

IMMA



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COVER IMAGE As Above, So Below / Hilma of Klint / *Alter place No. 1 Group X, Series Alterpieces* / 1915 / Oil and metal leaf on canvas / Photo: Albin Dahlstrom/Moderna Museet

IMAGE As Above, So Below / Install View





IMAGE As Above, So Below / Opening 13
April 2017 / Photographer: Ruth Medjber

Chairman's Foreword

2017 was an extremely busy and successful year for IMMA, with 489,295 visitors engaging with our diverse exhibitions, workshops, talks tours and programmes across the year.

We saw visitor numbers return to a more tenable level of growth following a spike in 2016; a result of additional investment in the historical area of Kilmainham and in specific programmes for the Ireland 1916/2016 year of commemoration. We remain one of the most visited free attractions in Ireland and are committed to maintaining and growing our audiences year on year.

The Board of IMMA, and myself as Chairman, are committed to ensuring that the visitor experience is one that reflects and resonates with the Irish people and provides exposure to national and international artists in an environment that marries the historic with the contemporary. It is also, I believe, our responsibility to ensure that the marvelous artistic asset that has been placed within our custody plays a central role within Ireland's creative and artistic landscape and to prepare to do the same for future generations.

2017 was the first year of our new five-year *IMMA Strategy 2017–2022*. An ambitious, target driven plan it lays out five overriding objectives in support of our mission to connect audiences and art, providing an extraordinary space in Ireland where contemporary life and contemporary art connect, challenge and inspire one another. In the following pages we outline work undertaken in 2017 in support of these objectives. Particular highlights include the presentation of significant international artists including Nan Goldin, Rodney Graham, Jac Leirner, Hilma af Klint, Bruce Nauman, Steve McQueen, Alejandro Jodorowsky and Lucian Freud, and of Irish artists including Vivienne Dick, Alan

Butler, Grace Weir, Patrick Pye, Lennon, and Dorothy Cross among many others. We also continued to examine and re-position the Irish historical art narrative with a year-long project for the 50th anniversary of ROSC, and a landmark revisiting of the work of William Crozier.

The second part of our mission is to share, develop and conserve the Irish National Collection of Modern and Contemporary Art, for now and for the future. In 2017 we were greatly assisted by the *Hennessy Art* and *IMMA 1000* funds, and the Department of Culture Heritage and the Gaeltacht, to purchase seven key works from notable Irish artists; Mark Garry, Maireád McLean, Ciarán Murphy, Isabel Nolan, Yuri Pattison, Sarah Pierce and Grace Weir.

The development of the Strategy was very much a cooperative and deliberative process involving the Board, the staff and our stakeholders, and I would like to pay particular tribute to the Senior Management Team, led by Director Sarah Glennie, who developed and delivered such a clear and ambitious vision.

Sarah Glennie, IMMA's Director since 2012, left the museum in late 2017. During her time as Director, Sarah led the organisation through a period of intense change and significant funding cuts, a period of sustained closure at the RHK and reengagement with audiences on our return home. The Board wishes her well in her future career.

I would like to express my sincere appreciation for the kind support of many individuals and organisations that have been critical to our success in the past year. The ongoing strong support from the Minister and her Department has been vital to our ability to present the ambition of programme evidenced in 2017. IMMA is hugely grateful to the artists, museums, galleries and many partners who have worked with us throughout the year to realise this. I would particularly like to express my personal appreciation of the work of my fellow Board members who contribute greatly and give freely of their time in furthering IMMA's role as a leading cultural institution.

We are also indebted to our patrons, corporate partners and members who continue to support us financially, and to our engaged and growing audience whose enthusiastic participation in all we do ensures that IMMA remains a vital national resource.

Central to our success is, of course, the staff at every level of IMMA who evidence great professionalism, energy and expertise in all aspects of their work. It is their dedication that ensures we can unlock the extraordinary potential the museum and its beautiful campus can offer the Irish and international cultural landscape.



David Harvey, Chairman
Irish Museum of Modern Art

IMAGE Wilder Beings Command /
IMMA / 2017





IMMA Annual Report 2017

Progress against Strategic Objectives

IMMA's Strategic Plan 2017–2021 sets out five strategic objectives for the organisation as well as key actions to realise them. This Chapter sets out the achievements against each of these objectives.

IMAGE Nival_Med_Blog

IMAGE Wilder Beings Command /
IMMA / 2017

IMAGE Hennessy / Yuri Patterson /
Tran Sparency, Hybird viscosity



IMAGE Launch of the exhibitions *Weekend Plans* and *93% Stardust* in IMMA, Dublin /
Photography by Ruth Medjber

IMMA FOSTERS AND FUELS CURIOSITY

Amongst artists and audiences alike, across all ages and across Ireland, we provide a unique and open space for contemplation connection and creativity



IMAGE Rodney Graham

IMAGE As Above Artist Liliane with work

IMAGE Nan Goldin & Vivienne Dick



Objective

Commission and present a progressive and ambitious programme of new work, new research and new collaborations

IMMA'S 2017 programme presented new commissions by Irish and international artists in solo and group showcases of work.

New Commissions

IMMA commissioned new work from established and emerging international artists Linder Sterling (U.K), Hayden Dunham (U.S.), John Russell (U.K.), Matt Copson (U.K.), Bruce Nauman (U.S.) Nora Berman (U.S.), Stephen Doitschinoff (Brazil), and from Irish established and emerging artists Alan Butler, Grace Weir and Eoghan Ryan who each created new works specifically for the exhibition *As Above So Below: Portals, Visions, Spirits & Mystics*.

New commissions by Irish performance artist Amanda Coogan, emerging Irish artist Emma Haugh and a collaborative project comprising writer Christodoulos Makris, writer and researcher Nathan O'Donnell and artist Suzanne Walsh were created specifically for the IMMA Project *ROSC 50*.

For her critically acclaimed solo exhibition *93% STARDUST*, Vivienne Dick premiered her new film work *Augenblick*, made while on Residency at IMMA in 2017.

Within the *IMMA Collection: Coast-Lines* exhibition IMMA facilitated a new project from Othogonal Methods Group (OMG) in response to Brian O'Doherty's seminal work *Aspen 5+6 (1967)*.

(OMG) is a group of artists and non-engineering researchers based at CONNECT, Ireland's research centre for future networks and communications at Trinity College Dublin.

New Partnerships

That's Not Me by celebrated Canadian artist Rodney Graham was organised in partnership with the Baltic Centre, Gateshead and was presented as part of an on-going initiative, *New Art at IMMA*, supported by Matheson. This partnership allows IMMA to continue to support artists' vital work in a strand of programming that recognises and nurtures new and emerging talents, new thinking and new forms of exhibition-making.

The *IMMA Collection: Freud Project (2016-2021)* consists of 50 works by Lucian Freud on five-year loan to the IMMA Collection. During 2017, IMMA's presentation of these works included programmes of research collaborations, exhibitions, displays, educational access for diverse audiences, partnership building with international curators, lenders, galleries and institutions such as Tate and the National Portrait Gallery London.

In a new partnership with Trinity College, Dublin, with their Irish Art Research Centre (TRIARC), a Lucian Freud Lecture Series was launched in 2017 (to run until April 2018). Working in collaboration, IMMA and TRIARC invited leading artists, critics

and cultural researchers to offer new perspectives on Freud's work at venues in IMMA and TCD. This Programme will conclude with a major symposium in April 2018.

Existing partnerships were maintained and developed with the IFI, universities and colleges of art and teacher education nationally, the NERCERS institute in St. James Hospital/Trinity College, Helium Arts, Age and Opportunity, Alzheimer's Society and Butler Gallery, Culture D8, the NCCA, NAPD, Create and Internationally with MoMA and Tate.

IMMA/Trinity were granted a Irish Research Council Fellowship grant to support a post-doctoral researcher for 2 years

New unseen work for Ireland

Nine works by the highly acclaimed American photographer Nan Goldin were exhibited for the first time during her solo exhibition Weekend Plans at IMMA. Based on the artist's experience of Donegal and the Irish landscape six of these works were subsequently donated to the IMMA Collection. The works had never been exhibited publicly. Similarly, a series of drawings by Goldin, more commonly known for her photographic work, were displayed for the first time.

As part of a new Collection display – Lennon, Porous Plane - the artist Ciaran Lennon created a new Folded/Unfolded work for the IMMA Galleries.

2017 saw the continuation of IMMA's strategy of extending its programme beyond the gallery space, maximising the creative potential of the building and the grounds of our home in the Royal Hospital

Kilmainham as a source of new cross-disciplinary collaborations and new, unexpected experiences for our audience:

Sunset Birth

15 July 2017

Curated by the artist Linder and Max Sterling in response to the IMMA exhibition As Above So Below. The IMMA Summer Party returned on Sat 15 July 2017 with distinct Before Dark // After Sunset programmes. Before Dark maximised IMMA's gardens and the historic grounds of the Royal Hospital with performances, readings, screenings, yoga, spoken word and other live activities that directly responded to the site. After Sunset was a primarily music-led programme which took place in the Great Hall, Baroque Chapel and other historic rooms of the North Range. Programme highlights included Kuwaiti musician and visual artist Fatima Al Qadiri in her first Irish appearance, legendary Hacienda DJ Greg Wilson, Boomkat DJ Conor Thomas, Berlin based WIFE and additional performances from Marcin Pietruszewski & Tristan Clutterbuck duo, Lauren Fitzpatrick, Teresa Winter, CROWW, Sam Kidel and Rian Treanor The event was a huge success, booking out in a matter of hours and attracting 1,200 visitors to explore the programme across the evening.

Wilder Beings Command!

29 July 2017

This performance event in the meadows and gardens was part of an expanded programming initiative, drawing on the major group exhibition As Above, So Below. An all ages event, it focused on families and on an inclusive and unexpected use of the gardens and grounds. This free event

Provide an environment within and beyond the gallery walls which is welcoming and stimulating where people can absorb and reflect, connect and disconnect from daily life.



IMAGES Wilder Beings Command / IMMA / 2017

included a roving composition by Gareth Anton Averill, a mythical episode by Isadora Epstein, a sculptural performance by Christopher Mahon, collaborative projects from Stephen Dunne and a pseudo-political protest from Mark Titchner with a starring appearance from Daniel O'Sullivan, aka The Honourable Daines Barrington. Other events on the evening included a short play by Barry (Edward Clydesdale Thomson, Sjoerd Westbroek and Frans-Willem Korsten) that philosophised the land, gardening and IMMA's historical grounds, and a site-specific performance from artist Emily Mast with a re-working of her group performance Experiments in Falling. Heading to sunset, the night culminated in Stephan Doitschinoff's CVLTO DO FVTVRV procession. Using drums, costumes and paraphernalia, this parade of musicians and participants led the audience en masse into the Chapel for the final spectacle.

**The Modern Dance (In Light of Today's Questions),
Eoghan Ryan
17 August 2017**

Berlin-based Irish artist Eoghan Ryan created a new performance work entitled The Modern Dance (In Light of Today's Questions) as part of the exhibition programme for As Above, So Below. The work featured the artist together with his father and a choir. Incorporating moving image, sound, movement, text, song and sculpture, the performance took centre-stage among the galleries at IMMA. This event was the live element of Ryan's new sculptural and audio work of the same title, which was commissioned as part of the exhibition As Above, So Below: Portals, Visions, Spirits & Mystics.

**As Above, So Below:
Portals, Visions, Spirits & Mystics,
Film Series at the IFI and IMMA
May 2017**

In response to the critically acclaimed exhibition As Above, So Below: Portals, Visions, Spirits & Mystics, the IFI and IMMA presented a special series of selected films that look at narratives of mysticism, occult and transcendence in feature titles and artists experimental film. In keeping with the artworks in the exhibition, the films that featured from directors as diverse as Krzysztof Kieslowski, Ingmar Bergman, Barbara McCullough and Robert Altman transcend the limitations of what is conventionally understood as spiritual. The film series ran throughout May 2017.

As well as rotating displays in IMMA, collection works are also on permanent display in the Formal Gardens and grounds.

In addition to commissioning new works as outlined above, IMMA's 2017 programme embraced risk taking and presented ambitious work, led by artists who were supported by IMMA to exhibit their work at a standard of excellence.

Solo presentations of work by living artists in 2017 were as follows:

Empower artists to make the work they want to make, embracing the full breadth of art-forms evolving in contemporary practice

**Jac Leirner, Institutional Ghost
14 February - 5 June 2017**

Considered one of Brazil's most important contemporary artists, this solo exhibition from Jac Leirner comprised of exciting recent and new work made in response to the architecture of IMMA's Courtyard Galleries.

**Nan Goldin, Weekend Plans
16 June - 15 October 2017**

This exhibition presented pivotal works from Nan Goldin's practice which is widely known for intensely personal, spontaneous, sexual, and transgressive photographs. Weekend Plans included drawings, portraits of women as family, friends and lovers, as well as a collection of evocative and previously unseen work from Ireland. The first solo exhibition at IMMA by Nan Goldin, Weekend Plans was presented alongside the solo exhibition 93% STARDUST by Irish artist and film-maker Vivienne Dick. Goldin and Dick are long-standing friends and were both key figures of the 'No Wave' movement, an underground music, art and film scene associated with New York's avant-garde in the late 1970s. This joint exhibition approach gave audiences an opportunity to engage with their work independently, but also to explore their shared personal history where it formed part of the work.

**Vivienne Dick, 93% Stardust
16 June - 15 October 2017**

The exhibition 93% STARDUST comprised selected films from the 'No Wave' period including Guérillère Talks (1978), Beauty Becomes The Beast (1979) and Liberty's Booty (1980). Recent film works included The Irreducible Difference of the Other (2013) and Red Moon Rising (2015). Dick also premiered her new film work Augenblick made while on IMMA's Residency Programme in 2017.

Rodney Graham: That's Not Me

23 November 2017 - 18 February 2018

Since the early 1980s, Canadian Rodney Graham has shown himself to be a distinctive artist whose diverse practice encompasses many things – painter, photographer, sculptor, video-maker, actor, performer, producer, historian, writer, poet, sound engineer and musician. This exhibition was delivered in partnership with The BALTIC, Newcastle.

Lennon, Porous Plane

13 October 2017 - 16 September 2018

Porous Plane includes a range of work by artist Lennon (b.1947), from the 1970s to the present day such as Folded/Unfolded (1972), 1/3/92B (1992) and a recent A13 painting. The Folded/Unfolded paintings first appeared in Lennon's first solo exhibition at the Project, Dublin in 1970. They are paradoxes and were his most emphatic early response to his discovery, aged 12, of the Holocaust. Lennon made a new Folded/Unfolded especially for the IMMA Galleries as part of this exhibition.

Artist Residency Programme

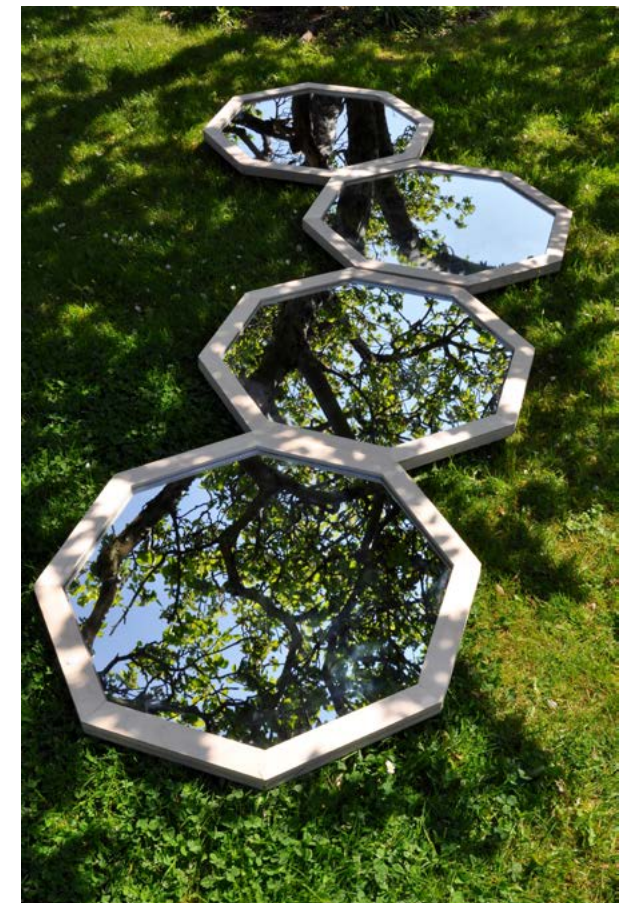
IMMA's Residency programme supports artists at all stages of their careers in the development, research and creation of new work, the development of their practice, and their connections with other artists and curators.

In 2017 IMMA hosted the following artists; Vivienne Dick, Emily Jacir and her students, Aideen Barry, Margaret O'Brien, Seoidin O'Sullivan, Deirdre O'Mahony and Tom Flanagan, Maggie Madden, Richard John Jones, Nora Berman and Mark Titchner, Bharti Parmar, The Mothership Project, Barbara Breitenfellner, Cow House Studios Jessica Foley, Marjorie Potiron, Lisa Hoffmann, Steven Randall, and Alex Mirutziu, J Irvine performers, Hilary Knox, Louise Phelan and Cherry Smyth, Stephen Dunne.

Production residencies were offered with our partners to; Jesse Jones for The Venice Biennale, Praneet Soi nominated by CCA Derry, Katie Holten nominated by Treeline Project and Olav Westphalen for a research production residency nominated by The Project Art Centre.

Curatorial residencies were offered to Fulbright Fellow Teresa Reeves Director of Curatorial Affairs at Bernard A. Zuckerman Museum of Art in Atlanta Georgia who worked with the IMMA Collections Department; Amelia Groom, NCAD / ACW & IMMA; EVA curators Inti Guerrero and Woodrow Kernohan, Kate Strain, Annie Fletcher, Mick Wilson and Vivian Ziheri, Habda Rashid, Caterina Riva, Livia Paldi and Jen Hoffman.

