

IMMA

Annual Report 2020



ÁRAS NUA-EALAÍNE
NA HÉIREANN
IRISH MUSEUM
OF MODERN ART

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CHAIRMAN'S FOREWORD

2020 was an extraordinary year in the history of Ireland and also in the history of IMMA.



IMMA Chairman **David Harvey**

The reality of the coronavirus pandemic derailed many sectors of Irish life as the government sought to control the spread of the virus.

To comply with public health regulations IMMA closed its doors for more than six months of the year. While access to the galleries was restricted, many steps were taken to keep sharing art and ideas and our attention was turned to where programming could continue.

An outdoor programme was devised, a pavilion erected, social distancing circles drawn, and a pop-up coffee shop opened. Throughout the summer IMMA was filled with the local community enjoying the grounds, discovering the outdoor art and participating in classes. To ensure our continued engagement with audiences who could not come on site, we developed our digital output, providing online exhibitions, talks, tours, screenings, and virtual studio visits. The combined impact of this resourcefulness was that IMMA engaged more broadly with its local community and strengthened its online audiences. IMMA's reach was demonstrated by more media coverage than ever before as its relevance as a place for cultural reflection came to the fore.



Chroma Chlorologia by Niall Sweeney, IMMA, 2020.
Photo by Ros Kavanagh

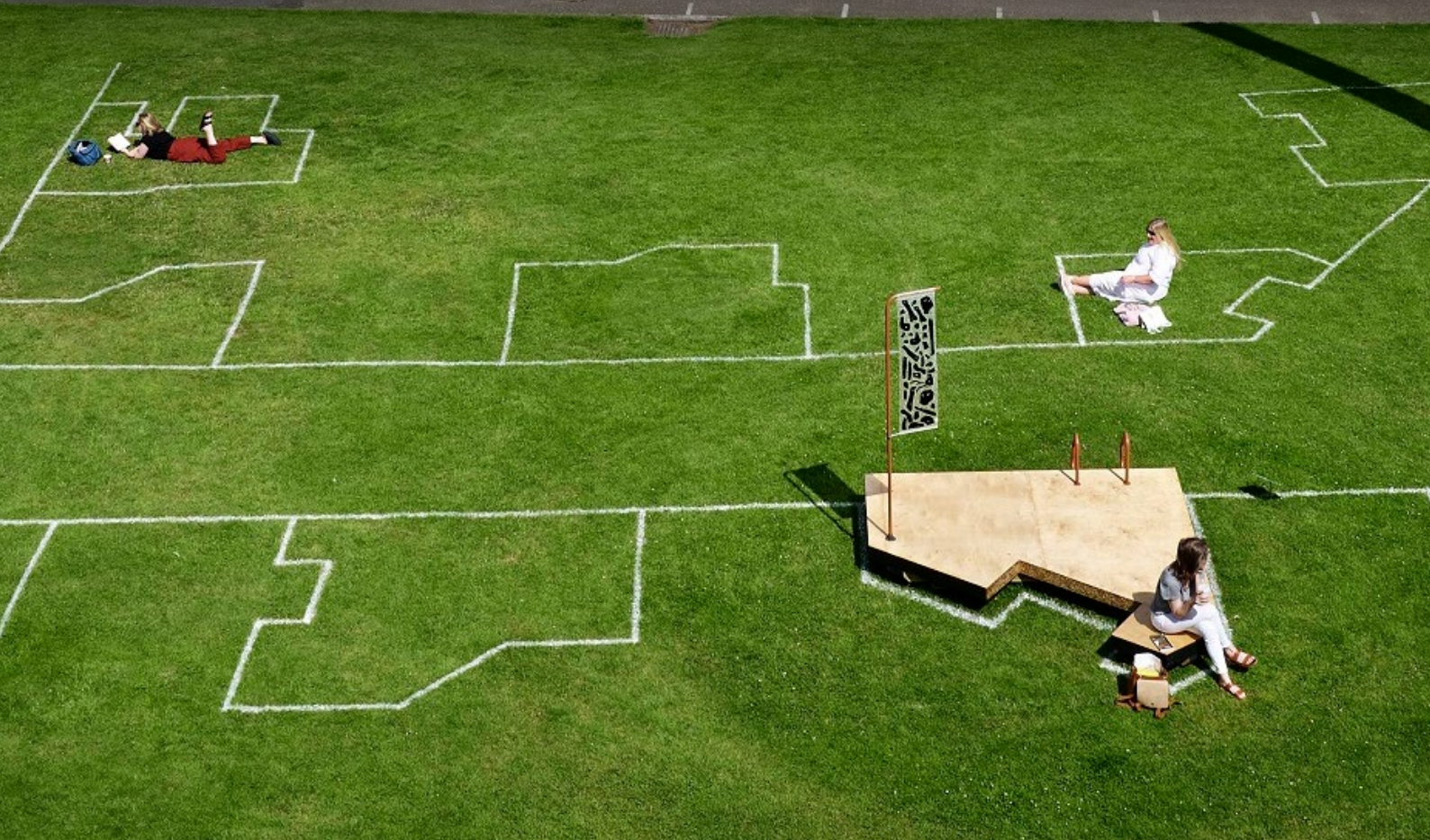
One of the other consequences of the pandemic was that international travel came to a standstill. Historically forty-eight per cent of IMMA's visitors are from overseas and IMMA is on the cultural map for the many tourists who come to Dublin. The transformation to outdoor programming highlighted IMMA's capacity to serve its local community. While many other public spaces were closed, the grounds of the RHK were open and many of our neighbours re-discovered the open spaces of the formal gardens and the meadows, which were allowed to grow in the absence of commercial concerts and events. A programme of events, IMMA Outdoors, activated the grounds with artist commissions, performances, art classes, talks and tours. This new focus on the potential of the grounds for creative community engagement marks the beginning of a new chapter for IMMA.

