u>TOTAL EXPENDITURE</u> | | <u>7,497,991</u> | <u>7,133,628</u> |
| Surplus for the year before appropriations | 2. | 30,802 | 46,078 |
| Balance brought forward at 1 January | | <u>(190,996)</u> | <u>(237,074)</u> |
| Balance carried forward at 31 December | | <u>(160,194)</u> | <u>(190,996)</u> |

STATEMENT OF FINANCIAL POSITION FOR THE YEAR ENDED 31 DECEMBER 2016

| | NOTE | 2016 | 2015 |
|--|------|--------------------|--------------------|
| | | € | € |
| <u>FIXED ASSETS</u> | | | |
| Heritage Assets | 12. | 30,696,121 | 30,411,827 |
| Property, plant & equipment | 13. | <u>135,734</u> | <u>203,780</u> |
| | | 30,831,855 | 30,615,607 |
| <u>CURRENT ASSETS</u> | | | |
| Inventory | 14. | 64,309 | 65,798 |
| Receivables | 15. | 302,995 | 286,614 |
| Cash and cash equivalents | | <u>815,149</u> | <u>342,202</u> |
| | | <u>1,182,453</u> | <u>694,614</u> |
| <u>CURRENT LIABILITIES: amounts falling due within one year</u> | | | |
| Payables | 16. | <u>(1,501,581)</u> | <u>(1,043,603)</u> |
| NET CURRENT LIABILITIES | | <u>(319,128)</u> | <u>(348,989)</u> |
| TOTAL ASSETS LESS | | | |
| CURRENT LIABILITIES | | 30,512,727 | 30,266,618 |
| <u>Total Assets Less Current Liabilities before Retirement Benefits</u> | | | |
| Deferred Retirement Benefit Funding Asset | 19c. | 18,358,136 | 17,057,060 |

| | | | |
|--------------------------------|------|---------------------|---------------------|
| Retirement Benefit Obligations | 19b. | <u>(18,358,136)</u> | <u>(17,057,060)</u> |
| | | <u>0</u> | <u>0</u> |
| TOTAL NET ASSETS | | <u>30,512,727</u> | <u>30,266,618</u> |

REPRESENTING:

| | | | |
|--------------------------------|-----|-------------------|-------------------|
| Retained Revenue Reserves | | (160,194) | (190,996) |
| Capital Account (Works of Art) | 18. | 30,632,771 | 30,367,771 |
| Deferred Oireachtas Grants | 3. | <u>40,150</u> | <u>89,843</u> |
| | | <u>30,512,727</u> | <u>30,266,618</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 amended by Companies Act 2014) with a head office at the Royal Hospital Kilmainham, Kilmainham, Dublin 8.

LIMITED BY GUARANTEE

The Company, which was incorporated on the 18th 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.

The 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 2015 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 Arts, Heritage, Regional, Rural and Gaeltacht Affairs with the concurrence of the Minister for Finance 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.

e. REVENUE

OIREACHTAS 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.

OIREACHTAS 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 of 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:

1) 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 3831 works made up of 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 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. 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.

2) 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 2014. We are a National Cultural Institution under the auspices of the Minister for Arts, Heritage, Regional, Rural and Gaeltacht Affairs.

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 acquisition committee.

Purchase.

All purchases must be first approved for acquisition by the Director and Head of Collections before they are brought before the acquisition 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 Art
- c) Purchased Works of Art.

3) 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.

4) All heritage assets are included in the Statement of Financial Position.

5) 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.

6) Outside the works of art purchased and donated under Section 1003 a reliable fair value for the donated works of art has been established by internal experts at the date 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 Advice from galleries, artist's agents and artists.

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.

i.

TAXATION

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

j.

RETIREMENT BENEFIT

- k. 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 Arts, Heritage, Regional, Rural and Gaeltacht Affairs.

- l. 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 Arts, Heritage, Regional, Rural and Gaeltacht Affairs.

- 2) 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.

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 balance sheet 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 Property, Plant and Equipment

- 3) 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. The recoverable amount is the higher of an asset's fair value less cost to sell and value in use. For the purpose of assessing impairment, assets are grouped at the lowest levels for which there are separately identifiable cash flows (cash generating units). Non-financial assets that suffered impairment are reviewed for possible reversal of the impairment at each reporting date.

b) 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.

c) 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.