IMAGES Residency / Chicago Sweet Water



Continue to place the Engagement & Learning department at the core of our programme and our work with artists



Open Calls / Application Opportunities

Seoidin O'Sullivan was selected for the Chicago exchange with Sweetwater and Hyde Park Art Centre in collaboration with Create; the Freud Residencies – a new approach to thematic residencies at IMMA – were awarded to Bridget O'Gorman and Sue Rainsford, Richard John Jones and Laura Fitzgerald. For the first time in 2017, with the fundraising support of the IMMA 1000 initiative, residencies with associated artists' bursaries were awarded to Neil Carroll, Jenny Brady, Dragana Jurisic each for a period of 6 months, and artist duo Walker and Walker for a period of 12 months.

Project Spaces

Morph and Transform with Aideen Barry closed on 29 January; Grainne Hassett exhibited her Calais Drawings from 29 March – 23 April 2017; NOON 15 September – 17 November and *digital_self* – from December 2017.

The Engagement & Learning programme creates access for all sectors of the public including children, young people, families and adults. It works on specific projects to animate IMMA's exhibitions and provide an in-depth exploration of IMMA's Collection, temporary Exhibitions and Residency programmes.

These programmes operate through a variety of access points including free guided tours, talks, lectures and seminars, gallery and studio-based workshops, summer schools, research projects, and studio visits to artists on the IMMA residency programme. There is also provision through online/web based resources to support the live experience in the galleries with additional, contextual materials.

IMAGE Grainne Hassett / Calais Map

Access for the public is facilitated through programming initiatives designed and delivered by the core Engagement & Learning team, working with the front-line Visitor Engagement team, independent working artists and artists on the Residency Programme.

Specific, targeting programming in 2017 was created for:

- schools, colleges and institutes for art and education
- families, teens and young people
- adults
- the general public
- people living with dementia and their carers
- a particular strand of programming was created as part of, and in response to, the *IMMA Collection: Freud Project*

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. In 2017 IMMA catered for an average of 21 guided tours per month for groups with a wide range of different backgrounds and needs from children in early education in Primary Schools; groups with specific requirements such as Autistic Spectrum Disorders (ASD) to older adults in our new Dementia friendly programmes. The general public also avail of an additional 12 free public tours per month. These tours are led by both our Visitor Engagement staff and curators.

2017 also saw an increase in schools visiting both at Primary and Second Level. This year we provided 52 guided tours/workshops for Primary Schools with 1,385 children attending, 123 guided tours for

Second Level with 2,660 students attending, and in both cases mostly visiting the IMMA Collection: Freud Project. We also saw an increase in Third Level/Continuing Education requested tours with 72 groups and a total of 1,562 students attending across the year. Additionally, we catered for over 20 visits to the artists in residence from groups of all ages, and 26 Public exhibition tours with 560 individuals.

Regarding the *IMMA Collection: Freud Project* specifically, the following data offers an overview of how primary level schools engaged with the first phase of the project during 2017:

- 22 primary schools visited the Freud Centre.
- 1,024 students in total visited as part of 40 separate workshops and guided tours.
- The age of students was spread across the age group 6 to 12 years old.

Second level schools engaged with the first phase of the project from late October 2016 through to December 2017.

- 103 second level schools visited the *Freud Project*.
- 101 secondary schools were from Ireland, 2 from France.
- 39 schools from across county Dublin, 62 schools from counties around Ireland.
- 3,621 second level students in total visited as part of 151 separate guided tours (Oct. '16 – Dec.'17).
- The average age of students was 17 years old.

In 2017 our offer for families continued on Sundays and holidays with gallery programmes Explorer and Mornings in the Museum, and a series of bespoke workshops with School Parent and Guardian Groups on offer during term times. Special one-off family workshops were organised at points throughout the year including; Wilder Beings Command in July; as part of major national festivals; Culture Date for Dublin 8 in May; Heritage Week in August and Dublin Gallery Weekend in November. In total 1,365 children and accompanying adults took part in 55 family art workshops throughout 2017.

Alongside our tours provision IMMA works in partnership with colleges to provide Third Level / Studio/ site research programmes. We supported over 1,000 students over a period of 80 days in our studios and grounds this year. We also facilitated 100 Adults and 25 Children/young people in Outreach programmes.

As in previous years, IMMA supported teacher training and partnered with training colleges and institutes in various ways. In May 2017, IMMA provided outreach programmes for the Marino College of Education for 90 student primary teachers and an engagement and learning day for 50 student teachers from Froebel College, NUIM. We have a five-year partnership in association with NCAD School of Education where we work with 100 students. IMMA is also represented on the Design Team of the National Arts in Education initiative supporting teacher-artists partnership CPD across 21 Education Centres supporting 420 teachers and 84 artists.

63 schools took part in the National Association of Principals and Deputy Principals Creative Engagement Show Case in October, showcasing the programme that funds artists' residencies at

Second Level, and the Art Teachers Association of Ireland held their Dublin branch meeting at IMMA in October for 40 people for which we provided tours to the current exhibition programme.

Young People

IMMA offers a series of three-day artist-led workshops for 12-18 year olds and this continued throughout the year, taking place at key holiday periods. In the first half of 2017 these workshops were focused on contributing to the live performance evening *Wilder Beings Command!* in July, while later workshops were presented in association with the Irish Architecture Foundation's Open House in October.

A dedicated work-placement programme for Transition Years was offered again in February and April. This is an extremely popular approach where we offer a multi-faceted, whole museum experience to a group of diverse teens, from 24 individual schools, so they can get experience of each department's area of work, and of art making in general.

Across the six programmes in 2017 a total of 138 young people aged 13 to 18 years took part in 10 dedicated workshops or events. These numbers break down as follows:

- Easter Week, 19 & 20 April, 29 teens participated
- Summer, 28 & 29 June, 17 teens participated
- Open House Junior, 15 October, 15 teens participated
- October Midterm, 1 & 2 November, 17 teens participated
- 8 to 10 February, IMMA created TY experience for 16 to 17 year olds, 20 students participated,
- 25 and 26 April, TY 2, 20 students participated.

IMAGE Nan Goldin / Rachel Thomas Talk

IMAGE Martin Gayford



Two additional special events, devised with partners, catered for 15 teens from the International Adoption Agency in March and, in early July, Helium Arts and Epilepsy Ireland were based in the IMMA studios to provide a week-long film camp for young people who have epilepsy.

Adult Programmes

Studio 10 catered for a wide range of adults by combining tours of the galleries with studio practice, facilitated by our Visitor Engagement Team. Offered every Friday throughout the academic terms, there was a total of 30 workshops with over 396 people attending.

Talks and Public Events

IMMA's very popular Talks programme continued in 2017 with a diverse range of artists' and curators' talks, film screenings, lectures and seminars, all programmed in association with IMMA's programmes. Approximately two talks take place per week, with additional larger scale symposia and conferences taking place at key programmatic moments.



In 2017 we held 49 Talks and seminars engaging over 5,000 attendees. These included talks by IMMA curators (including informal lunchtime walkthroughs), visiting scholars, professionals from other fields, artists, and collaborations with third level colleges and The Irish Film Institute (IFI). All talks are recorded for internal documentation, and over 90% of all talk recordings are offered free to the public through the Soundcloud platform.

Art and Ageing

IMMA is committed to a central Art and Ageing strategy, which is built on the commitment to celebrating creativity in older age and ensuring open access to IMMA and its programmes for audiences of all ages. In 2017 we continued to work with our partners including Mercer's Institute for Successful Ageing at St James Hospital and Trinity; TCD Engage programme; the Alzheimer's Society of Ireland, Age and Opportunity; the Butler Gallery; and a network of regional galleries and museums in Ireland and international partner, MoMA; Museum of Modern Art, New York.

AZURE

In Ireland a partnership (AZURE) has been formed with Age & Opportunity (A&O), The Alzheimer Society of Ireland (ASI), and the Butler Gallery in Kilkenny. This partnership aims to create a national framework of provision of art galleries that are dementia – friendly spaces. IMMA's 2017 Azure programme offered 26 tours with over 200 people attending.

Three programmes of Creative Exchanges (a course accredited by FETAC) developing arts awareness and skills for carers of older people in association with Age and Opportunity was held over 32 weeks at IMMA. It had 12/15 participants from across Ireland in each programme.

Further details of this unique programme are contained on pages 40-42.

The IMMA Collection: Freud Project

The IMMA Collection: Freud Project has offered IMMA the opportunity to create a centre for Lucian Freud research, examining what it means to have works like these in the national collection of modern and contemporary art. We offer a special programme of exhibitions, education partnerships and symposia that will maximise this important opportunity for Irish school children, third level students, teachers, artists and audiences of all ages. The lengthy duration of the loan means 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 these works and developing at first hand personal in-depth responses to Freud's work, its meaning and legacy in contemporary art and wider society.

Details of IMMA's 5-year programme, the relationships developed with our education partners and our collaboration with professionals across arts education are contained at pages 36-39.

Emily Jacir led Student Workshop

January 2017

A workshop, presented by Emily Jacir in conjunction with her exhibition Europa 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 alongside Irish students from a range of colleges around Ireland. Students worked with writers and artists, including Gerard Byrne and Willie Doherty, and travelled to a number of national locations including Belfast, the Centre for Contemporary Art in Derry/Londonderry, and the Burren College of Art in Co. Clare.

- Azure programme for people living with dementia
- Partnership programmes with the Mercers' Institute for successful ageing at St James' Hospital
- Partnership programmes with Helium Arts for children and young people in hospitals
- Partnership programmes for communities living in North East Dublin with Dublin Culture Connects
- Provision of programming for new communities and people living in Direct Provision with 'Serve the City'
- Design and steering committee with the Arts in Education Charter's vTeacher/Artists partnership programme nationally

Run a vibrant programme of initiatives to reach specific audiences with focus on cohorts and communities not yet benefiting from contemporary art



IMAGE Emily Jacir Workshop / Belfast

IMAGE IMMA Summer Party / 2017

Sunset Birth

15 July

Curated by artist Linder and Max Sterling in response to As Above, So Below, The IMMA Summer Party returned on Sat 15 July 2017 with distinct before dark and after dark programmes. The sold out event maximised IMMA's gardens and historic grounds of the Royal Hospital with performances, readings, screenings and food. A series of live music, DJ sets, live performances, dance and live film scores took place in the Great Hall and Baroque Chapel.

Consider and reflect the evolving needs and behaviours of our audience within our programme

IMMA 25s programme for 18-25 year olds was externally evaluated and a new programme devised based on findings.

Art and Ageing strategy programmes with partners — Age and Opportunity, Alzheimer's Society of Ireland and MISA/TCD (see detailed report at page 40-42).

The two key exhibitions that directly contributed to the re-examination, reflection and expansion of Irish Art History were ROSC 50 and William Crozier: The Edge of the Landscape.

ROSC 50

5 May – 18 June

ROSC was the first major series of exhibitions of international art in Ireland. They took place in a range of venues approximately every four years between 1967 and 1988. In 2017, to mark the 50th anniversary of the first ROSC, IMMA and NIVAL (the National Irish Visual Arts Library) undertook a collaborative research project to revisit the Irish art historical account of ROSC. ROSC 50 examined the ambition, reception, controversies and legacy of the ROSC exhibitions, which had a significant impact on the development of contemporary art in Ireland. This programme unfolded over the course of 2017 including talks, events and screenings. New commissions by Irish performance artist Amanda Coogan, emerging Irish artist Emma Haugh and a collaborative project comprising writer Christodoulos Makris, writer and researcher Nathan O'Donnell and artist Suzanne Walsh were created specifically for the exhibition.

William Crozier: The Edge of the Landscape

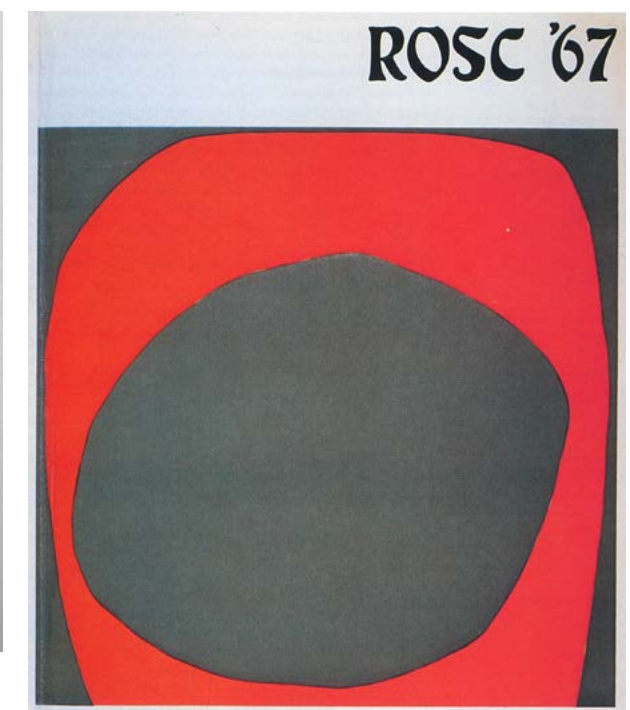
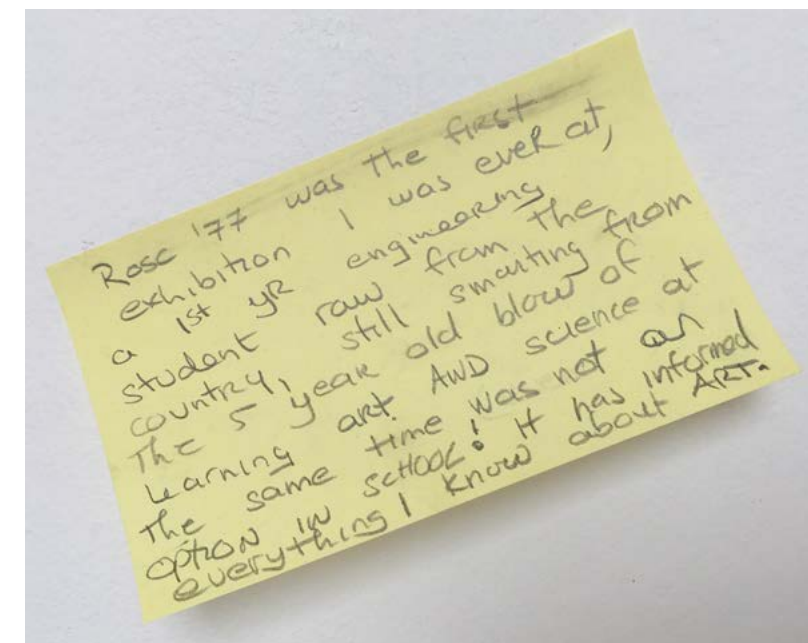
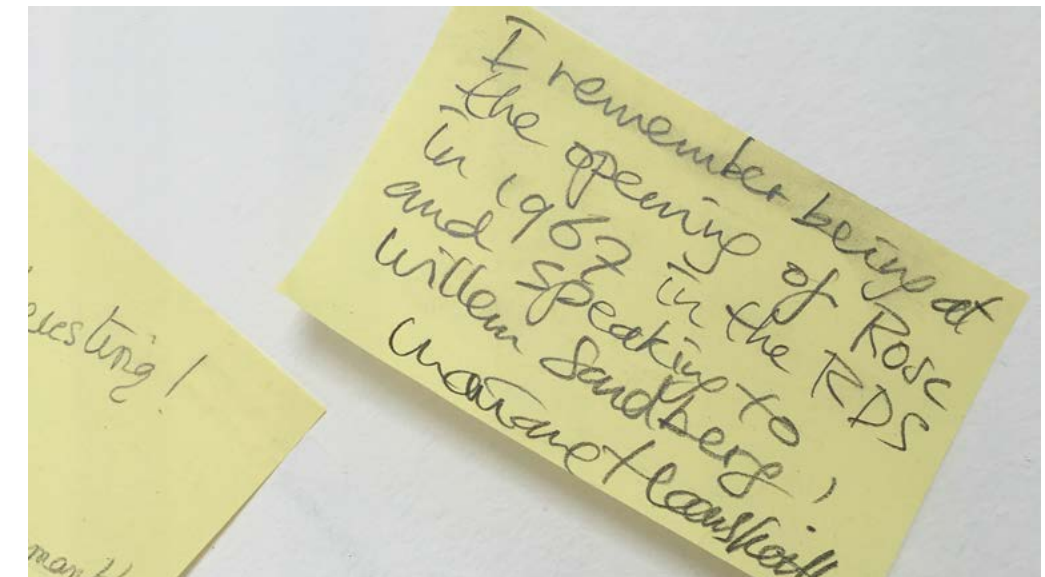
October 13 2017 – April 8 2018

A major retrospective of the Scottish-born, Irish artist, William Crozier (b. Glasgow 1930, d. Cork 2011). Best-known in Ireland for the lyrical landscapes he made close to his home in West Cork from the mid-1980s, this exhibition presented these familiar works against a backdrop of his early work inspired by the Existentialist movement and the anxieties of the post-war period. The exhibition was shown sequentially across the two venues with Crozier's later works from 1985 showing at West Cork Arts Centre (15 July – 27 August 2017) and his earlier works shown at IMMA (13 October – 8 April 2018).

IMAGES ROSC Audience Post-its

IMAGE ROSC Symbol

Research, expose and contribute to the changing narrative of Irish art history



Young Irish artists were given the opportunity to show amongst international and established practices in the major group exhibition *As Above So Below*. Young, emerging and established Irish practices Eoghan Ryan, Alan Butler and Grace Weir showed alongside John Russell, Matt Copson, Nora Berman and their work was considered in the context of the sold out public conversation between Alejandro Jodorowsky and Rachael Thomas, Head of Exhibitions, IMMA in which they discussed the ongoing importance and influence of the tarot, spirituality, love and the occult in Jodorowsky's legendary multidisciplinary practice.