“This is a significant boost to both collections... making them truly representative of contemporary Irish practice.”

In October 2020 IMMA, together with The Crawford Gallery, requested support from the Department to purchase contemporary art. The reasons for this were to respond to the urgent needs of a sector in crisis, to support living Irish artists now by purchasing their work, and to acquire contemporary, relevant artworks that reflect this turbulent period. We are extremely grateful to Minister Catherine Martin and her Department who committed one million euros for this investment. This is a significant boost to both collections, strengthening and enhancing the breadth of style of work, making them truly representative of contemporary Irish practice and available for the public to enjoy for generations to come.

There was a moment of great sadness late in the year when our esteemed Board colleague, Tim Scanlon, died unexpectedly. Tim joined the Board in 2016 and was an engaged and incisive director. He had recently taken over the role of Chair of the Collections and Acquisitions Committee and was pursuing his new mandate with the energy we had come to expect from him. He was a friend and a collaborator and his passing in the prime of his life shocked us all.

During the year Penelope Kenny and Denis Hickie left the board upon the conclusion of their terms as directors. Penelope guided our Finance, Audit and Risk Committee with a steady hand for five years, while Denis was a constant source of advice and support to the board and the management of IMMA. In their place we welcome Eva Kenny who comes with a fresh and international perspective.



Forerunner, YOUNGFOSSIL, Seating Structures and Lay Lines, painted Social Distancing Demarcations. Commissioned by IMMA for IMMA Outdoors 2021. Photo by Ros Kavanagh

The Board is, as always, grateful to the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media for their support in these difficult times, and to the Office of Public Works for their encouragement to activate the grounds for the local community during the year.

Finally, I would like to thank Annie Fletcher who completed her first full year in office during 2020. Annie has brought new ideas, an expansive agenda, and a spirit of collaboration to the work of the IMMA team. We look forward to seeing her ambitious plans come to fruition over the coming years.

David Harvey
Chairman

DIRECTOR'S MESSAGE

The role of a contemporary art museum is to respond to artistic practice developed in a fast paced and dynamic contemporary world.



IMMA Director **Annie Fletcher**

Its core function is to collect, present and share this creativity as artists reflect and reimagine the world in the face of enormous change. This creates a space for our public to contextualise events and to see the world differently and re-imagine its future. It provides a space for expansive imagination to consider what is emerging from yesterday's world. It was in this spirit that IMMA looked critically at its programme during 2020. All of the gallery spaces were closed for more than six months of the year and yet the level of participation and engagement assumed a new intensity.