4) SURPLUS FOR THE YEAR

The surplus is stated after charging:

| | 2016 | 2015 |
|--------------------------------|---------------|----------------|
| | € | € |
| Auditors remuneration | 19,000 | 15,980 |
| Amortization of capital grants | (29,618) | (29,619) |
| Depreciation | <u>99,827</u> | <u>120,595</u> |

OIREACTHAS GRANT (Vote 33 Subhead A5)

| | 2016 | 2015 |
|---|-------------|---------------|
| | € | € |
| Opening balance | 89,843 | 59,237 |
| Oireachtas Grants received | 4,977,645 | 4,807,000 |
| Oireachtas Grants received – capital | <u>0</u> | <u>80,300</u> |
| | 5,067,488 | 4,946,537 |
| <u>Less</u> | | |
| Allocated to Revenue | (4,927,720) | (4,827,075) |
| Capital Grant Amortised in line with depreciation | (29,618) | (29,619) |

Allocated to Capital

(70,000) 0

Closing Balance

40,150 **89,843**

Oireachtas Grants allocated to Revenue

4,927,720 4,827,075

Less:

Net Retirement Benefit Obligations (repayable)/payable

(27,997) 23,152

Oireachtas Grant reported in the Statement of

Income and Expenditure and Retained Revenue Reserves

4,899,723 4,850,227

COMMERCIAL ACTIVITIES

2016 **2015**

€ **€**

Turnover

Hire of premises & equipment

510,025 382,192

Hire of meadows/outdoors

293,485 258,917

Franchise income

61,297 56,199

Car park income

27,859 19,812

Bookshop sales

219,092 132,829

-

1,111,758 849,949

Cost of Sales

Bookshop overheads

133,595 81,458

Bookshop Wages

81,497 71,289

Wages & salaries

150,852 112,314

Cleaning

19,284 29,359

Direct operating expenses

46,220 55,812

Depreciation

8,002 8,706

-

439,450 358,938

Surplus

672,308 491,011

5) SPONSORSHIP

| | 2016 | 2015 |
|-----------------------------------|------------------|------------------|
| | € | € |
| Opening Balance | 18,000 | 11,000 |
| Receivable during year | <u>302,839</u> | <u>254,718</u> |
| | 320,839 | 265,718 |
| <u>Less</u> | | |
| Allocated to Revenue –Sponsorship | <u>(263,039)</u> | <u>(247,718)</u> |
| Closing Balance | <u>57,800</u> | <u>18,000</u> |

6) INTEREST RECEIVABLE

| | 2016 | 2015 |
|--------------------------|-------------|-------------|
| | € | € |
| Bank interest receivable | <u>142</u> | <u>110</u> |

7) ARTS PROGRAMME

| | 2016 | 2015 |
|----------------------------------|------------------|------------------|
| | € | € |
| Programme Receipts | <u>135,746</u> | <u>137,492</u> |
| Cost of Programme | | |
| Wages & Salaries | 919,232 | 881,740 |
| Depreciation | 49,900 | 48,288 |
| Exhibitions: | | |
| - Running costs | 739,004 | 648,766 |
| Permanent Collection | 132,312 | 150,197 |
| Engagement and Learning expenses | 25,921 | 47,661 |
| Education -Fees | <u>28,591</u> | <u>33,857</u> |
| | <u>1,894,960</u> | <u>1,810,509</u> |
| Net Cost | <u>1,759,214</u> | <u>1,673,017</u> |