This commitment is also reflected in IMMA's Residency and associated programmes.

IMMA's commitment to supporting Irish artists is evident through acquisition, research, conservation, exhibitions and displays in relation to new and existing works by Irish artists (eg through the Hennessy Art Fund and IMMA1000 acquisitions of Irish Art); by inviting artists to engage with the Collection and archive as a resource for their research; through assisting artists to promote their work internationally: for example IMMA Collection Lennon: *Porous Plane* directly led to an invitation to the artist to exhibit in Zurich in 2018 and IMMA Collection works by Willie Doherty were present in an exhibition of his work at Arts Sonje Center, Seoul, S.Korea, co-curated by Johanne Mullan, IMMA Collection Programmer.



IMAGES Hennessy IMMA / Art Fund launch

IMAGE Hennessy IMMA / Mairead McClean with work

Continue our commitment to supporting Irish artists and contribute to a stronger international network to promote the work of Irish artists across the world





IMAGE IMMA Azure

Strategy in Action

Among artists and audiences alike, across all ages and across Ireland, we provide a unique and open space for contemplation, connection and creativity.

We have identified a key need in Ireland for established leaders in the area of arts and ageing. IMMA has a history of working in this area, with programmes that create points of engagement for our older audience. In 2017 we focused on this commitment to provide programmes that explore art and ageing, placing older people and issues that affect ageing at the centre of our work through our gallery and studio-based programmes. This includes dedicated dementia friendly Azure tours, and other distinct strands of programming. These programmes aim to develop opportunities for the people to participate in cultural activity, to encourage personal expression through creative opportunities and to develop people's confidence when encountering contemporary art.

Art and Ageing

Working as part of an international movement designed to include people living with dementia in gallery programmes, Azure is a national initiative which IMMA is leading with partners Age and Opportunity, The Alzheimer Society of Ireland and the Butler Gallery, Kilkenny. It is informed by a similar programme from MoMA in New York and involves a network of 14 galleries across Ireland and Northern Ireland. Specially designed Guided

Tours are offered at IMMA on a monthly basis and are open to people with dementia and their carers, family members or friends. Each visit also includes tea and coffee to complete the visit.

IMMA with its partners, has led out on a programme of advocacy and training drawing principally on its association with MoMA where training techniques were developed for educators to facilitate bespoke gallery-based tours. This led to an exchange of international practice where MOMA observed IMMA's Studio 10 programme (see below) to inform them about our techniques in workshop settings. The network has expanded to include some 10,500 museum/ageing specialists worldwide.

Our partnership with Azure also facilitates a number of training programmes such as those aforementioned for gallery educators and Creative Exchanges for professionals working in care settings developed in partnership with Age and Opportunity.

Creative Ageing Fellowship

In late 2017, enabled by the support of a Foundation, IMMA appointed a new Creative Ageing Fellow, Bairbre Ann Harkin. Embedded within our Engagement and Learning Department, this Fellowship is an active role that will identify artists, artworks and similar programming in international museums and galleries worldwide, while delivering direct intervention programmes at IMMA for people living with dementia and their carers. The Fellowship comprises both research and delivery, developing a deep knowledge of art and ageing within the museum.

Studio 10

Studio 10 provides weekly facilitated engagement with our programme through discussion and art making. Created for adult learners it is a great way for individual older people to engage with IMMA on their own terms, drawing from a range of life experiences through which they can meet others with similar interests and develop as a community of learners. Programme content is experiential and broadly based, with visits to IMMA exhibitions, meetings with exhibiting artists and working with artists in the studios. Practical workshops are a core element, and participants work with a range of materials, processes and techniques to explore themes, concepts and ideas. Central to this is the belief that everyone should, as a matter of right, be equipped with the means of encountering and producing art.

IMMA/MISA

IMMA are working as a key cultural partner with Trinity (Trinity EngAGE is Ireland's Global Centre for excellence in Ageing research) and St James' Hospital (Mercer's Institute for Successful Ageing — MISA) to explore the potential held by the arts and in particular the visual arts, for successful ageing. A nine month programme of workshops/tours is in place between both IMMA and St. James's hospital for 2018.

Wider Context

In recent years there have been significant developments in Ireland in our understanding of the needs of our ageing population, the ways in which society can support healthy and successful ageing, and in work to raise the standards and expectation of the care for older people. The Irish situation is particularly challenging as Ireland has one of the lowest life expectancy rates in Europe. This suggests that our older people are amongst the least healthy in Europe. Trinity and St James's hospital recently commenced a ground-breaking longitudinal study on ageing (TILDA) with a view to investigating the health, social, economic, environmental and genetic factors which contribute to such strikingly higher mortality.

One the key initial findings from this report is the importance of creative engagement as a means to improve brain health and combat loneliness and isolation. Two centres of excellence have now been established in Ireland to implement some of the key findings from the study, one at Trinity (Trinity EngAGE and the other at St James' Hospital (Mercer's Institute for Successful Ageing - MISA).

There are currently almost 48,000 people living with dementia in Ireland and 50,000 family carers caring for someone with dementia. Due to our ageing population it is estimated that the number of people living with dementia will rise to over 153,000 by 2046. This is a community that is particularly vulnerable to social exclusion and there is an important role that we can play.

IMAGE As Above, So Below / Opening Ceremony

IMAGE Ciaran Murphy image

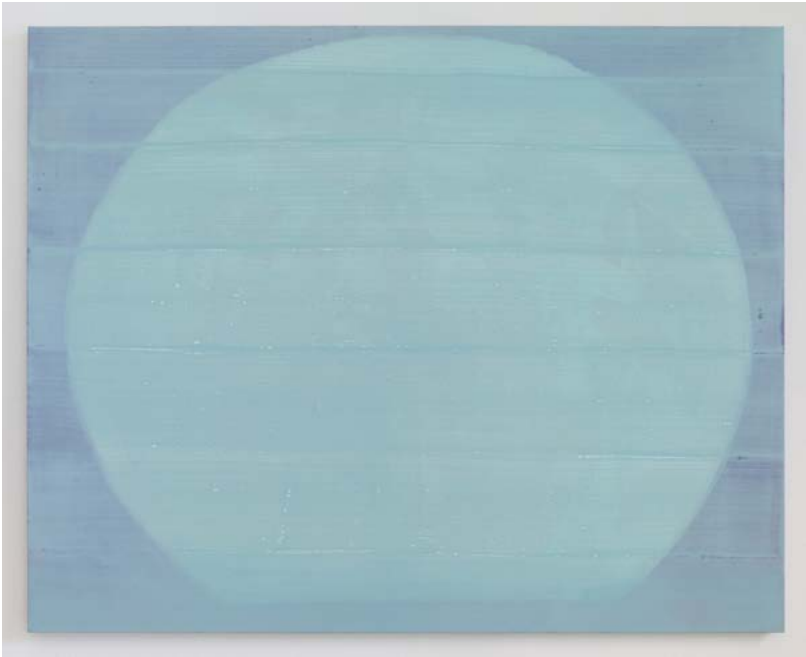




IMAGE Nan Goldin / Install View /
IMMA / 2017

IMMA IS A
DYNAMIC HUB
OF SHARED
KNOWLEDGE,
RESEARCH
AND NEW
THINKING

For those seeking to more deeply explore IMMA and our national collection of modern and contemporary art, our open campus will be a centre of excellence for access and research.



IMAGES Wilder Beings Command /
IMMA / 2017

Objective

Communicate IMMA as an open environment that welcomes everyone

The IMMA Summer Party series, Sunset Birth 2017 opened IMMA's programme to the outdoors, with a broad range of programming including talks, workshops, live performances, screenings and immersive social experiences. It communicated IMMA as an open campus across social and non-traditional media.

Wilder Beings Command! was an all ages, family inclusive event that expanded across the IMMA gardens and grounds welcoming audiences of all ages.

IMMA offers Learning and Engagement opportunities for everyone, focusing on providing a particular welcome for visitors that might be new to the museum or might have additional needs. A particular highlight in 2017 was the expansion of the Azure programme through a focused communications plan to create awareness of IMMA's commitment to create a welcoming and supportive environment for people living with dementia and their carers.

Partnerships with, and involvement in, community initiatives positioned IMMA as an open resource for locals and including new initiatives Culture 8 for Dublin 8 Festival, DCC Culture Connects Culture Club, Dublin Gallery Weekend and existing national initiatives such as Culture Night, Drawing Day and Heritage Week.

IMMA remains free to enter and facilitates a free day, every Tuesday, for any paid exhibitions.

IMMA's first TV advert aired on January 2017 and ran for a full week on RTE 1 and RTE 2 alongside RTE's digital and social media outlets as part of RTE Supporting the Arts. The same advert ran in two separate 3-week Cinema campaigns in March and in October 2017.

Initial steps have been taken to make the Collection and Programme Archive as accessible as possible through being made available online.

IMMA uses social media as a democratic tool to reach all audiences.

Growth levels are commensurate with the overall growth trends on the individual platform, i.e. Instagram's overall user growth far outstrips that of Facebook and Twitter, which is also the case for IMMA. Our year-end position on all three major platforms is as follows:

- a. Facebook: 31,619 – a 10.5% increase from 2016
- b. Twitter 24,825 – a 13.75% increase from 2016
- c. Instagram 15,039 – a 76% increase from 2016

Create a coherent identity and visitor experience across the campus

A key achievement in 2017 was the creation of a new visual brand identity for the museum, its first in over two decades. A clean, contemporary, dual language identity was created and plans are in place to roll this out across signage, print materials, merchandise and all communications in 2018.

Sculptural works from the IMMA Collection are placed throughout the grounds to create a stimulating exchange between the heritage and the contemporary.

Proudly manifest the RHK's remarkable heritage within the complete IMMA visitor experience

Many of the IMMA Collection works are the result of such engagements by artists, for example in IMMA Collection: A Decade (2017) artist Niamh O'Malley's work The Memorial Gardens, 2008 was inspired by Sir Edwin Luytens' Memorial Gardens (near IMMA/ RHK) and its visitors.

IMMA Collection includes The Madden-Arnholz Collection of Old Master Prints by Durer, Rembrandt, Hogarth, Goya and others donated to the RHK in 1987 by Clare Madden. IMMA exhibits and lends these works, doing so in 2017 to Highlane's Gallery, Drogheda

The RHK's heritage was reflected strongly in the programming input from IMMA in National Heritage Week, Open House (IAF) and Culture Date for Dublin 8 – a new partnership event with other heritage sites in the local area.

The RHK's remarkable heritage is further reflected in the design and creation of information trails on the natural habitats in the RHK grounds, available

for download from the IMMA website, and in the sculpture trails. A family trail of the grounds and site is being developed for 2018.

For the important solo exhibition Institutional Ghost, Jac Leirner presented work that was produced in response to the architecture of IMMA and its history of being an institution.

The Summer Party, Sunset Birth drew from the IMMA grounds and gardens, activating the site for engagement and participation.

The Residency Programme continues to provide artists with space to research and to use the campus as a source of inspiration for their work.

The Project Spaces exhibition noon (15 Sept – 19 Nov 2017) reflected specifically on the domestic nature of the IMMA grounds, which has been a lived-in site since 1684. Featuring newly commissioned work by Edward Clydesdale Thomson, Sonia Shiel and an edition by Rivane Neuenschwander, noon commissioned a new wallpaper print inspired by the site which is now on display within the residency apartment.

The museum's Third Level Partnership Programmes, such as that with the IADT, use the context and history of the campus as a basis for work undertaken by students, who are 'in-residence' and operate from IMMA for a semester each year, creating work in response to the site.

Actively draw on the context and history of the entire RHK campus as an inspiration and resource for artists and for audiences.



IMAGE Events RHK / Aerial Shot Festivals

IMAGE Edward Thomson / Noon Install View

IMAGE IMMA Summer Party / 2017

Strategy in Action

We want to create a space for a new generation to engage with creativity, conceptual thinking and cultural meaning, and for those seeking to more deeply explore IMMA and our national collection of modern and contemporary art, our open campus will become a centre of excellence for access and research.

In our current strategy we focus on the IMMA Collection: Freud Project; a long term loan of over 50 works by Lucian Freud around which we have created a diverse and dedicated programme of activities in the newly named Freud Centre. 30 of the works in this donation are paintings, and they embody an extraordinary argument for the capacity and properties of painting as an expanded form that underpins other media such as photography, film, video and digital artworks. In a contemporary world where the reflex is to quickly scan objects and information, The IMMA Collection: Freud Project emphasizes the value of the live experience, of paying attention, of extended looking.

This continuous access to the public over the 5 years allows visitors to build an extended relationship with the works. In so doing, the IMMA Collection: Freud Project has the potential to influence the visual development of a generation of our young visitors, primary school goers and their transition to second level or second to third level, as well as being experienced by our audiences at large.

In 2017 we further explored our objective to use the IMMA Collection: Freud Project as a successful model for embedded research within IMMA, fostering primary, secondary and third level partnerships to develop and deliver on our research ambitions.

IMAGE Freud Project 2017 / Install View



Schools and Colleges

The IMMA Collection: Freud Project has proved immensely popular with schools and colleges. Overall, the number of school and college tours to IMMA has increased since the IMMA Collection: Freud Project opened, and 99% of all requested tours in 2017 were for Freud.

Primary

From January to December 2017, 1,024 students in total visited the IMMA Collection: Freud Centre from 22 primary schools across 40 specially designed guided tour and workshop programmes.

- Overwhelmingly the schools were from Dublin, with two from Kildare, and two from Wicklow.
- The age of students was evenly spread across the age range of 6 to 12 years old.

Secondary

From the opening in October 2016 to end of year 2017 we hosted visits by 3,621 second level students from 103 second level schools across 151 separate guided tours.

- 101 secondary schools were from Ireland, 2 from France.
- 39 of the visiting secondary schools came from across Dublin city and county; 20 from south Dublin and 19 schools from north Dublin.
- An additional 62 secondary schools came from 20 counties across Ireland.
- Overwhelmingly, the average age of students was 17 years old.

A particular highlight of the offering for older children was the Teen Art Workshop held for the 2017 October Mid-term Break, when artist Dorothy Smith ran a studio-based art workshop for teens aged 13–18 years. Focussing exclusively on selected works from the IMMA Collection: Freud Project, this two-day workshop provided an excellent opportunity for young people to meet and talk to a contemporary artist, gain knowledge and practical experience of contemporary art, and explore the theme of portraiture and portrait-making.

Research and Third Level partnerships

In 2017, in partnership with Trinity College Dublin / TRIARC and writer and researcher Nathan O'Donnell, IMMA successfully established a new two-year postdoctoral research post with funding from the Irish Research Council Enterprise Scheme. This research post will undertake an extensive programme of research in the context of the IMMA Collection: Freud Project and will focus in particular on Freud's relationship with Ireland. The research project, with Nathan O'Donnell, will commence in January 2018, mentored at IMMA by Christina Kennedy, Senior Curator: Head of Collections and lead curator of the IMMA Collection: Freud Project.

Another aspect of the partnership with Trinity College was the delivery of a focussed talks and lecture programme, more details of which can be found below. Before the post commenced, O'Donnell was commissioned to undertake a small body of research across IMMA's Collections and Engagement & Learning departments, focusing on Freud and Jack B. Yeats. As part of this, he facilitated a Freud Reading Group which provided

IMAGE Freud Martin Gayford /
Freud Blue Scarf Book

an opportunity for in-depth discussion of aspects of Freud's practice and context. The reading group took place in the Freud Centre in the Garden Galleries once a month and was open to the public.

Our partnership with the National College of Art and Design (NCAD)'s School of Education entered its second year in 2017. This partnership explores the potential of the IMMA Collection: Freud Project as a resource for second level teachers. In 2018 we plan to extend this successful partnership to other third level teacher training colleges, in association with curriculum reform at Junior and Leaving Certificate level with the National Council for Curriculum and Assessment (NCCA).

Talks & Public Programmes

Outside of these structured engagements, we are dedicated to providing deeper public access to the works, and the context of the artist and his practice. In 2017 IMMA presented a Lucian Freud Lecture Series in collaboration with The Irish Art Research Centre, Trinity College, Dublin (TRIARC). IMMA and TRIARC invited leading artists, critics and cultural researchers to offer new perspectives on Freud's work into 2018. Contributors to the Lecture series in 2017 included artist Ellen Altfest, author and Freud sitter Martin Gayford, TCD Art scholar Yvonne Scott, and IMMA Head of Collections, Senior Curator Christina Kennedy. All talks were recorded and made available for free on IMMA's Soundcloud channel.





IMAGE Freud Centre / Opening

IMMA Collection: Freud Project Residency

A key element of the IMMA Collection: Freud Project is an engagement with contemporary artists and art practitioners in response to Freud, revealing exciting new perspectives on this major artist today. In March 2017 IMMA invited interested candidates to propose contexts and research within their own practice which would explore, contest, expand, complement or radicalise the resonance and impact of the work on show in the Freud Centre. Through this opportunity IMMA wishes to support the development of studio practice and artistic production to open new possibilities around the work, and to explore with residents new ways of working with IMMA's many audiences.

The Open Call successfully attracted a number of proposals and bursaries were offered to three projects addressing Freud from varying perspectives. These included Laura Fitzgerald, Bridget O'Gorman & Sue Rainsford, and Richard John Jones. Residencies commenced in 2017 and will run into 2018, with resulting research and outcomes captured and opened up to the public at appropriate moments.

As it progresses, this five-year programme will reveal new perspectives on Freud, his legacy in contemporary art, as well as the consideration his work provokes of the human condition, our inner selves and our relationships with the world around us. The Freud loans will be folded into the IMMA Collection over time through curated shows and projects and encourage new thinking around the identity and role of the Collection, as well as being an engine of ideas for the IMMA programme, artists and the public.

IMMA's Collection carries knowledge and accumulates additional layers of meaning about the world we live in. The Freud Project will bring new readings. Together we will actively explore the potential and legacy of this exciting opportunity for IMMA and Ireland to have these works on extended loan to the National Collection of Modern and Contemporary art, and indeed what it means to have a Collection. The Freud Project teaches us that we must use the IMMA Collection to make it live, and we must develop it for the future so that the work of today is accessible to the next generation of audiences.



IMAGE Wilder Beings Command /
IMMA / 2017

IMMA IS A CAMPUS OF CREATIVITY, BEYOND THE GALLERY WALLS

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



IMAGE Emily Jacir Workshop / Burren Drawing

Objectives

Add a new Collections Centre to the IMMA campus

Considerable work was undertaken in relation to early-stage preparatory planning and design for such a centre, researching and developing a strategic definition of a now termed 'Collections and Learning Centre'.

Make our complete programme archive readily accessible as both a physical and a digital resource by creating an internationally significant online resource of contemporary Irish art

IMMA is currently working on Phase 1 of the Collection Digitisation and Programming Archive project with a specific budget signalled by the Department.

A major new-redevelopment of the IMMA website was tendered successfully in 2017 and work will commence in earnest in 2018. This new website will bring together the current available IMMA content such as recordings of talks and lectures, exhibition guides, articles and reviews, and make these easily accessible and discoverable as a resource for visitors in Ireland and abroad.

Support international exchanges and a systematic programme of research and development within IMMA

Seoidin O'Sullivan was selected for an International exchange between Ireland and Chicago with Sweetwater and Hyde Park Art Centre, in collaboration with Create. IMMA expects to further advance a programme of international exchanges through the residency in 2018.

Artist and educator Emily Jacir developed a ten day student workshop exchange with IMMA where six of Jacir's students from the International Art Academy of Art Palestine in Ramallah joined students selected by tutors from colleges around Ireland including Limerick School of Art and Design, the Centre for Creative Arts, Galway-Mayo Institute of Technology, the National College of Art and Design and the Dublin School of Creative Arts, Dublin Institute of Technology.

The IMMA Collection: Freud Project continues to offer many new programming and international partnering opportunities including research, exhibitions, loans, audience development and related artist residencies.

Use the Freud Project as a successful model for embedded research within IMMA

The IMMA Collection: Freud Project has enabled IMMA to create a centre for Lucian Freud research with a special programme of exhibitions, education partnerships and symposia that maximises this important opportunity for Irish school children, third level students, teachers, artists and audiences of all ages, examining what it means to have works like these in the national collection of modern and contemporary art. The lengthy duration of the loan means 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 these works and develop at first hand personal in-depth responses to Freud's work, its meaning and legacy in contemporary art and wider society.

Since 2015 IMMA has been developing a five year learning programme which is aimed at facilitating deeper relationships with IMMA's education partners. 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 - Trinity College Dublin (TRIARC /TCD) and the National College of Art and Design (NCAD), School of Education and thereby creating the Freud project as a centre for research.

For the first time in its history IMMA offered thematic residencies to artists around the IMMA Collection: Freud Project, inviting responses through research and practice.

This is further developed in the more detailed article at page 36-39.



Strategy in Action

At IMMA we create the contemporary in a place of history, embracing our inspirational and multi-faceted home at the Royal Hospital Kilmainham. We do this through a creative and contemporary activation of one of Ireland's most significant historical sites, creating an open cultural campus for the people who live, visit and work in Ireland.

2017 saw the continuation of IMMA's new strategy of extending its programme beyond the gallery space, exploring the creative potential of our building and grounds as a source of new cross-disciplinary collaborations and new, unexpected experiences.

A key way we activated this objective in 2017 was through the group exhibition, and associated programme, *As Above So Below: Portals, Visions, Spirits & Mystic*. Featuring an exciting selection of modern masterworks, contemporary art, new commissions and live events this major IMMA initiated exhibition looked at the role of spirituality in visual art from abstract painting to the present digital age.

Co-curated by Rachael Thomas, Head of Exhibitions, IMMA and Sam Thorne, Director of Nottingham Contemporary, the core exhibition of almost 200 works by 40 artists ran from 13 April – 27 August 2017 and was visited by over 20,000 people during that time. The exhibition expanded beyond the gallery floor,

with new commissions in the IMMA courtyard by Stephan Doitschinoff and in the Formal Gardens by Koo Jeong A, both of which responded specifically to the IMMA buildings.

A series of live events encompassed the entirety of the IMMA site throughout the exhibition period, including *Sunset Birth* – the IMMA Summer Party 2017. Curated by *As Above, So Below* artist Linder and Max Sterling in response to the exhibition, the one-day event included distinct 'Before Dark' and 'After Sunset' programmes. Curated by Sophie Byrne, Assistant Curator, Talks and Public Programme at IMMA, the 'Before Dark' programme maximised IMMA's gardens and historic grounds with performances, readings, screenings and historic walks, while 'After Sunset' activated the Great Hall, Baroque Chapel and historic North Range with a programme of live and electronic music. 1,200 people enjoyed this sold out event.

Two weeks later, *Wilder Beings Command!*, curated by IMMA curators Janice Hough and Rachael Gilbourne, welcomed hundreds of visitors of all ages. Inviting artists and visitors to really explore and respond to the entirety of the site, the event included a series of new and commissioned live performances by Mark Titchner, Stephan Doitschinoff and Emily Mast. Echoing the collaborative nature of the evening itself, the development of many of these artists' works was rooted within the IMMA site and its local area, with artists taking up residency at the museum over several weeks.

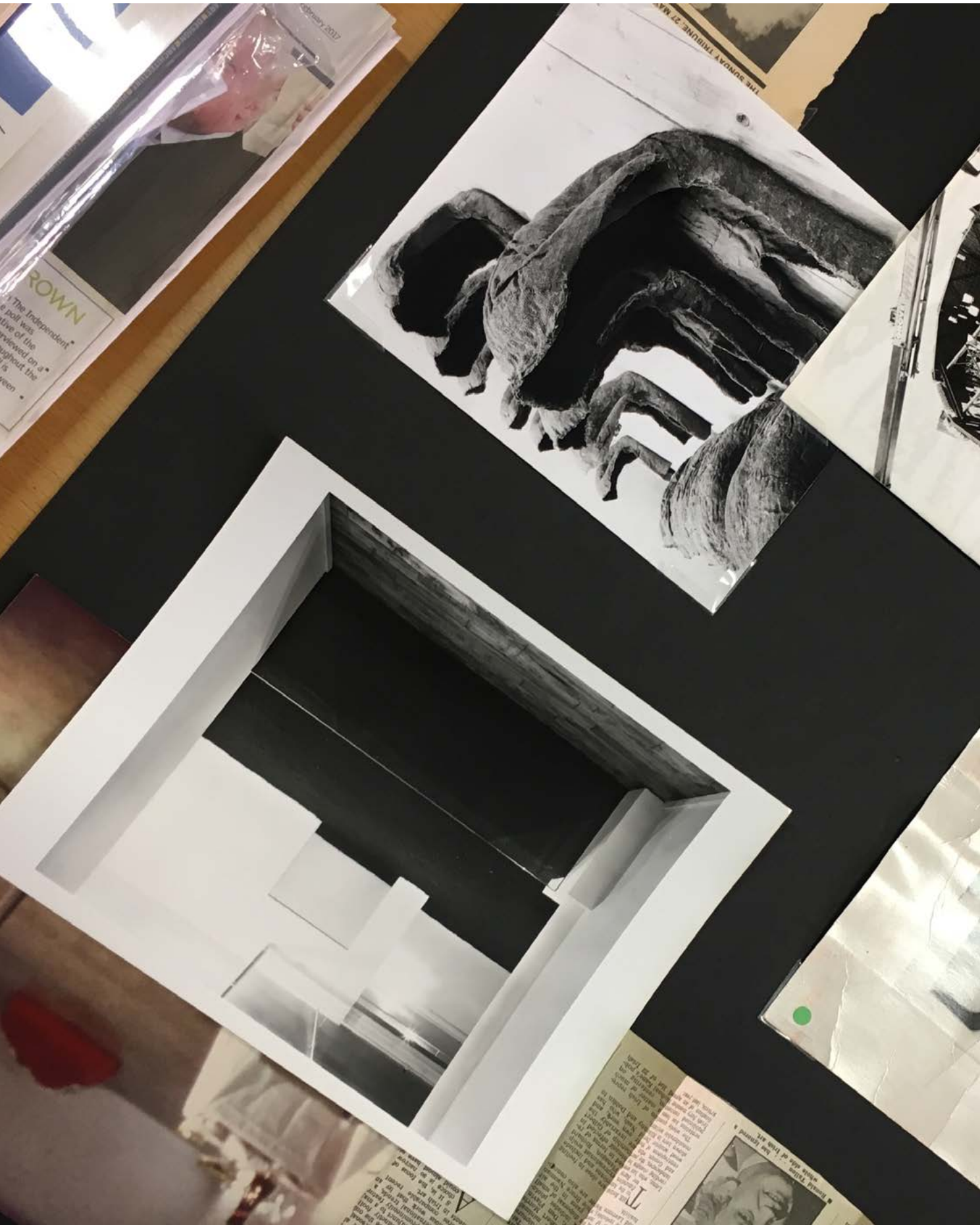
IMAGE *As Above, So Below* / Install View / IMMA / 2017

IMAGE Eoghan Ryan performance / IMMA / 2017

Later in the summer Irish artist Eoghan Ryan created a new performance within the gallery space, to accompany his exhibition work for *As Above, So Below*. Entitled *The Modern Dance (In Light of Today's Questions)* this new work featured the artist together with his father and a choir. Inviting IMMA audiences to experience the galleries in a very different way, this event attracted a capacity audience.

In addition to exploring the space through performance and site-specific works, *As Above, So Below* provided an entry point for a series of talks, events and screenings with speakers from a multitude of disciplines including artists, writers, filmmakers and people of religious faith. Included within this programme was a collaboration with Irish Film Institute (IFI), where a special series of selected films was presented at the IFI that looked at narratives of mysticism, the occult and transcendence in feature titles and artists experimental film. In keeping with the diversity of artworks in the core exhibition, the films featured were from directors as diverse as Krzysztof Kieslowski, Ingmar Bergman, Barbara McCullough, Robert Altman and Alejandro Jodorowsky





IMMA IS MADE STRONGER BY VIBRANT AND PROGRESSIVE PARTNERSHIPS

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

Objectives

Identify key institutional partners, locally and globally, who share complementary strategic objectives

In 2017 we developed partnerships with national and international institutions including:

West Cork Arts Centre

For the major retrospective of the Scottish-born, Irish artist William Crozier (b. Glasgow 1930, d. Cork 2011) IMMA collaborated with West Cork Arts Centre where an accompanying exhibition was held. Both exhibitions were curated by IMMA Curator Sean Kissane and were presented as a pair. A hardback publication was created for the exhibitions.

BALTIC Centre for Contemporary Art, U.K

A major solo exhibition of photographic and film works from Canadian artist Rodney Graham entitled That's Not Me was organised in partnership with the Baltic Centre, Gateshead. A major hardback publication was created in partnership with both institutions.

Nottingham Contemporary, U.K.

The international group exhibition As Above, So Below: Portals, Visions, Spirits and Mystics, was co-curated with Sam Thorne, Director of Nottingham Contemporary, U.K.

NIVAL (the National Irish Visual Art Library)

IMMA and NIVAL collaborated on a year-long celebration of the 50th anniversary of ROSC - first major series of large scale international art

exhibitions held in Ireland between 1967 and 1988. ROSC 50 encompassed research, writing, talks, seminars, displays and artist commissions.

Irish Film Institute

On the occasion of the major international exhibition As Above, So Below: Portals, Visions, Spirits & Mystics, IMMA collaborated with the IFI to present a successful series of selected films that looked at narratives of mysticism, occult and transcendence in feature titles and artists' experimental film.

In the area of Engagement and Learning, partnerships and collaboration have been developed with a range of bodies including: Age and Opportunity, Alzheimer's Society of Ireland, Azure Network, CREATE, MISA/TCD Creative Life Initiative, a range of third level institutions, TATE Learning Programme of Research and Evaluation, MoMA and other international partners on programming for people with dementia.

Ireland at Venice

IMMA provided production residency to artist Jesse Jones for the period leading up to her representation of Ireland at the 57th Venice Biennale.

IMMA Collection Loans

National and international loans in 2017 included:

- Works by Marina Abramovic, Camille Souter, Maud Cotter and Christo were lent to the Glebe Gallery, Donegal for their Space exhibition.
- Loan of Border Incident by Willie Doherty, to the exhibition Outposts in The Glucksman, Cork
- Fondazione MAST, Bologna borrowed a video work Empty, 2006 by Willie Doherty for the exhibition La Voro In Movimento: La sguardo della videocamera sul comportamento sociale ed economico.
- Loan of work by William Crozier to the West Cork Arts Centre, Skibbereen
- An exhibition of paintings and works on paper by Tim Robinson from the IMMA Collection opened at the Clifden Arts Festival, Galway on the 13th September. Loan of Old Master prints by Rembrandt and Hogarth from the Madden/Arnholz Collection to the Highlanes Gallery, Drogheda
- Loan of sculptural installation work by John Ahearn, St. Francis Street Boys to Draiocht Arts Centre, Blanchardstown.
- Loan of The Fall and Windows II by Basil Blackshaw, to the Royal Hibernian Academy, RHA, Dublin.
- Two photographic works, Border, 1994 and Border Incident, 1993 by Willie Doherty were loaned to Arts Sonje Center, Seoul, as part of the exhibition Willie Doherty, Remains.
- Selected component works from City Drawings, 1992, by Kathy Prendergast and William McKeown, Open Drawing –Primrose # 2, 2003 were lent to the Hunt Museum, Limerick for the exhibition Virtú.
- If the Ground Should Open, 2016, by Jaki Irvine was loaned to Frith Gallery, London
- Long Term Loan of five works (donations by Maurice Foley) returned from UCD.

Long-term IMMA Collection Loans on Display (off-site)

- Dublin Institute of Technology
- Embassy of Ireland, Washington
- Embassy of Ireland, The Hague
- National Concert Hall
- St. Patrick's College, Maynooth
- National University of Ireland, Galway
- Farmleigh, Dublin
- Trinity College, Dublin

Long-term IMMA Collection Loans to Other Institutions:

- IMMA has lent (Ancient Ground, 2011, by Willie Doherty) to Dublin City Gallery the Hugh Lane on a five year renewable loan basis.
- Ongoing: Loan of 12 paintings to the Irish Ambassador's Residence, The Hague (2007, extended in 2014).

Long-term Loans to IMMA Collection: Ongoing:

- Long Term Loan of Benar Venet, '217.5° Arc x 12' extended until 2018
- Lynda Benglis 'North South East West' ongoing
- Weltkunst Foundation Collection of sculptural works and works on paper continues on loan since 1994

Develop an adjunct curator programme to help enrich our curatorial knowledge and grow the cultural diversity of our programme

This is under consideration for 2018/19

IMAGE West Cork / Sarah Glennie, Director
Opening William Crozier / The Edge of the Landscape

IMAGE Jaki Irvine / Install View

IMAGE Willie Doherty / Ancient Ground / 2011 / IMMA Collection



Build strategic partnerships throughout Irish communities, to broaden IMMA's cultural contribution to society

Among the strategic partnerships in this context are those with Dublin City Culture Connects, Culture Date for Dublin 8, AZURE Network (Nationwide), MISA, Clifden Arts Festival and Draiocht Arts Centre.

Foster key third level partnerships to develop and deliver on our research ambitions

IMMA is currently developing key research partnerships with Trinity College Dublin (TRIARC / TCD) and the National College of Art and Design (NCAD), School of Education with the aim of creating the Freud project as a centre for research.

In partnership with DIT and a number of European academic institutions, IMMA was part of a bid for funding for a pan-European PhD training network scheme 'Meaning Making in Public Space' which is a proposal for a European Training Network (ETN), part of the MARIE Skłodowska-CURIE ACTIONS in HORIZON 2020.

Collaboration with artist and educator Emily Jacir from the International Art Academy of Art Palestine, Ramallah, to join students from IAAAP with students from colleges around Ireland including Limerick School of Art and Design LSAD; the Centre for Creative Arts, Galway-Mayo Institute of Technology; the National College of Art and Design NCAD and the Dublin School of Creative Arts, Dublin Institute of Technology.

Identify new opportunities in our programme
for corporate and philanthropic supporters to
build longer term partnerships



IMAGE IMMA 1000 launch

IMMA 1000 was designed and launched by IMMA in 2016 as a communicable way to attract funding from individual donors to support IMMA's work with Irish artists. In 2017 IMMA 1000 successfully reached its year one target of €120,000, and leveraged this to attract additional acquisition funding of €50,000 from the Department. The Team continued to drive fundraising in year two with a target of raising €80,000 by April 2018.

A dedicated Crozier Circle was launched and aimed at a small group of Crozier enthusiasts. It successfully raised €8,500 for the exhibition catalogue.

A major gift of €100,000 was secured from a private Foundation in 2017 to fund a number of initiatives in the programme, in particular Art and Ageing, Acquisitions and the Residency.

IMMA drove increased engagement with all corporate members and partners in 2017 with the successful renewal of Memberships from Arthur Cox, Mason Hayes and Curran and Bloomberg. Corporate attendance at events increased on 2016 with heightened engagement from members and partners alike.

Strategy in Action

IMMA recognises throughout the current strategy that we are made stronger by vibrant and progressive partnerships, and that national and international collaborations – across and beyond the cultural ecosystem – enable IMMA to meet our strategic objectives and deepen the impact of our programmes.

In particular we have an objective to identify new opportunities in our programmes for corporate and philanthropic supporters to build longer term partnerships with the museum, supporting us to deliver our ambitious programme.