8) ADMINISTRATION/CURATORIAL/SECURITY

| | 2016 | 2015 |
|------------------------|-------------|-------------|
| | € | € |
| Wages & salaries | 2,488,577 | 2,332,235 |
| Recruitment charges | 0 | 11,149 |
| Consultancy fees -H.R. | 16,909 | 0 |
| Training | 18,014 | 36,658 |
| Postage & telephone | 39,578 | 42,411 |
| Motor & travel | 6,942 | 17,029 |
| Subscriptions | 12,218 | 9,970 |
| Professional fees | 55,333 | 40,667 |

| | | |
|------------------------------|------------------|------------------|
| Office supplies & stationery | 145,653 | 141,577 |
| *Redundancy/settlement | 0 | 25,058 |
| Sundry | 12,443 | 8,149 |
| Coffee Shop/Canteen Expenses | 6,234 | 6,865 |
| Board Meetings/Amalgamation | 2,059 | 3,904 |
| Director's Expenses | 3,678 | 3,830 |
| Board – Members expenses | 528 | 853 |
| Insurance | 14,068 | 12,433 |
| Cleaning | 144,494 | 105,408 |
| Security | 20,013 | 24,687 |
| Depreciation | 41,925 | 33,982 |
| Temporary agency staff | 6,627 | 0 |
| Bank charges | 11,520 | 9,145 |
| Health & safety | <u>7,383</u> | <u>10,037</u> |
| | <u>3,054,196</u> | <u>2,876,047</u> |

The positions of administrative assistant in the curatorial department and

* Bookshop managers were made redundant in March 2014 and January 2015 respectively.

Neither of these people were re-employed in any capacity within the museum.

9) MARKETING

| | 2016 | 2015 |
|------------------|----------------|----------------|
| | € | € |
| Advertising | 55,309 | 69,886 |
| Wages | 43,579 | 23,828 |
| Public relations | <u>31,272</u> | <u>20,105</u> |
| | <u>130,160</u> | <u>113,819</u> |

10) MAINTENANCE

| | 2016 | 2015 |
|----------------|----------------|----------------|
| | € | € |
| Security | 311,271 | 298,021 |
| Security Wages | 76,868 | 77,141 |
| Gas | 204,305 | 234,001 |
| Electricity | 263,994 | 236,911 |
| Water | 20,854 | 10,425 |
| Cleaning | <u>24,772</u> | <u>21,595</u> |
| | <u>902,064</u> | <u>878,094</u> |

11) EMPLOYEES AND REMUNERATION

The average number of persons employed by the company in the financial year was 86 (2015 - 81) and is analysed in the following categories:

WTE's 121 (2015- 129)

| | 2016 | 2015 |
|-----------------------|-------------|-------------|
| Banqueting & Catering | 7 | 6 |
| Programme | 59 | 56 |
| Administration | <u>20</u> | <u>19</u> |
| | <u>86</u> | <u>81</u> |

Staff costs comprise:

| 2016 | 2015 |
|-------------|-------------|
| € | € |

Wages & Salaries

| | | |
|---|------------------|------------------|
| Note 4 Commercial Activities | 150,852 | 112,314 |
| Note 4 Commercial Activities-Bookshop | 81,497 | 71,289 |
| Note 7 Arts Programme | 919,232 | 881,740 |
| Note 8 Administration/Curatorial/Security | 2,488,577 | 2,332,235 |
| Note 9 Marketing | 43,579 | 23,828 |
| Note 10 Maintenance – Security Wages | <u>76,868</u> | <u>77,141</u> |
| Total Wages Costs | <u>3,760,605</u> | <u>3,498,547</u> |

Staff Costs Comprise:

| | 2016 | 2015 |
|------------------------|------------------|------------------|
| | € | € |
| Wages & Salaries | <u>3,416,374</u> | <u>3,176,897</u> |
| Social Insurance Costs | <u>344,231</u> | <u>321,650</u> |
| | <u>3,760,605</u> | <u>3,498,547</u> |

In 2016 €99,749 (2015: €121,090) of pension levy was deducted and paid over to The Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs. The salary of the Director was €85,720 in 2016 (2015 - €85,720).

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.

The ECF Numbers at the end of 2016 were 68 (2015 - 67).