Here we are looking at three of our 2017 major partners who each financially enable our direct work with artists, delivering better outcomes for artists in Ireland through the commissioning and purchasing of work, the enabling of exhibition making and the establishment of funded artist residencies. These are the Hennessy Art Fund for IMMA Collection funded by Hennessy Ireland, IMMA 1000 supported by Goodbody and Matheson who support the exhibiting of New Art at IMMA



IMAGE Hennessy / Andy O'Hara / Edward
Dillon speaking at opening of Hennessy
Art Fund 2017

Hennessy Art Fund for IMMA Collection, building a legacy

Hennessy has a long and valuable legacy supporting art and culture in Ireland. The brand saw an opportunity to include innovative Contemporary Art to its art sponsorship portfolio and approached IMMA with a vision to supporting emerging artists. A clear need in Ireland is the investment in purchasing work that can leave a lasting legacy for generations to come. This was our starting point.

As a result of significant funding cuts during the recession IMMA did not have the resources to purchase work during that time which meant that the practices of younger and mid-career artists from 2011 onwards were glaringly absent from the IMMA Collection story. Without these works we leave huge gaps in our charting of the nation's artistic memory. Hennessy's vital support, and focus on works made in the last five years, redressed this balance.

It is vital that IMMA, as Ireland's national institution for contemporary art, is able to collect work that is happening now. The Fund supports national commitment to, and pride in, the growth of Ireland's visual arts culture, placing significant new art in the public realm. For the first time since 2011 Hennessy has made it possible for the museum to purchase work. To date, the Fund has enabled IMMA to acquire 8 new works by 8 artists not previously represented in the National Collection: Kevin Atherton, David Beattie, Rhona Byrne, Mark Garry, Mairead McClean, Dennis McNulty, Ciaran Murphy, Yuri Pattison.

This assistance has been vital in light of the dearth of state funding for acquisitions in recent years and supports national commitment to, and pride in, the growth of Ireland's visual arts culture and the importance of placing significant new art in the public realm. In addition, it gives IMMA its personality and its distinction in the spectrum of national art collections worldwide. It is vital that IMMA is in a position to collect the work that is happening now, defining our present and reflecting the extraordinary depth of contemporary visual art currently being produced in Ireland.

Since 2016, Hennessy's generous support of IMMA has grown beyond The Hennessy Art Fund, also supporting many IMMA events including the 2016 & 2017 opening receptions for IMMA Collection IMMA Collection: Freud Project; Hennessy receptions at the IMMA Summer Party 2016 & 2017 and number of exclusive IMMA Members/Patron sampling events.

Goodbody and IMMA 1000 – Supporting Irish Artists

Launched in 2016, IMMA 1000 is a ground-breaking fundraising initiative to support the future of Irish contemporary art. It directly supports IMMA's work with Irish living artists through commissioning new work, paying artist fees for exhibitions, creating bursaries for studio residencies and buying artist's work for the National Collection.

Goodbody is the exclusive corporate founding partner of the fund. Their investment in the concept and three-year commitment to the fund has enabled IMMA to reach and exceed its fundraising targets from private donors. Anchored by Goodbody's support, the fund has put €200,000 in the hands of Irish artists by year end 2017 and will add a minimum of €50,000 to this amount in 2018. This is a huge achievement, and one of the largest funds for visual artists ever achieved in Ireland.

As Ireland's longest established stockbroking firm, heritage and legacy are brand attributes that Goodbody and their clients highly value. Goodbody understands the importance of creating a legacy today for future generations. Over the years Goodbody has made an important contribution to the economic development and growth of the Irish economy and wanted to expand that role more broadly into the arts. The partnership first came about through an introduction and discussions

with the company's executive team. In the words of Roy Barrett, Goodbody Managing Director; "We believe artists deserve a secure place in Irish society. Goodbody wants to help to build and sustain the cultural institutions that make art viable in Ireland. IMMA 1000 is a project of real ambition that we are honoured to support."

Goodbody's willingness to enter into a multi-annual relationship allowed IMMA to set and achieve ambitious stretch targets for the fund. Goodbody were also hugely supportive of the fund with their clients, making them aware of the ability to donate directly as private individuals. Goodbody view this partnership as a Corporate Social Responsibility and Client Engagement relationship and have hosted numerous private client events here at IMMA, introducing their clients to IMMA's collection and exhibition programme through bespoke guided tours and talks.

In the words of Sarah Moriarty, Head of Brand Marketing, Goodbody, "The ability to connect and spend as much 1on1 time with potential clients in such a unique and intimate setting such as the events that we can put together via this partnership is extremely beneficial for business purposes and relationship building. We also get the opportunity to demonstrate our brand values of heritage and legacy to prospective clients while simultaneously showcasing our commitment to Ireland and Irish society."

IMAGE IMMA 1000 launch



Matheson, Proudly supporting New Art at IMMA

Matheson’s purpose statement is to “strive to make a meaningful contribution to our community – our clients, our people and society. We take pride in what we do and consistently deliver excellent service. We invest in developing our people, seek to give back to society and are strong advocates for our economy.”

Matheson’s three-year partnership supporting New Art at IMMA represents one of the local programmes being supported by Matheson helping them to make a real impact in their community. Together we have supported some of the most exciting and internationally significant young artists working today. The partnership has gone from strength to strength - supporting over 50 artists in three years and engaging increasing numbers of Matheson people. Launched in April 2015, the initial sponsorship was for three years (2015 – 2018). This fund is used to support commissions, projects and exhibitions by emerging artists including: new works by Scottish Turner Prize nominee (2011) Karla Black; Lebanese artist Etel Adnan; Irish artist Jaki Irvine; and major exhibitions by international artists such as Rodney Graham and soon to come in 2018 - Frank Bowling.

Increasing numbers of Matheson people and clients have been engaged with throughout the partnership. In addition to the creation of an internal Art Club, Matheson have opened up the IMMA experience for everyone across the firm and their families as well as for clients and contacts participating in the Matheson Connect network. Events have included in-office evenings with artists Duncan Campbell and Alan Butler, both discussing works supported by New Art at IMMA and a client event hosted at IMMA around As Above, So Below,

where curators led private tours for guests. One client commented, Thanks for an absolutely fantastic evening – such a refreshing departure from the usual lowbrow corporate entertainment! [We] intend to go back – there’s a huge amount to take in and it would be nice to do it at a very leisurely pace.”

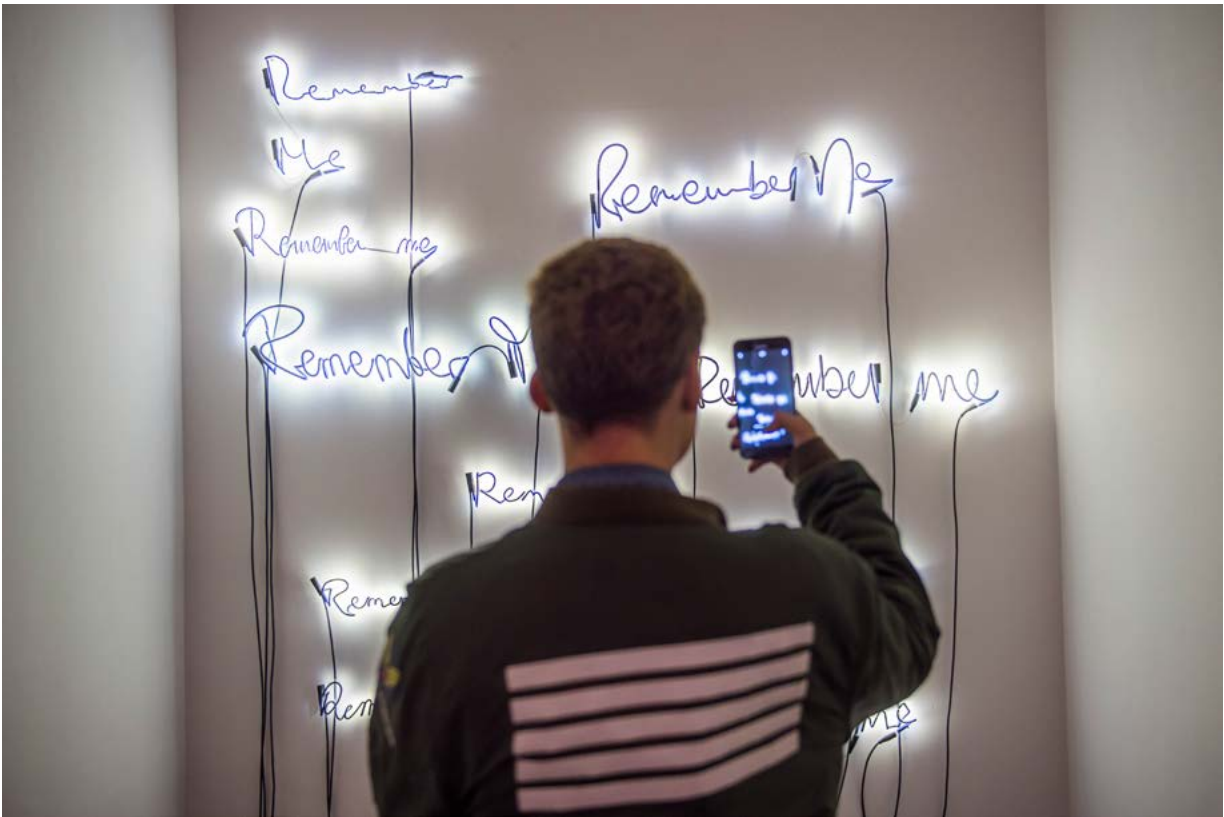
In the words of Fiona Boland, Director of Marketing, Matheson “The IMMA experience has without doubt created additional value and enriched relationships between our staff and our clients as part of Matheson’s added value programme of services that goes beyond the day to day legal and business services provided.”

IMMA is committed to supporting artists to make new work through commissions, projects and exhibitions and our partnership with Matheson allows us to continue to support this vital work in a strand of programming that recognises and nurtures new talents, new thinking and new forms of exhibition-making. Matheson’s support has allowed us to deliver some of IMMA’s most successful and ambitious programmes to date. It has enabled IMMA to commission Irish and international artists to create new works specifically for IMMA’s audience, allowing us to take the risks needed to deliver innovative and compelling works to our growing audience.

See appendix 1 for full list of 2017 Partners and Supporters

IMAGE Caitlín Cooney (19) and Erin Merc (6) enjoying the launch of the exhibition, As Above, So Below: Portals, Visions, Spirits & Mystics, in IMMA, Dublin / 13/04/2017 / Photography by Ruth Medjber www.ruthlessimagery.com

IMAGE Bevin Hickey enjoying the launch of the exhibition, As Above, So Below: Portals, Visions, Spirits & Mystics, in IMMA, Dublin / 13/04/2017 / Photography by Ruth Medjber www.ruthlessimagery.com





IMMA IS PROUDLY ENTERPRISING

With robust and accountable planning and management of resources across all activities, IMMA delivers tangible return on investment and makes a valuable contribution to Ireland’s cultural life



IMAGE Aideen, Sarah & Sarah at IMMA gardens / Launch of IMMA 1000

Objectives

Ensure that IMMA is grounded upon effective organisational structures, business systems and governance models

IMMA’s new five year Strategic Plan covering 2017-2021 was approved by the Board and published online

Work progressed on Collection Management Policies and procedures including Conservation and Care, Loans and Disposals.

Build an integrated, ambitious and responsible five year financial plan reflecting public investment and self-generated resources
Work on this plan will commence in 2019

Secure resources to care for and develop the national collection of modern and contemporary art
IMMA successfully renewed their partnership with Hennessy on the Hennessy Art Fund for IMMA Collection in 2017 which enabled the purchasing of four more works from Irish, or Irish based artists, not previously part of the IMMA Collection. Works are sought that show excellence and innovation within contemporary art developments, and which represent a signal moment of achievement with the artist’s practice and capture a moment in time of Irish culture. They must also have been made within the previous five years. The 2017 Hennessy Art Fund purchased works from artists Ciarán Murphy, Maireád McClean, Mark Garry and Yuri Pattison.

IMMA 1000 successfully raised over €170,000 in 2017. A significant element of this fund is directed toward the acquisition of Irish works for the

Collection and in 2017 works were purchased by artists Isabel Nolan, Sarah Pierce and Grace Weir.

IMMA created new partnerships to enable the future investment in International works for the IMMA Collection.

Maximise potential income across all of IMMA’s enterprise activities
During 2017 IMMA hosted 191 external events attended by over 29,000 people. These events were of varying capacity and were diverse in nature and included weddings, funerals, product launches, filming, gala dinners and conferences.

Revenue figures exceeded projections of €450,000 and at €533,000 reflected an increase of 18% over 2016.

The successful Summer concert series saw the return of Forbidden Fruit as well as concerts by headline acts such as Walking on Cars, Coronas and Green Day. IMMA was formally commended by the DCC Licencing Officer.

As a venue IMMA/RHK is regarded in the industry as highly favoured and sought after.

A number of high profile public events were hosted on site such as The National Day of Commemoration in addition to a number of significant high level governmental conferences on behalf of the

Departments of An Taoiseach and Foreign Affairs. These included the All Island Civil Dialogue on Brexit and the week long Missile Technology Control Regime. These were resource intensive and had significant security and other challenges.

We once again hosted the Rock and Roll Half Marathon.

In conjunction with the 2017 programme, Limited Edition prints were produced and sold in the IMMA Shop, sales from these editions go directly to support IMMA's programme

- Alejandro Jodorowsky Fabulas Pinicas
- Stephan Doitschinoff, Coração Retíssimo (Straightest Heart)
- Nan Goldin, The Singing Pub
- William Crozier Limited Edition Series

Grow the basis of corporate and philanthropic support available to help IMMA deliver this strategic vision

In 2017 IMMA recruited, secured or renewed corporate partnerships with:

- O'Hara's Craft Irish Beer and Cider
- The Dean Hotel
- Matheson
- Goodbody
- BNP Paribas
- Credit Suisse
- Hennessy
- Arthur Cox
- Mason Hayes and Curran
- Bloomberg

Total value of Corporate sponsorship, membership and in-kind amounted to a value of over €354,000 for the Museum in 2017.

The Dean + IMMA Partnership went on to win the Best Mid-Sized Partnership at the 2017 Allianz Business to Arts Awards, IMMA's first such award. IMMA was also shortlisted for the Judges' Special Recognition award for our portfolio of Corporate Partnerships.

IMMA was further recognised as one of three 'major rights holders' by the Arts Sector in the Allianz Business to Arts, Arts Sponsorship annual report 2017 alongside Galway International Arts Festival and Audi Dublin Film Festival.

IMMA drove retention and growth in Membership and Patronage this year, with year-end of 236 new members and 122 renewals, together delivering year-end revenue of €37,580 for the museum, up from €33,600 in 2016.

A new private patron Crozier Circle and the IMMA 1000 initiative recruited new patrons and philanthropic relationships for the Museum.

A major gift of €100K was secured from private donors, to be donated over two years (2017 / 2018)

Total value of private philanthropy and donations to IMMA in 2017 was over €179,000.

Ensure that the staff of IMMA are supported to deliver on our ambitions

Research and training opportunities were provided throughout the year with TATE London, IMA and ENGAGE.

IMAGE O'Hara's at opening of As Above, So Below

IMAGE Allianz Awards 2017 / Dean and IMMA team shot

There was significant investment during 2017 in health and safety initiatives. This is of considerable importance given the nature of the RHK site and the diverse events that take place there as well as the considerable daily footfall. 18 safety training certificates were completed by technicians during the year including Safe Pass/Mobile Access Tower Construction/Manual Handling and Fork Lift and MEWP Licences. Two members of staff were trained as Manual Handling Instructors which will achieve efficiencies saving money and creating greater flexibility. Statutory ergonomic risk assessments can now be carried out in house following training which also delivers greater efficiency.

Maintain and develop the infrastructure of IMMA to meet the needs of our audience and our programme

OPW successfully attracted funding via the SEAL for a new Combined Heat and Power Plant (CHP) plant which will give cost savings in energy use and reduced CO2 production. This was a significant investment in the region of €250,000 and is due to commence in 2018.

Solar control film was applied to the South façade of the building to reduce solar gain and improve environmental conditions in the galleries. Following the success of this initiative it will be rolled out across the remainder of the windows during 2018.

Working with National Historic Properties (NHP), a range of projects were undertaken including replacement of timber edging in Formal Gardens, rewiring of NHP staff facilities and carrying out condition surveys of the historic Chapel ceiling and timber panelling in North Range ground floor rooms.



Strategy in Action

With robust and accountable planning and management of resources across all activities, IMMA delivers a tangible return on investment and makes a valuable contribution to Ireland's cultural life.



In 2017 we focused on several core goals within this objective to secure resources to care for and develop the national collection of modern and contemporary art; maximise potential income across all of IMMA's enterprise activities; and grow the base of corporate and philanthropic support available to help IMMA deliver our strategic vision, all of which are outlined in the pages above.

A strongly performing area in support of this aim in the Event business in the North Range of the RHK and Meadows, where IMMA makes space available for hire to businesses, private individuals and state bodies for the delivery of their events. We combine clients from both toe corporate and private sector and are the venue of the choice for many Government depts. These third-party events held at IMMA are plentiful and various including weddings, funerals, product launches, film shoots, live concerts, outdoor events, gala dinners and conferences. With a very small team, led by the Venue and Events Manager, IMMA hosted 191 events attended by over 29,000 people in 2017. Resulting revenue figures in 2017 exceeded projections of €450,000 and at €533,000 reflected an increase of 18% over 2016. Indeed, overall revenue raised from the events has increased by over 160% since 2013. This revenue directly funds IMMA's programme and is crucial to IMMA's funding mix.

This growth has been achieved through a focus of demographics and business trends, and analysis and review on the performance of other, similar venues. Experience and expertise ensures that we are strategically placed to maximise our potential while remaining acutely conscious not to devalue

IMAGE Events Great Hall

the prestigious RHK reputation. We therefore ensure that we only accept bookings that will respect and enhance IMMA and the RHK.

In 2017 the successful Summer concert series saw the return of Forbidden Fruit as well as concerts by headline acts Walking on Cars, Coronas and Green Day. We also once again hosted the Rock and Roll Half Marathon. These large-scale concerts and events require a very high standard of communication, community collaboration, logistics and planning, for which the DCC Licensing Officer formally commended IMMA in 2017.

The Event's department works closely with all its clients, offering diversity of choice with the guarantee of quality and originality, making this venue highly favoured and sought after. Partnership is critical to event satisfaction and the prevalent culture is based on a strong and dedicated service delivery and client experience. The loyal and personal service we delivery has led to a proven track record of repeat business. Our exemplary record of exceeding clients' needs and expectations based on their feedback and testimonies is highlighted by complimentary letters from IMMA sponsors, wedding couples, several Government departments and large corporations, a sample of which are listed below.





IMAGE Summer Party

“Thank you so much for all your help and support in the run up to and during our recent event. The meeting went really well so thank you for your unending patience and flexibility in responding to all our many questions and requests and for assisting us in delivering a triumphant convention.”

Dept of Foreign Affairs and Trade

“We had such a wonderfully special and beautiful day. From the beginning we loved the venue... even though it was expensive, we wanted to have it in the RHK and a huge part of the decision was because of your friendliness, warmth, energy, experience and pragmatism...”

Wedding Couple, Siobhan and Ben.

“We really appreciate your flexibility throughout the day and for accommodating us so efficiently and professionally.”

National Maternity Hospital, Holles Street

“You couldn’t have been more helpful which makes our jobs much easier on the day. I was so impressed with you and the RHK (as was everyone else), you manage it all so well.”

National Maternity Hospital

The National Collection of Modern & Contemporary Art at IMMA

The Permanent Collection is at the core of any national art museum. It gives the museum its personality and distinction in the spectrum of national art collections worldwide. IMMA's remit is to develop, present and maintain the National Collection of Modern and Contemporary Irish and International Art. It aims to collect Irish art of now for the future, to reflect key developments in contemporary Irish visual culture and to keep them in the public domain for future generations, to collect key international artworks that have relevance to an Irish context, that reflect international dialogue and Irish artists' engagement and interaction with the global contemporary art world.

Artists reflect contemporary society. Many are socially engaged and can often give powerful, aesthetic expression to ideas, emotions and situations that are not so easily articulated elsewhere. IMMA needs to be resourced to acquire, exhibit and maintain the most innovative and excellent of contemporary art in Ireland today, and to acknowledge Irish art as a changing narrative with works that reflect an awareness of the evolving context and time in which they are made. It is particularly through key purchases, over and above loans or donations, that the museum strategically shapes its Contemporary collection.

Of special note among our Collection activities in 2017 has been the ongoing support for Acquisitions provided by Hennessy Art Fund for IMMA Collection. Which enabled us to acquire 4 new works for the Collection, bringing the total number to 8 works acquired in this way. 2017 new acquisitions are by Mary Garry, Maireád McLean, Ciaran Murphy and

Yuri Pattison. They join works purchased in 2016 with the fund by Kevin Atherton, David Beattie, Rhona Byrne and Dennis McNulty.

Hennessy Art Fund allows us to purchase works from Irish Artists not yet represented within the Collection, and another fund, 'IMMA 1000', allows us to purchase works from any Irish or Irish based artist. This fund has been initiated by IMMA and is generated through a mix of private, corporate and public sources to support acquisitions, residencies and commissions from living artists in Ireland, or Irish artists abroad. In 2017 we were fortunate to purchase three key works;

- Grace Weir, *A Reflection of light*, 2015
- Sarah Pierce, *The Meaning of Greatness*, 2006
- Isabel Nolan, *The weakening eye of day*, 2014

The significance of this can't be overstated in light of the lack of grant-in-aid for acquisitions. However, while these funds are a welcome boost for the Irish artists held within the Collection, there is an inherent risk in our inability to purchase International Art, for now and for the future.

Other acquisitions during 2017 include:

- 6 photographic works by Nan Goldin donated by the artist;
- 5 works donated by Maurice and Maire Foley by artists John Behan, Cecily Brennan, Barrie Cooke, Anita Groener, Paul Nugent;
- 4 photographic works donated by the Estate of William Davis;
- a limited edition print donated by Estate of William Crozier

For further details see Appendix 2

IMAGE Isabel Nolan / IMMA Collection

IMAGE Sarah Pearce / Install View

IMAGE Grace Weir / *Reflection on Light*



Loans from the collection
to other institutions

A total of 44 works from the IMMA Collection were loaned to 20 exhibitions in Ireland and internationally:

- Art of the Troubles**
Wolverhampton Art Gallery,
Wolverhampton, UK
1 Nov 2014 – 26 Feb 2015
— R. Ballagh, *Northern Ireland, the 1,500th Victim*, 1976
— R. Hamilton, *Finn MacCool*, 1983
- Aspen Magazine 1965–71**
Charles H. Scott Gallery,
Emily Carr University,
Vancouver, Canada
26 Nov 2014 – 8 Feb 2015
— M. Bochner, *Seven Transparent Tiers ([N+2]Center Set A)* MB67, 1967
- Cosmic Dust**
VISUAL Centre for Contemporary Art, Carlow, Ireland
25 Jan – 31 May 2015
— Anita Groener, *Frequency*, 2004–2005
- Stephen McKenna: Perspectives of Europe 1980–2014**
mima, Middlesbrough Institute of Modern Art, UK
6 Feb – 7 Jun 2015
S. McKenna,
— *Selinunte Temple E*, 2002;
— *The Irish Coast*, 1981;
— *The Yellow Window*, 1990
- Wild-screen**
Inagh valley, Connemara
7 Mar – 8 Mar 2015
— M. Craig-Martin, *Film*, 1963

- The Untold Want**
Royal Hibernian Academy,
Dublin, Ireland
15 Mar – 28 Apr 2015
— Abbas, *Belfast*, 1972
- Art Basel**
Hong Kong
5 Mar – 17 Mar 2015
— M. Craig-Martin, *Film*, 1963
- The Ark**
The Ark, Dublin
17 Mar – 2 May 2015
— C. McCarthy, *The Luncheon*, 2002
- Le Corbusier dans l'art contemporain**
Foundation Le Corbusier, La Maison La Roche, Paris, France
1 Apr – 5 Jul 2015
— B. Drummond, *Towards A Unified Theory of Everything*, 2004
- Sean Scully**
The National Gallery of Ireland, Dublin
9 May – 20 Sep 2015
— S. Scully, *Blue*, 1981
- An tEaragal**
An Gallerie, Aislinn, Gweedore, Co. Donegal, Ireland
6 Jul – 28 Aug 2015
— P. Henry, *Errigal, Co. Donegal*, c.1930
- Gerda Frömel: A Retrospective**
F.E. McWilliam Gallery,
Banbridge, Co. Down
24 Jul – 10 Oct 2015
G. Frömel,
— *The Spear*, 1974;
— *Spear*, 1973;
— *Moon and Hill*, 1971;
— *Munla Soghluaiste*, 1972
- Shared Visions: The Model Collects**
The Model, Sligo, Ireland
30 Jul 2015 – 31 May 2016
— J.B. Yeats, *St Stephen's Green, Closing Time*, 1950
- Oliver Comerford**
Wexford County Council, Ireland
4 Aug 2015 – current
— O. Comerford, *Out Here III*, 2003
- New Art, New Nature**
Ulster Museum, Northern Ireland
12 Sept 2015 – 31 Jan 2016
— L. Bourgeois, *Untitled*, 2001
- The Language of Dream**
Crawford Art Gallery,
Cork, Ireland
1 Oct 2015 – 13 Feb 2016
— E. McGuire, *Owl*, 1972
— R. Cusack, *The Way of The World*, 1945
— G. de Chirico, *Il Trovatore*, c.1960
— C. Middleton, *Bon Voyage*, c.1976
- Cloud Cuckoo Land**
Kerlin Gallery, Dublin, Ireland
16 Oct – 21 Nov 2015
— W. McKeown, *Open Drawing – Primrose #2*, 2003
- In Darkness Let Me Dwell**
SOLSTICE Arts Centre,
Meath, Ireland
29 Oct – 4 Dec 2015
— P. Jolley, *Here after*, 2004
- Seachange**
TULCA Festival of Visual Art, Galway Arts Centre,
Galway, Ireland
13 Nov – 29 Nov 2015
R. Long,
— *Kilkenny Limestone Circle*, 1991;
— *Rock Drawings (12 rock drawings)*, 1994
B. King,
— *Cloon Project (record of an environmental sculpture project at Cloon, Co Wicklow)*, 1980
Christo,
— *Texas Mastaba, (Project for 500,000 Stacked Oil Drums)*, 1975
- Michael-Craig Martin: Transience**
Serpentine Gallery, London, UK
25 Nov 2015 – 14 Feb 2016
— M. Craig-Martin, *Eye of the Storm*, 2003



IMAGE Coastlines / Tesky Formel

APPENDIX 1

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.

IMMA CORPORATE SUPPORTERS

Corporate Partners

Matheson
Goodbody
Hennessy
The Dean Dublin

Freud Circle

BNP Paribas
Credit Suisse

Corporate Benefactors

Bloomberg
Edward Dillion & Co. Ltd

CORPORATE SUPPORTERS

Corporate Friends

Arthur Cox
Irish International BBDO
Mason Hayes & Curran

Foundations and Government Agencies

Department of Culture, Heritage and the Gaelteacht
Goethe Institut Irland
Heritage Council

Programme Partners

CREATE
Mercer’s Institute for Successful Aging , MISA
Alzheimer’s Society of Ireland
Age and Opportunity Ireland
Azure Network
Trinity College Dublin,
National College of Art and Design
NIVAL, the National Irish Visual Art Library
Irish Film Institute, IFI
Institute of Art, Design and Technology, IADT
Dublin Institute of Technology, DIT
Carlow Institute of Technology, CIT
Limerick School of Art and Design, LIT
GMIT
Ulster University
Mercer’s Institute for Successful Aging , MISA
CREATE

IMMA INDIVIDUAL SUPPORTERS

Platinum Patrons

Adrian & Jennifer O’Carroll
Avice & Stewart Harrington
Emma & Fred Goltz

Gold Patrons

Anne Lyons
Michael Corrigan & Mary Kilcullen

Silver Patrons

Declan Moylan
Donall Curtin
Maurice Collins
Maire & Maurice Foley
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Honorary Patrons

Brian & Elsa Ranalow
Eoin McGonigal

Benefactors

Jacqueline Nolan
The Bryan Guinness Charitable Trust
Grainne Dooley
Gordon Snell
Cormac O’ Malley

OUR INVALUABLE IMMA MEMBERS

Gallery Partners

West Cork Arts Centre
BALTIC Centre for Contemporary Art, U.K Nottingham Contemporary, U.K
MoMA
TATE Learning Programme of Research and Evaluation
Hyde Park Arts Centre Chicago
Sweetwater Foundation Chicago
Fulbright
57th Venice international
EVA International
CCA Derry
Limerick City Gallery
ACW, NCAD
The Project Art Centre
The Treeline Project
TRIARC Trinity College Dublin,
National College of Art and Design,
NIVAL, the National Irish Visual Art Library
Irish Film Institute, IFI
Institute of Art, Design and Technology, IADT
Dublin Institute of Technology, DIT

Limerick School of Art and Design, LIT
Ulster University Crawford College of Art and Design, CIT, Cork.
IT Carlow
Galway-Mayo Institute of Technology, GMIT Centre for Creative Arts and Media.
IRC, Irish Research Council
Butler Gallery
HSE Understand Together
MoMA Education
TATE Learning Programme of Research and Evaluation



IMAGE Digital Self Nanigan / Not Sorry

APPENDIX 2

Donations

John Behan

Bull

c. 1989 / Bronze, unique /
Unframed: 32 × 58 × 19 cm /
Donation, Maire and Maurice Foley

Cecily Brennan

End Morraine

1992 / Oil on canvas /
Unframed: 111 × 112 cm /
Donation, Maire and Maurice Foley

Barrie Cooke

Mine Tailings Clutha Valley II

1988–1989 / Oil on canvas /
Unframed: 165 × 178 cm /
Donation, Maire and Maurice Foley

Anita Groener

Study from Of Heaven and Hell

1987 / Charcoal and oil on paper /
Unframed: 76 × 32 cm /
Donation, Maire and Maurice Foley

Paul Nugent

The Franciscan Series No. 3

Oil on board /
Unframed: 122 × 74 cm /
Donation, Maire and Maurice Foley

William E. Davis

Gin Wings

1994 / Silver gelatin /
Unframed: 28 × 35.5 cm /
Donation, Estate of William E. Davis

William E. Davis

3 Friends

2007 / Silver gelatin /
Unframed: 28 × 35.5 cm /
Donation, Estate of William E. Davis

William E. Davis

2 Nail Heads

1997 / Silver gelatin /
Unframed: 51 × 40.5 cm /
Donation, Estate of William E. Davis

William E. Davis

2 White Fence Posts

1994 / Silver gelatin /
Unframed: 59 × 71 cm /
Donation, Estate of William E. Davis

Nick Miller

Whitethorn, truck view

2001 / Oil on linen /
Unframed: 168 × 214 cm /
Donation by artist, Nick Miller

Purchase

Yuri Pattison

transparency, hybrid viscosity
(communal table v.00P)

2017 / Dexion slotted angle,
Eames DSR replica chairs, acrylic,
protective film, Raspberry Pi model
3, cabling, cable ties, USB power
supply, Optoma GT1080 projector
fan, video content, Harris citrus
infused polythene dust sheet, TP-
Link Archer Wi-Fi router, LED panel,
solid state relay / Dimensions
Variable / Hennessy Art Fund for
IMMA Collection

Mairéad McClean

No More

2013 / Found footage, vhs, digital
video and sound /
Duration: 16 min / Hennessy Art
Fund for IMMA Collection

Ciarán Murphy

L–2

2013 / Oil on canvas /
Unframed: 120 × 150 cm /
Hennessy Art Fund for IMMA
Collection

Mark Garry

North of the West

2017 / HD Film, record player,
vinyl records, lithographs /
Duration: 8 min 47 sec / Hennessy
Art Fund for IMMA Collection

Mark Garry

After Nature I

2017 / Lithograph /
Unframed: 47.5 × 45 cm /
Hennessy Art Fund for IMMA
Collection

Mark Garry

After Nature II

2017 / Lithograph /
Unframed: 47.5 × 45 cm /
Hennessy Art Fund for IMMA
Collection

Mark Garry

After Nature III

2017 / Print — lithographic print /
Unframed: 47.5 × 45 cm /
Hennessy Art Fund for IMMA
Collection

Grace Weir

A Reflection on Light

2015 / HD Video /
Duration: 20 min / IMMA 1000

Sarah Pierce

The Meaning of Greatness

2006 / 3 large curtains, 1 rope
piece, 8 framed drawings, 8
plaster tubes, latex piece, plaster
pieces, 6969 cast, photographs,
letters / Dimensions variable /
IMMA 1000

Isabel Nolan

The weakening eye of day

2014 / Mild steel wadding, wood,
thread / Size: 227 × 218 × 377 cm /
IMMA 1000



IMAGE Nan Goldin / Install view / Irish Works

APPENDIX 3

1. Board Members

Membership of the Board consists of the Chairman and 11 other Directors. Board members are appointed for a term of 5 years and may be reappointed for a further term. Two Board Members resigned in 2017, one to take up a position as Director of the Crawford Gallery and the other for personal reasons. The two vacancies are expected to be filled during 2018.

The Board members are listed in the table below with information about their term of office, Board meetings attended during 2017 and any fees paid to them and expenses incurred arising from the performance of their duties.

Board Member	Expiry of term	Board Meetings attended ¹	Committee and Representation Meetings ²	Annual Fee 2017 ³ €	Expenses 2017 €
David Harvey (Chairperson)	24/11/2020	11	–	Not claimed	0
Tim Scanlon (Secretary)	30/01/2021	11	–	–	0
Denis Hickie	30/01/2021	10	1	–	0
Dermod Dwyer	23/10/2020	11	3	–	0
Emma Goltz	20/11/2018	11	3	–	0
Mary Apied	23/10/2020	7	2	–	0
Jane Dillon Byrne	29/05/2019	9	–	–	0
Gerard Byrne	02/02/2021	10	–	–	0
Sheila O'Regan	30/01/2021	6	–	–	€1,267.53 ⁴
Declan Moylan	Resigned October '17	5	1	–	0
Penelope Kenny	23/10/2020	10	4	–	0
Mary McCarthy	Resigned Dec '17	6	–	–	€278.74

¹ There were 11 Board meetings in 2017

² The Chairman and Directors also attended a wide range of meetings and events in a representational capacity e.g. meetings with Minister and Department, exhibition launches, supporting events, meetings with donors etc.

³ Only the Chairman is entitled to a fee

⁴ Covers the period 2014–17

2. Board Committees

Prior to January 2017 the role and functions of the Audit, Finance and Risk Committee had been undertaken by two separate committees – the Finance Committee and the Audit and Risk Committee. At the Board's January meeting it determined that as membership of the Board was set at 12, the activities of the Finance Committee would be absorbed into the Audit & Risk Committee. The members of the Audit, Finance and Risk Committee are:

Member	Position	Meetings attended in 2017
Penelope Kenny*	Chair	4
Emma Goltz*	Board Member	3
Mary Apied*	Board Member	2
Denis Hickie*	Board Member	1
Dermod Dwyer	Board Member	3
Declan Moylan**	Board Member	1
Eoin Kennelly***	External Member	3

LEGEND

*Had been members of the Finance Committee prior to its merger with the Audit and Risk Committee

**Resigned from the Board during 2017

***Eoin Kennelly was appointed to the Committee as an external member in 2017

The Audit, Finance and Risk Committee held 4 meetings in 2017.