EMPLOYEE BENEFITS BREAKDOWN

| Range of total employee benefits | No of Employees | No of Employees |
|----------------------------------|-----------------|-----------------|
| | 2016 | 2015 |
| €60,000 - €69,999 | 6 | 5 |
| €70,000 - €79,999 | 2 | 1 |
| €80,000 - €89,999 | 1 | 1 |

12) HERITAGE ASSETS (WORKS OF ART)

As outlined in Accounting Policy 1 h 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 2016 and the previous four accounting periods are set out below.

| a) Purchased and Assisted Purchases | 2016 | 2015 |
|-------------------------------------|------------------|------------------|
| | € | € |
| Cost at 1 January | 7,365,677 | 7,365,677 |
| Acquired during year | <u>124,294</u> | <u>0</u> |
| Cost at 31 December | <u>7,489,971</u> | <u>7,365,677</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 | 2016 | 2015 |
|---------------------------|------------|------------|
| | € | € |
| Valuation as at 1 January | 10,423,363 | 10,423,363 |

| | | |
|-----------------------------|-------------------|-------------------|
| Addition in year | <u>160,000</u> | <u>0</u> |
| Valuation as at 31 December | <u>10,583,363</u> | <u>10,423,363</u> |

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

c) Heritage Fund

| | 2016 | 2015 |
|-----------------------------|------------------|------------------|
| | € | € |
| 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 we received three Artworks by James Coleman to the value of €1, 300,000

Donated Works of Art

| | 2016 | 2015 |
|-----------------------------|-------------------|-------------------|
| | € | € |
| Valuation as at 1 January | <u>11,322,787</u> | <u>11,322,787</u> |
| Valuation as at 31 December | <u>11,322,787</u> | <u>11,322,787</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

| | 2016 | 2015 |
|---------------------------|--------------------------|--------------------------|
| | € | € |
| TOTAL WORKS OF ART | <u>30,696,121</u> | <u>30,411,827</u> |

Five Year Financial Summary of Heritage Asset Transactions

| | 2016 | 2015 | 2014 | 2013 | 2012 |
|-------------------------|-----------------------|----------|----------------------|---------------------|----------------------|
| | € | € | € | € | € |
| Purchases: | | | | | |
| Graphic Art/Photography | - | - | - | 770 | - |
| Painting | - | - | - | - | 7,961 |
| Sculpture | 6,000 | - | 3,972 | - | - |
| New Media/Other | 37,375 | - | - | 3,000 | 5,151 |
| Installation | 80,919 | - | 12,461 | - | - |
| Total | <u>124,294</u> | = | <u>16,433</u> | <u>3,770</u> | <u>13,112</u> |
| Section 1003 | - | - | - | - | - |
| Heritage Fund | 160,000 | - | - | - | - |
| Donations: | | | | | |
| Graphic Art/Photography | - | - | - | - | - |
| Painting | - | - | - | - | - |
| Sculpture | - | - | - | - | - |
| New Media/Other | - | - | - | - | - |
| Installation | - | - | - | - | - |
| Total | <u>160,000</u> | - | - | - | - |
| Grand Total | <u>284,294</u> | = | <u>16,433</u> | <u>3,770</u> | <u>13,112</u> |

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

Gordon Lambert Trust

Valuation 2,914,828

Madden Arnholz Collection

Valuation 750,000

Amounts included in Note 12(e) 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 prints from the Madden Arnholz Collection were valued by Caxton Antique Dealers.

13) FIXED ASSETS

| | Motor Vehicles | Furniture, Fittings & Equipment | Total |
|--------------------------------|---------------------------|--|------------------|
| | € | € | € |
| COST | | | |
| Cost at 1 January 2016 | 22,555 | 1,352,856 | 1,375,411 |
| Additions | 0 | 61,399 | 61,399 |
| Disposals | <u>0</u> | <u>-88,725</u> | <u>-88,725</u> |
| Cost at 31 December 2016 | <u>22,555</u> | <u>1,325,530</u> | <u>1,348,085</u> |
| DEPRECIATION | | | |
| Depreciation at 1 January 2016 | 22,555 | 1,149,076 | 1,171,631 |

| | | | |
|----------------------------------|---------------|------------------|------------------|
| Charge for year | 0 | 129,445 | 129,445 |
| Disposals | <u>0</u> | <u>-88,725</u> | <u>-88,725</u> |
| Depreciation at 31 December 2016 | <u>22,555</u> | <u>1,189,796</u> | <u>1,212,351</u> |

NET BOOK VALUE

| | | | |
|---------------------|----------|----------------|----------------|
| At 31 December 2015 | <u>0</u> | <u>203,780</u> | <u>203,780</u> |
| At 31 December 2016 | <u>0</u> | <u>135,734</u> | <u>135,734</u> |

The depreciation charge of €99,827 as disclosed in Notes 4, 7 and 8 differs from the depreciation charge shown above, as a result of the capital grant amortization of €29,618 per Note 2 being offset against the total depreciation charge in the period.