Collections and Acquisitions Committee

The members of the Collections and Acquisitions Committee are:

Member	Position	Meetings attended in 2017
Jane Dillon Byrne	Chair	2
Mary Apied	Board Member	2
Mary McCarthy*	Board Member	1
Declan Moylan*	Board Member	2
Clíodhna Shaffrey	External Member	2

LEGEND

*Resigned from the Board during 2017

The Collections and Acquisitions Committee held 3 meetings in 2017.

– 26 January 2017 – 8 May 2017 – 16 June 2017

“IMMA Collection & Acquisitions Committee, Terms of Reference 2017–2022” were confirmed by the Board at their 14 March 2017 meeting

3. Executive Team

The role of the Executive, led by the Director, is to implement the policies and decisions of the Board. The Executive supports the Board’s work by providing the relevant support, information and expertise in relation to governance, policy and operational matters at both Board and Committee level.

The Senior Management Team is as follows:

Position	Name
Director and Chief Executive	Sarah Glennie
Head of Exhibitions	Rachael Thomas
Head of Engagement and Learning	Helen O'Donoghue
Head of Collections	Christina Kennedy
Head of Audiences and Development	Aoife Flynn
Head of Operations	Gale Scanlon
Head of Security	David Duff
Head of Resources and Enterprise	Andrea Keaveney
Head of Finance	Frank Brennan

The Director’s salary in 2017 was €xx on the salary scale for Principal Officer in the civil service which is the amount approved by the Minister for Culture, Heritage and the Gaeltacht with the consent of the Minister for Public Expenditure and Reform. Expenses paid to the Director arising from the performance of her duties amounted to €15,501.10 in 2017.

5 Resigned in November 2017 and replaced as Interim Director by Dr. Moling Ryan
6 Resigned in November 2017
7 Retired in October 2017 and replaced on an Agency basis

4. Governance Arrangements

The Irish Museum of Modern Art (IMMA) is a Company Limited by Guarantee which was incorporated on 18th April 1985. A significant proportion of its funding is provided through the Department of Culture, Heritage and the Gaeltacht and it is appropriately accountable to the Minister and the Oireachtas.

The overall Governance and Control Framework within which IMMA operates is guided by:

- The Companies Act 2014
- The Code of Practice for the Governance of State Bodies
- The Corporate Governance Standard for the Civil Service
- Public Financial Procedures, and
- Such other legislation, Government and Public Service policies and Circulars as are applicable to State Bodies.

Governance Framework

The governance arrangements in place in IMMA are set out in detail in its Governance Framework document and this is supported by:

- Code of Conduct for Board Members and staff of IMMA;
- Matters reserved to the Board and matters delegated;
- IMMA Strategy 2017-2021; and
- Annual Oversight Agreement with the Department of Culture, Heritage and the Gaeltacht.

Responsibilities

The Board is responsible for:

- Leading and directing IMMA's activities
- Compliance with all applicable statutory obligations
- Holding the Director and senior management to account for the effective performance of their responsibilities
- Matters relating to audit, governance and risk management
- Ensuring there are effective systems of internal control in place and implemented
- The preparation and adoption of a strategic plan, and
- Preparation and presentation of the Annual Report for IMMA.

The Director is accountable to the Board for the performance of her/his duties and for providing it with such information in relation to the performance of those functions as the Board may from time to time require.

Code of Conduct

IMMA's Code of Conduct sets out sets out principles and practices governing the conduct of Board members and staff in IMMA. The purpose of the Code is to:

- Establish an agreed set of ethical principles for Board Members and staff of IMMA;
- Promote and maintain confidence and trust in the organisation; and
- Prevent the development or acceptance of unethical practices.

The Code sets out the key principles to which Board members and staff should adhere, namely:

- Integrity
- Transparency
- Compliance with legislative and regulatory obligations
- Fairness
- Loyalty
- Openness

The Code confirms the Board's commitment to the highest standards of business conduct and has been developed to assist Board Members and staff to understand their duties, rights and obligations. Board Members and staff are expected to promote and support the principles set out in the Code by leadership and example and maintain and strengthen public and Government trust and confidence in the organisation.

Conflicts of Interest

Procedures are in place to ensure that Board Members and staff of IMMA comply with the provisions of the Ethics in Public Office Act, 1995 and the Standards in Public Office Act, 2001, where applicable. Board Members register their interests in other undertakings with the Secretary on their appointment. All Members complete an annual Ethics return, where required, in accordance with the Ethics in Public Office Act.

Performance Evaluation

The Board in 2017 undertook a self-evaluation exercise in compliance with Section 4 of the Code of Practice for the Governance of State Bodies and has considered the outcome.

Oversight by Parent Department

There was an Oversight Agreement in place in 2017 between the Department of Culture, Heritage and the Gaeltacht and IMMA which clearly defines the terms of the Department’s relationship with IMMA, and their mutual responsibilities in terms of Corporate Governance, Performance and Control. There is provision in the Agreement for the Department and Chair of Board to hold at least one formal meeting per annum to review Performance Delivery Agreement and to strengthen relationships. Such a meeting was held in 2017 and this was supplemented by quarterly meetings between the Department and the Executive.

Audit and Risk Committee

Prior to January 2017 the role and functions of the Audit, Finance and Risk Committee had been undertaken by two separate committees – the Finance Committee and the Audit and Risk Committee. At the Board’s January meeting it determined that as membership of the Board was set at 12, the activities of the Finance Committee would be absorbed into the Audit & Risk Committee. The Committee has one external member.

The Committee provides independent advice to the Board and the Director in relation to the suitability and robustness of IMMA’s internal control, internal audit, risk management and governance systems and procedures.

The Committee held 4 meetings in 2017.

Risk Management

IMMA has a risk management system in place and a formal risk register. The register is updated on an ongoing basis to reflect new risks arising at all levels of the organisation and any changes in controls to mitigate risks. The risk register is reviewed by the Audit and Risk Committee at each of its meetings.

Internal Audit

The Internal Audit function is outsourced and is currently undertaken by Clare O’Meara of O’Meara Consultants. The service is provided under an Internal Audit Charter. During 2017 there were two audit assignments carried out. The Committee has also interacted with the C&AG in relations to the audit of the 2016 Appropriation Account and has overseen the establishment of a Risk Register and advised on the risk management system.

Procurement

All procurement activity is guided by the Public Spending Code published by the Department of Public Expenditure and Reform and a Procurement Plan was in place for 2017. IMMA has policies and procedures in place for the procurement of goods and services.

Financial Reporting

All appropriate procedures for financial reporting were in place in IMMA in 2017, including:

- 1)

An annual budget against which expenditure was monitored by IMMA by reference to its strategic priorities and remit throughout the year;
- 2)

A financial overview provided by the Director and Financial Controller to Board members on a monthly basis;
- 3)

Formal reports on actual expenditure against budgets are submitted to the Department of Culture, Heritage and the Gaeltacht on a monthly basis and are reported to the Audit and Risk Committee and to the Board;
- 4)

The Annual Appropriation Account is prepared and submitted for audit to the Comptroller and Auditor General; and
- 5)

Relevant and timely reports containing financial and non-financial information are provided to the Senior Management Team.

Compliance with Legislation

IMMA has arrangements in place to ensure compliance with relevant statutory provisions including:

Data Protection

IMMA is registered as a Data Controller with the Office of the Data Protection Commissioner as required by legislation. A Data Protection Policy consisting of a set of guidelines for staff based on the eight Data Protection Rules designed to ensure compliance with the Data protections Acts 1988 and 2003 is being finalised. Preparations are also underway to ensure compliance with the General Data Protection Regulations due to come into force in May 2018.

Freedom of Information

IMMA provides detailed information on its website in relation to its compliance with Freedom of Information legislation. This includes a publication scheme that provides information about IMMA’s functions and what material it makes publicly available. In 2017 IMMA received 5 Freedom of Information requests.

Protected Disclosures Act 2014

The Act is intended to provide a robust statutory framework within which employees can raise concerns regarding potential wrongdoing that has come to their attention in the workplace in the knowledge that they can avail of significant employment and other protections if they are penalised by their employer or suffer any detriment for doing so.

IMMA's policy on protected disclosures is designed to reflect our approach to providing a transparent and confidential process for dealing with concerns, and to ensuring that Board members, staff and employees can raise concerns without fear of retribution.

Board Members, staff and employees are encouraged to raise genuine concerns about possible improprieties. All concerns will be treated fairly and properly.

Procedures are in place for the making of protected disclosures in accordance with Section 21(1) of the 2014 Act. The annual report required under Section 22(1) of the Act has been published on IMMA's website.

IMAGE As Above, So Below / Install View



FINANCIAL STATEMENTS

– as at 31st December 2017

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Directors Report

The directors present their annual report together with the audited financial statements for the year ended 31 December 2017.



Principal Activity

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

Statement of Directors' Responsibilities For The Year Ended 31 December 2017

Irish company law requires the directors to prepare financial statements for each financial year. Under that law the directors have elected to prepare the financial statements in accordance with FRS102. By law the directors must not approve the financial statements unless they are satisfied that they give a true and fair view of the assets, liabilities and financial position of the company as at the financial year end date and of the profit or loss of the company for the financial year and otherwise comply with The Companies Act 2014.

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

- select suitable accounting policies for the company financial statements and apply them consistently;
- make judgements and accounting estimates that are reasonable and prudent;
- state whether the financial statements have been prepared in accordance with applicable accounting standards, identify those standards, and note the effect and the reasons for any material departure from those standards, and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors are responsible for ensuring that the company keeps or causes to be kept adequate accounting records which correctly explain and

record the transactions of the company, enable at any time the assets, liabilities, financial position and the profit or loss of the company to be determined with reasonable accuracy, enable them to ensure that the financial statements and the directors' report includes all disclosures under Companies Act 2014, and enable the financial statements to be audited. They are also responsible for safeguarding the assets of the Company and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

Accounting Records

The measures taken by the directors to ensure compliance with the requirements of Sections 281 to 285 of the Companies Act 2014, regarding adequate accounting records are the implementation of necessary policies and procedures for recording transactions, the employment of competent accounting personnel with appropriate expertise and the provision of adequate resources to the financial function. The accounting records of the company are maintained at the Royal Hospital Kilmainham, Dublin 8. The Board is responsible for safeguarding the assets of the Company and for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Results

Details of the results for the year and state of affairs at the year end are set out on the following pages.

Review of Business and Future Developments

The financial position at year end was satisfactory. However future levels of activity depend on the Oireachtas Grant allocated to the museum. The Board considers that the financial statements of IMMA present a true and fair view of the financial performance and the financial position of IMMA at 31 December 2017.

Principal Risks and Uncertainties

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

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 X.

Disclosure of Information to Auditors

The directors are responsible for ensuring that all information is disclosed to the external auditors in order that the auditors can perform a thorough review of the company's financial statements.

Auditors

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

Safety Statement

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

Governance

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

The work and responsibilities of the Board are set out in IMMA's Corporate Governance Framework.

Matters that are addressed regularly at Board Meetings include:

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

The directors are responsible for preparing the Directors' Report and the Financial Statements in accordance with Irish law and regulations. The Board is required to keep, in such format as may be required by the Minister for Culture, Heritage and The Gaeltacht, with the consent of the Minister for Public Expenditure and Reform, all proper and usual accounts of monies received and expended.

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

The following disclosures are required by the Code of Practice:

- Employee Short-Term Benefits – See Note 11 to the Financial Statements
- Consultancy Costs – Detailed in Note 8
- Legal costs – Detailed in Note 8
- Travel costs – Domestic travel, international travel and Board Expenses are detailed in Note 8
- Hospitality Expenditure – Detailed in Note 8

Key Personnel Changes

The IMMA Director, Sarah Glennie, resigned having completed her term of office, departing her role on 30 November 2017. She was replaced by Dr Moling Ryan on an interim basis while the Board seeks a permanent replacement. The role of Company Secretary was taken up by Tim Scanlon when Frank Brennan, the former Company secretary retired:

Sub-Committees

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

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

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

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

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

Performance Evaluation of the Board

A detailed self-evaluation questionnaire based on that contained in the Code of Practice for the Governance of State Bodies was completed by all Board members and by members of the Audit, Finance and Risk Committee during 2017. The responses have been collated and evaluated and are being formally considered by the Board and the Committee.

Statement of Compliance

The Board has adopted the Code of Practice for the Governance of State Bodies (2016) and has procedures in place to ensure compliance with the Code. IMMA was in full compliance with the Code of Practice for 2017.

Statement on Internal Control

Responsibility for System of Internal Control

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

Purpose of the System of Internal Control

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

The system of internal control, which accords with guidance issued by the Department of Public Expenditure and Reform has been in place in IMMA for the year ended 31 December 2017 and up to the date of approval of the financial statements.

Capacity to Handle Risk

IMMA has an Audit, Finance & Risk Committee (AFRC) comprising six members with financial and audit expertise. Five members are also board members, one of whom is the Chair, and there is one external member. The AFRC met four times in 2017. IMMA has established an internal audit function which is adequately resourced, and conducts a programme of work agreed with the AFRC. The AFRC has developed a risk policy that sets out its risk appetite, the risk management processes in place and details the roles and responsibilities of staff in relation to risk. The policy has been issued to all staff who are expected to work within IMMA's risk management policies, to alert management on emerging risks and control weaknesses and assume responsibility for risks and controls within their own area of work.

Risk and Control Environment

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

A risk register is in place that identifies the key risks facing IMMA and these have been identified, evaluated and graded according to their significance. The register is reviewed and updated by the AFRC on a quarterly basis. The outcome of these assessments is used to plan and allocate resources to ensure risks are managed to an acceptable level.

The risk register details the controls and actions needed to mitigate risks and responsibility for operation of controls assigned to specific staff.

I confirm that a control environment containing the following elements is in place:

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

On-going Monitoring and Review

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

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

Procurement

I confirm that IMMA has procedures in place to ensure compliance with current procurement rules and guidelines and that during 2017 IMMA complied with those procedures, other than the contract disclosed in the Internal Control Issues paragraph below.

Annual Review of Controls

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

I confirm that the Board conducted an annual review of the effectiveness of the internal controls for 2017 on 18 September 2018.

Internal Control Issues

- Collections - As set out in the Accounting Policy 1(h) the Museum holds a collection of contemporary art in excess of 4,000 works. While the collection has grown significantly over the years, the system required to manage and care for the Collection has not developed at the same pace. An internal audit report in April 2016 and a follow up report in March 2018 identified a number of issues in relation to the management of the collection records and to the updating of museum policies. Policies in relation to collection, acquisition, disposal and loans were not in place, and a physical verification of collection had not been conducted. The policies are now in draft form awaiting approval, and the Registrar's Office completed a full physical verification of the collection in March 2017 following from an earlier exercise in 2011. Procedures are in place for verification every five years in line with standard museum practice.
- Collections Valuation - The 2017 Financial statements include the value of some assets donated in the period 2012 to 2016 which had not been included in the previous financial statements (Note 12.c.IV refers). The delay was caused by difficulties in obtaining valuations for certain artworks. All Works of Art have now been included in the Museum's Fixed Asset Register.
- Procurement – A cleaning contract to the value of €135,000 per annum was due for renewal in 2015. The tender for the new contract has been delayed due to the closure of the North Range for remediation works. It is intended that the tender will be issued to coincide with the expected re-opening in 2019.

Statement of Income and Expenditure and Retained Revenue Reserves for the Year Ended 31 December 2017

	NOTE	2017 €	2016 €
Oireachtas Grant — (Vote 33, Subhead A5)	3.	5,252,311	4,899,723
OTHER INCOME			
Commercial activities	4.	1,146,813	1,111,758
Sponsorship	5.	237,140	263,039
Interest receivable	6.	67	142
Other income		19,320	13,227
Programme receipts	7.	199,075	135,746
Net deferred pension funding	19c.	1,203,311	1,105,158
		2,805,726	2,629,070
TOTAL INCOME		8,058,037	7,528,793
EXPENDITURE			
Commercial activities	4.	420,679	439,450
Arts programme	7.	2,151,229	1,894,960
Administration/curatorial/security	8.	3,250,925	3,054,196
Marketing	9.	143,386	130,160
Maintenance	10.	850,520	902,064
Retirement Benefit Costs	19a.	1,270,465	1,077,161
TOTAL EXPENDITURE		8,087,204	7,497,991
(Deficit)/Surplus for the year before appropriations	2.	(29,167)	30,802
Donated and Heritage Funds Works of Art	18.	1,756,122	
Transfer to Capital Account		(1,756,122)	
Balance brought forward at 1 January		(160,194)	(190,996)
Balance carried forward at 31 December		(189,361)	(160,194)

The Statement of Cash Flows and notes 1 to 22 form part of these financial statements.

Statement of Financial Position
for the Year Ended 31 December 2017

	NOTE	2017 €	2016 €
FIXED ASSETS\			
Heritage Assets	12.	32,552,305	30,696,121
Property, plant & equipment	13.	170,435	135,734
		32,722,740	30,831,855
CURRENT ASSETS			
Inventory	14.	30,804	64,309
Receivables	15.	293,447	302,995
Cash and cash equivalents		883,873	815,149
		1,208,124	1,182,453
CURRENT LIABILITIES: amounts falling due within one year			
Payables	16.	(1,538,761)	(1,501,581)
Net Current Liabilities		(330,637)	(319,128)
Total Assets Less Current Liabilities		32,392,103	30,512,727
Total Assets Less Current Liabilities before Retirement Benefits			
Deferred Retirement Benefit Funding Asset	19c.	18,968,970	18,358,136
Retirement Benefit Obligations	19b.	(18,968,970)	(18,358,136)
		0	0
TOTAL NET ASSETS		32,392,103	30,512,727
REPRESENTING			
Retained Revenue Reserves		(189,361)	(160,194)
Capital Account (Works of Art)	18.	32,488,956	30,632,771
Deferred Oireachtas Grants	3.	92,508	40,150
		32,392,103	30,512,727

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, 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.

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 2017 have been prepared in accordance with FRS102, the financial reporting standard applicable in the UK and Ireland issued by the Financial Reporting Council (FRC), as promulgated by Chartered Accountants Ireland.

D. BASIS OF PREPARATION

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

Notes to the Financial Statements

1. Accounting Policies [cont.]

E. REVENUE:

OIREACTHAS GRANTS (Non Capital)

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

OIREACTHAS GRANTS (Capital)

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

INCOME FROM COMMERCIAL ACTIVITIES

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

SPONSORSHIP

Sponsorship income is credited to the Statement of Income and Expenditure and Retained Revenue Reserves in the year in which the applicable expenditure is incurred. Where expenditure has been deferred to a future period any income relevant to that expenditure will also be deferred.

F. CAPITAL ACCOUNT (Works of Art)

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

G. PROPERTY, PLANT & EQUIPMENT

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

Furniture, Fittings & Equipment:

— 25% per annum

Motor Vehicles

— 25% per annum

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

If there is objective evidence of impairment 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.

Notes to the Financial Statements

1. Accounting Policies [cont.]

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 over 4,000 works categorised by the following major headings:

- Graphic Art & Photography – refers to two dimensional works on a flat surface such as prints, drawings and photography
- Paintings – application of paint onto a solid surface such as canvas, board or linen
- Sculpture –three dimensional object
- Installation – three dimensional works that often are site specific and designed to transform the perception of a space. This often includes audio-visual works that transform a space
- New Media/other – including digital art, computer graphics, computer animation/other types of medium include tapestry, works with multiple mediums and IMMA's archive

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 1940's 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 Culture, Heritage and the Gaeltacht.

Acquisition

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

Donation

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

Purchase

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

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.

Notes to the Financial Statements

1. Accounting Policies (cont.)

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

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

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 at the date of acquisition.

- d. Impairment Review.

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

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:

- Written values originally recorded (where applicable) when the artworks first arrived at IMMA.
- 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, artists agents and artists.

Notes to the Financial Statements

1. Accounting Policies (cont.)

I. INVENTORY

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

J. TAXATION

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

K. RETIREMENT BENEFIT

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

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.

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.

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.

Notes to the Financial Statements

1. Accounting Policies [cont.]

L. 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

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, mortality rates and healthcare cost trend 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:

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

2. (Deficit)/Surplus for the Year

The (deficit)/surplus is stated after charging:	2017 €	2016 €
Auditors remuneration	20,000	19,000
Amortization of capital grants	(44,219)	(29,618)
Depreciation	103,461	99,827

3. Oireachtas Grant (Vote 33 Subhead A5)

	2017 €	2016 €
Opening balance	40,150	89,843
Oireachtas Grants received	5,239,577	4,977,645
Oireachtas Grants received – capital	50,000	0
TOTAL INCOME	5,329,727	5,067,488

LESS

Allocated to Revenue	(5,140,938)	(4,927,720)
Capital Grant Amortised in line with depreciation	(44,219)	(29,618)
Allocated to Capital — Works of Art	(52,063)	(70,000)
CLOSING BALANCE	92,508	40,150

Oireachtas Grants allocated to Revenue	5,185,157	4,927,720
Less:	-	-
Net Retirement Benefit Obligations (repayable)/payable	67,154	(27,997)
Oireachtas Grant reported in the Statement of Income and Expenditure and Retained Revenue Reserves	5,252,311	4,899,723

4. Commercial Activities

	NOTE	2017 €	2016 €
TURNOVER			
Hire of premises & equipment		516,045	510,025
Hire of meadows/outdoors		377,435	293,485
Franchise income		58,574	61,297
Car park income		27,378	27,859
Bookshop sales		167,381	219,092
		1,146,813	1,111,758
COST OF SALES			
Bookshop overheads		117,210	133,595
Bookshop Wages		84,382	81,497
Wages & salaries		160,245	150,852
Cleaning		11,969	19,284
Direct operating expenses		34,787	46,220
Depreciation		12,086	8,002
		420,679	439,450
Surplus		726,134	672,308

5. Sponsorship

	2017 €	2016 €
Opening Balance	57,800	18,000
Receivable during year	318,376	302,839
	376,176	320,839
LESS		
Allocated to Revenue – Sponsorship	(237,140)	(263,039)
Allocated to Capital	(8,000)	0
Closing Balance	131,036	57,800

6. Interest Receivable

	2017 €	2016 €
Bank interest receivable	67	142

7. Arts Programme

	2017 €	2016 €
Programme Receipts	199,075	135,746
COST OF PROGRAMME		
Wages & Salaries	953,456	919,232
Deprecation	47,080	49,900
EXHIBITIONS:		
Running costs	785,250	719,870
Travel — Domestic	566	343
Travel — International	21,169	18,791
Permanent Collection	240,169	132,312
Education & community expenses	89,143	25,921
Education – Fees	14,396	28,591
	2,151,229	1,894,960
NET COST	1,952,154	1,759,214

8. Administration/Curatorial/Security

	2017 €	2016 €
Wages & salaries	2,592,618	2,488,577
Recruitment charges	3,346	0
Consultancy fees — Strategy Development	9,999	13,161
Tax & Finance Advisory	31,773	3,330
HR & Pensions Advisory	6,939	418
Training	18,800	18,014
Postage & telephone	44,200	39,578
Subscriptions	11,005	12,218
Professional fees	29,462	33,291
Legal Fees	26,030	22,042
Office supplies & stationery	130,413	145,653
Sundry	19,356	10,643
Staff Hospitality	1,693	1,800
Coffee Shop/Canteen Expenses	7,156	6,234
Board Meetings/Amalgamation	2,524	2,059
Director's Expenses — Domestic	3,988	3,678
Director's Expenses — International	11,513	5,446
Motor expenses	3,279	1,496
Board — Members expenses — Domestic	279	528
Insurance	19,074	14,068
Cleaning	155,123	144,494
Security	15,620	20,013
Depreciation	44,295	41,925
Temporary agency staff	37,135	6,627
Bank charges	12,700	11,520
Health & safety	12,605	7,383
	3,250,925	3,054,196

9. Marketing

	2017 €	2016 €
Advertising	1,648	1,034
Wages	52,606	43,579
Public relations	17,840	31,272
Other Marketing	71,292	54,275
	143,386	130,160

10. Maintenance

Security	333,744	311,271
Security Wages	51,522	76,868
Gas	167,057	204,305
Electricity	256,885	263,994
Water	21,688	20,854
Cleaning	19,624	24,772
	850,520	902,064

11. Employees and Remuneration

The average number of persons employed by the company in the financial year was 113 (2016 – 121) and is analysed in the following categories:

WTE's 86 (2016 – 86) analysed as follows:

	2017 €	2016 €
Banqueting & Catering	7	7
Programme	58	59
Administration	21	20

Employee numbers (WTE) at 31 December 2017 were 85 (2016: 86)

WAGES & SALARIES

Note 4 Commercial Activities	160,244	150,852
Note 4 Commercial Activities — Bookshop	84,382	81,497
Note 7 Arts Programme	953,456	919,232
Note 8 Administration/Curatorial/Security	2,592,618	2,488,577
Note 9 Marketing	52,606	43,579
Note 10 Maintenance — Security Wages	51,522	76,868
Total Wages Costs	3,894,828	3,760,605

STAFF COSTS COMPRISE:

Wages & Salaries	3,519,139	3,416,374
Termination Benefits	20,000	
Social Insurance Costs	355,689	344,231
Total	3,894,828	3,760,605

SHORT TERM BENEFITS COMPRISE:

Basic Pay	3,463,089	3,376,032
Overtime	39,697	20,196
Allowances	16,353	20,146
Total	3,519,139	3,416,374

The figure for Termination Benefits – note 11 above –is an accounting provision relating to the termination of contracts for two employees during 2017. Payments were made in 2018 and this accounting provision is deemed adequate to cover the expected cost. The amount of €20,000 was charged to the Statement of Income and Expenditure. The equivalent figure for 2016 was Nil.

11. Employees and Remuneration (cont.)

In 2017 €85,570 (2016: €99,749) of pension levy was deducted and payable to The Department of Culture, Heritage and the Gaeltacht. In 2017 €12,908 (2016: €Nil) of Employee deductions for the Single Pension Scheme were paid to the Department for Public Expenditure and Reform.

The salary paid to the Director was €81,353 in 2017 (2016 – €85,720), and €4,712 was paid to the Interim Director (2016: Nil). The Director's pension entitlements do not extend beyond the standard entitlements in the model defined benefit scheme. The Director was not in receipt of any performance related pay award. The Director has use of the company car but this car is not used solely by the Director. No Benefit-in-Kind accrues. A new director was appointed on 4 December 2017 on an interim basis following the departure of the former Museum Director on 30 November 2017.

The ECF Numbers at the end of 2017 were 68 (2016 - 68).

EMPLOYEE BENEFITS BREAKDOWN

Range of total employee benefits	No of Employees 2017	No of Employees 2016
€60,000 - €69,999	5	6
€70,000 - €79,999	3	2
€80,000 - €89,999	1	1

12. Heritage Assets (Works of Art)

As outlined in Accounting Policy 1h the Museum recognises all heritage assets purchased or acquired since 1990. Such assets are carried at cost at the date of acquisition with adjustment for impairment where required. The transactions for 2017 and the previous four accounting periods are set out below.

PURCHASED AND ASSISTED PURCHASES	2017 €	2016 €
Cost at 1 January	7,489,971	7,365,677
Acquired during year	100,063	124,294
Cost at 31 December	7,590,034	7,489,971

The cost of purchased and assisted purchases is the cost at date of acquisition. The Museum does not conduct an annual valuation.

12. Heritage Assets (Works of Art) (cont.)

SECTION 1003

Valuation as at 1 January	10,583,363	10,423,363
Addition in year		160,000
Valuation as at 31 December	10,583,363	10,583,363

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

HERITAGE FUND

Valuation as at 1 January	1,300,000	1,300,000
Valuation as at 31 December	1,300,000	1,300,000

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

DJ DONATED WORKS OF ART

Valuation as at 1 January	11,322,787	11,322,787
Additions	1,756,122	
Valuation as at 31 December	13,078,909	11,322,787

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, artists agents and artists
- iv. The Additions of Donated Works of Art in 2017 include a number of donated works received during the years 2012 to 2016. These were previously omitted from the financial statements as there were delays in confirming values. The value of the donated works of art for the period 2012 to 2015 is €1,476,720, and €163,798 for 2016. The balance of €115,604 relates to 2017.

TOTAL WORKS OF ART	32,552,305	30,696,121
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Five Year Financial Summary of Heritage Asset Transactions

PURCHASES:	2017 €	2016 €	2015 €	2014 €	2013 €
Graphic Art/Photography	-	-	-	-	770
Painting	6,800	-	-	-	-
Sculpture	22,000	6,000	-	3,972	-
New Media/Other	51,262	37,375	-	-	3,000
Installation	20,000	80,919	-	12,461	-
TOTAL	100,062	124,294	-	16,433	3,770
Section 1003	-	-	-	-	-
HERITAGE FUND		160,000	-	-	-
Graphic Art/Photography	575,095				
Painting	519,571				
Sculpture	89,943				
New Media/Other	56,640				
Installation	514,873				
Total	1,756,122	-	-	-	-
Grand Total	1,856,184	284,294	-	-	-

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

13. Fixed Assets

PURCHASES:	MOTOR VEHICLES	FURNITURE, FITTINGS & EQUIPMENT	TOTAL
COST	€	€	€
Cost at 1 January 2017	22,555	1,325,530	1,348,085
Additions	0	138,162	138,162
Disposals	0	(60,923)	(60,923)
Cost at 31 December 2017	22,555	1,402,769	1,425,324
DEPRECIATION			
Depreciation at 1 January 2017	22,555	1,189,796	1,212,351
Charge for year	0	103,461	103,461
Disposals	0	(60,923)	(60,923)
Depreciation at 31 December 2017	22,555	1,232,334	1,254,889
NET BOOK VALUE			
At 31 December 2016	-	135,734	135,734
At 31 December 2017	-	170,435	170,435=

14. Inventory

	NOTE	2017 €	2016 €
Finished goods (Editions & Catalogues)		30,804	64,309

15. Receivables

Trade debtors	233,376	127,066
Prepayments and accrued income	60,071	175,929
	293,447	302,995

16. Payables: Amounts falling due within one year

	NOTE	2017 €	2016 €
Trade Creditors		216,460	179,384
Accruals		441,732	449,986
Deposits for Concerts/Future Events		243,170	275,232
PAYE/PRSI		229,349	160,908
Withholding Tax		6,231	1,118
Superannuation deductions Museum scheme*		263,316	349,134
Employee superannuation deductions payable to DCHG and DPER		7,467	28,019
Sponsorship in advance	5.	131,036	57,800
		1,538,761	1,501,581

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

* Superannuation deductions of €263,316 (2016: €377,153) are being retained by the Irish Museum of Modern Art in respect of the years 2001 to 2010 (inclusive) less pension payments in 2011 to 2017 (inclusive) pending clarification by the Department of Culture, Heritage and the Gaeltacht.

17. Contingencies

There are no contingent liabilities.

18. Capital Account – Works of Art

PURCHASES:	DEPT. OF CULTURE, HERITAGE & THE GAELTACHT €	ASSISTED PURCHASES €	DONATIONS €	TOTAL €
1 January 2017	6,913,574	513,047	23,206,150	30,367,771
Received in year	652,063	48,000	1,756,122	1,856,185
31 December 2017	6,965,637	561,047	24,962,272	32,488,956

These amounts have been granted to the company for the specific intention of purchasing works of art.
See Note 12 for further information on the donations received in 2017

19. Retirement Benefit Costs

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

A) REVENUE RESERVES	2017 €	2016 €
Service Charge	1,091,717	875,045
Interest on Retirement Benefit Scheme Liabilities	311,518	324,350
Employee Contributions	(132,770)	(125,248)
TOTAL	1,270,465	1,074,147

ANALYSIS OF AMOUNT RECOGNISED IN STATEMENT OF COMPREHENSIVE INCOME	2017 €	2016 €
Experience (gain) on scheme liabilities	(246,597)	(734,325)
Loss/(gain) on change of assumptions (financial and demographic)	(345,880)	930,243
VALUATION	(592,477)	195,918

19. Retirement Benefit Costs (cont.)

B) MOVEMENT IN NET RETIREMENT BENEFIT OBLIGATIONS DURING THE FINANCIAL YEAR

Net retirement benefit obligation at 1 January	(18,358,136)	(17,057,060)
Current service cost	(1,091,717)	(875,045)
Pension Payments	199,924	94,237
Interest on Scheme Liabilities	(311,518)	(324,350)
Actuarial (Loss)/gain recognized in the Statement of Comprehensive Income	592,477	(195,918)
Net retirement benefit obligations at 31 December	(18,968,970)	(18,358,136)

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 Culture, Heritage and the Gaeltacht, the Museum has no evidence that this funding policy will not continue to meet such sums as they fall due in accordance with current practice. The deferred funding asset for retirement benefits as at 31 December 2017 amounted to €18,968,970 (2016: €18,358,136)

NET DEFERRED FUNDING FOR RETIREMENT BENEFITS RECOGNISED IN THE STATEMENT OF INCOME AND EXPENDITURE AND RETAINED REVENUE RESERVES

	2017 €	2016 €
Funding recoverable in respect of current year pension costs		
Current Service Costs	1,091,717	875,045
Interest on scheme liabilities	311,518	324,350
Pension Payments	(199,924)	(94,237)
	1,203,311	1,105,158

19. Retirement Benefit Costs (cont.)

D) HISTORY OF EXPERIENCE GAINS AND LOSSES

Experience (Gains) on scheme liabilities	(246,597)	(778,874)
Percentage of present value of scheme liabilities	(1%)	(4%)
Total loss/(gain) recognised in the Statement of Comprehensive Income	(592,477)	195,918
Percentage of present value of scheme liabilities	(3%)	1%

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 Culture, Heritage and the Gaeltacht 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 2017. The financial assumptions used to calculate the retirement liabilities and components of the defined benefit cost for were as follows:

VALUATION METHOD	2017 %	2016 %
Discount Rate	1.70	1.70
Salary Increases	3.00	3.00
Pension Increases	3.00	3.00
Inflation Increases	2.00	2.00

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

Life Expectancy for Male aged 65	21.2 years
Life Expectancy for Female aged 65	23.8 years
Life Expectancy for Male aged 45 now (from 65)	22.8 years
Life Expectancy for female aged 45 now (from 65)	25.0 years

19. Retirement Benefit Costs (cont.)

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

20. Board Members’ Interests

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

21. Board Members’ Emoluments

BOARD MEMBER	BOARD FEES	VOUCHED EXPENSES	MEETINGS ATTENDED
David Harvey (Chairman)	-	-	10/10
Mary Apied	-	-	7/10
Gerard Byrne	-	-	9/10
Jane Dillon-Byrne	-	-	8/10
Dermod Dwyer	-	-	10/10
Emma Goltz	-	-	10/10
Denis Hickie	-	-	9/10
Penelope Kenny	-	-	9/10
Mary McCarthy	-	279	5/9
Declan Moylan	-	-	5/7
Sheila O’Regan	-	-	5/10
Tim Scanlon	-	-	10/10

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 2017 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 €86,344 (2016: €85,720).

23. Approval of Financial Statements

The Financial Statements were approved by the Board on 11th December 2018.