14) INVENTORY

| | 2016 | 2015 |
|--|---------------|---------------|
| | € | € |
| Finished goods (Editions & Catalogues) | <u>64,309</u> | <u>65,798</u> |

15) RECEIVABLES

| | 2016 | 2015 |
|--------------------------------|----------------|----------------|
| | € | € |
| Trade debtors | 127,066 | 68,822 |
| Prepayments and accrued income | <u>175,929</u> | <u>217,792</u> |
| | <u>302,995</u> | <u>286,614</u> |

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

| | <i>Note</i> | <i>2016</i> | <i>2015</i> |
|---|-------------|------------------|------------------|
| | | € | € |
| Trade Creditors | | 179,384 | 157,701 |
| Accruals | | 449,986 | 241,842 |
| Deposits for Concerts/Future Events | | 275,232 | 55,476 |
| PAYE/PRSI | | 160,908 | 99,513 |
| Withholding Tax | | 1,118 | 520 |
| Superannuation deductions Museum scheme * | | 349,134 | 443,371 |
| Employee superannuation deductions payable to DCHG and DPER | | 28,019 | 27,180 |
| Sponsorship in advance | 5. | <u>57,800</u> | <u>18,000</u> |
| | | <u>1,501,581</u> | <u>1,043,603</u> |

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

*Superannuation deductions of €349,134 (2015 : €443,371) are being retained by IMMA in respect of the years 2001 to 2010 (inclusive) less pension payments in 2011 to 2016 (inclusive) pending clarification by the Department of Culture, Heritage, and the Gaeltacht.

Repayable employee superannuation contributions of €28,019 in respect of the last quarter of 2016 (2015: €27,180). These contributions were not paid over to the Department of Public Expenditure and Reform until June 2017.

17) CONTINGENCIES

In 2007 the OPW provided the warehouse/storage facility at Damastown. Initially, we were 1 of 3 tenants and from 2010 were sole occupants. In 2013 we received a demand for the full gas bills for the period from 2007 until we took over full occupancy. We entered into discussions with Bord Gais and a settlement was agreed in 2017 for €11,746 which was paid in full. There were no legal or professional costs associated with the settlement.

18) CAPITAL ACCOUNT – WORKS OF ART

| | Dept. of Arts, Heritage & The Gaeltacht | Assisted Purchases | Donations | Total |
|------------------|---|-----------------------|-------------------|-------------------|
| | € | € | € | € |
| 1 January 2016 | <u>6,843,574</u> | <u>478,047</u> | <u>23,046,150</u> | <u>30,367,771</u> |
| Received in year | <u>70,000</u> | <u>35,000</u> | <u>160,000</u> | <u>265,000</u> |
| 31 December 2016 | <u>6,913,574</u> | <u>513,047</u> | <u>23,206,150</u> | <u>30,632,771</u> |

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

19) RETIREMENT BENEFIT COSTS

Analysis of total retirement benefit costs charged to the Statement of Income and Expenditure and Retained

| a) Revenue Reserves | 2016 | 2015 |
|---|------------------|------------------|
| | € | € |
| Service Charge | 875,045 | 887,424 |
| Interest on Retirement Benefit Scheme Liabilities | 324,350 | 314,329 |
| Employee Contributions | <u>(125,248)</u> | <u>(105,532)</u> |
| | <u>1,074,147</u> | <u>1,096,221</u> |

Analysis of amount recognised in statement of Comprehensive Income

| | 2016 | 2015 |
|---|----------------|----------------|
| | € | € |
| Experience (gain) on scheme liabilities | (734,325) | 596,997 |
| Loss/ (gain) on change of assumptions (financial and demographic) | <u>930,243</u> | <u>0</u> |
| | <u>195,918</u> | <u>596,997</u> |

b) Movement in Net Retirement Benefit obligations during the financial year

| | 2016 | 2015 |
|--|--------------|--------------|
| | € | € |
| Net retirement benefit obligation at 1 January | (17,057,060) | (16,580,988) |
| Current service cost | (875,045) | (887,424) |
| Pension Payments | 94,237 | 128,684 |
| Interest on Scheme Liabilities | (324,350) | (314,329) |

| | | |
|---|---------------------|---------------------|
| Actuarial (Loss)/gain recognized in the Statement of Comprehensive Income | <u>(195,918)</u> | <u>596,997</u> |
| Net retirement benefit obligations at 31 December | <u>(18,358,136)</u> | <u>(17,057,060)</u> |

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 scheme, 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 Arts, Heritage, Regional, Rural and Gaeltacht Affairs, 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 2016 amounted to €18,358,136 (2015: €17,057,060)

**Net deferred funding for retirement benefits
recognised in the Statement of Income and Expenditure
and Retained Revenue Reserves**

| | 2016 | 2015 |
|--|------------------|------------------|
| | € | € |
| Funding recoverable in respect of current year pension costs | | |
| Current Service Costs | 875,045 | 887,424 |
| Interest on scheme liabilities | 324,350 | 314,329 |
| Pension Payments | <u>(94,237)</u> | <u>(128,684)</u> |
| | <u>1,105,158</u> | <u>1,073,069</u> |

d) History of experience gains and losses

| | 2016 | 2015 |
|---|-------------|-------------|
| | € | € |
| Experience (Gains) on scheme liabilities | (734,325) | (596,997) |
| Percentage of present value of scheme liabilities | (4%) | (3%) |

| | | |
|---|---------|-----------|
| Total loss/(gain) recognised in the Statement of Comprehensive Income | 195,918 | (596,997) |
| Percentage of present value of scheme liabilities | 1% | (4%) |

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 prepared for the Museum is identical to the Occupational Superannuation Scheme for Established Civil Servants, is defined benefit and is operated on a “pay-as-you-go” basis. Contributions are deducted from salaries. Pending a decision by the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs on how contributions are to be dealt with, they have been included in creditors.

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 2015. The financial assumptions used to calculate the retirement liabilities and components of the defined benefit cost were as follows:

| Valuation Method | 2016 | 2015 |
|-------------------------|-------------|-------------|
| | % | % |
| Discount Rate | 1.70 | 1.90 |
| Salary Increases | 3.00 | 3.00 |
| Pension Increases | 3.00 | 3.00 |
| Inflation Increases | 2.00 | 1.50 |

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 | 22.2 years |
| Life Expectancy for Female aged 65 | 23.8 years |

Life Expectancy for Male aged 45 now
(from 65) 24.5 years

Life Expectancy for female aged 45 now
(from 65) 25.7 years

20) BOARD MEMBERS' INTERESTS

The Board adopted procedures in accordance with guidelines issued by the Department of Finance 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.

21) BOARD MEMBERS' EMOLUMENTS

| Board Member | Board Fees | Vouched Expenses | Meetings Attended |
|-------------------------|------------|------------------|-------------------|
| David Harvey (Chairman) | - | - | 9/9 |
| Mary Apied | - | - | 9/9 |
| Gerard Byrne | - | - | 7/9 |
| Jane Dillon-Byrne | - | - | 9/9 |
| Dermod Dwyer | - | - | 6/9 |
| Emma Goltz | - | - | 8/9 |
| Denis Hickie | - | - | 5/9 |
| Penelope Kenny | - | - | 9/9 |
| Mary McCarthy | - | 528 | 5/9 |
| Declan Moylan | - | - | 8/9 |
| Sheila O'Regan | - | - | 3/9 |
| Tim Scanlon | - | - | 8/9 |

The Chairperson of the Board is entitled to a fee under, “fees payable to members of the boards of non-commercial Public Service Bodies”. However, the Chairperson waived the fee from 2010 to 2015 inclusive. Directors of the Board are not entitled to any fees.

22) RELATED PARTY DISCLOSURES

Key management personnel in the Irish Museum of Modern Art consist of the CEO and members of the Board of Directors. Total compensation paid to key management personnel including Board member’s fees and expenses and total CEO remuneration amounted to €86,248 (2015: €86,573)

23) APPROVAL OF FINANCIAL STATEMENTS

The Financial Statements were approved by the Board on 8 May 2017