2020 was a year when IMMA was able to show its agility and its ability to respond flexibly to events as they unfolded during the pandemic. We took the opportunity to redefine how we work together, explore what skills and talents could be deployed and reconfigured to share our programme while the doors were closed and collective mobility was limited. There was a step change in the way that IMMA staff interacted onsite and online with audiences and the network of artists working in Ireland and internationally.



Everything Disappears (the third work from the Collection to be showcased as part of IMMA Screen)
Kevin Gaffney
2015

Alongside the other cultural institutions, IMMA initially pivoted to a purely digital experience, allowing us to expand our reach and enhance engagement with online audiences. A new Digital Editorial Board was formed which brought IMMA's curators and programmers together with the visitor engagement team and the communications team to establish new strands of online programming including *IMMA Screen*, a digital art programme focusing on audio visual art work, Explorer at Home, a series of workshops for children and families, Studio visits, interviews and talks with artists from the Collection, and Instagram Lives with speakers such as BlindBoy and Richard Malone. These initiatives resulted in the social media audience growing by 18.8% and 536 minutes of streamed or recorded content made available to the public on our website. We also expanded the International Summer School to a global digital audience, quadrupling attendance and welcoming over 900 attendees from 24 countries.

“This area became a major focus for visitors with free talks, garden tours, workshops, art classes, yoga, performances and pop-up events”

As the months wore on it became apparent just how important the grounds of the RHK are to the local community, but also the potential they hold as a key national resource to be shared with the broader public and other cultural disciplines alike. This was a time to be generous, collaborative and generative and these historic grounds and beautiful gardens proved to be a pivotal resource. We wanted to enhance the public's use of the space and create a welcoming convivial environment that allowed our audiences to gather safely, enjoy the grounds and encounter and engage with creativity. IMMA Outdoors was launched in July with the arrival of The People's Pavilion, a new coffee station and the highly publicised social distancing circles on the front lawn. This area became a major focus for visitors with free talks, garden tours, workshops, art classes, yoga, performances and pop-up events, transforming the 48 acres into a vibrant hub of activity. One of the outstanding highlights was the ground-breaking partnership with the Abbey Theatre who staged the production of Patrick Kavanagh's *The Great Hunger* across the IMMA site. We were delighted to develop a new model of partnership and share these beautiful grounds with our colleagues in other organisations. It was hugely rewarding for us to be able to meet the needs of our local audiences and also support the sector during such a challenging time. The IMMA of the future will be more than the gallery spaces and exciting plans are in place to build on the scale of IMMA Outdoors for 2021, transforming it into a radically public space.



IMMA announces new partnership at the Dean Arts Studio. Photo by Conor McCabe

We are tremendously grateful to the Department for the grant they gave to IMMA and to the Crawford Art Gallery for the support of Irish artists. Creatives have suffered during the pandemic as public spaces have closed. It is essential to maintain a vibrant artistic culture for any thriving society and one of the places for their expression is in a contemporary gallery. As the cultural repositories for the country, the role of the National Cultural Institutions is to reflect Ireland and her people and tell the story of our country. It is through our growing international Collection that IMMA can put this story into a broader global context. This is the first time in over a decade that substantial funding has been specifically allocated towards building the National Collection to reflect contemporary culture.

We were delighted to begin a partnership at the The Dean Arts Studio, a new, multi-disciplinary hub located in the heart of Dublin. It is a practical response to the lack of access to affordable city workspaces for artists of all disciplines. A number of practitioners across visual arts, literature, photography, sound, music will take up residency in early 2021.



Installation view Paula Rego,
Obedience and Defiance
IMMA, Dublin.
Photo Ros Kavanagh.



The Studio will be fully funded by our longstanding hospitality partner, The Dean Dublin and Press Up Hospitality Group, and the fourteen studios and office spaces will be gifted to artists, cultural institutions and arts organisations. IMMA has been given four studios and is delighted to support this dynamic and exciting creative collective as lead cultural institution partner.

The closure of galleries for long periods of 2020 meant that our full programme could not be as widely appreciated as we would have liked. The outstanding retrospective of the work of Paula Rego opened on Culture Night in September and closed within 24 hours. It was accessible to the public only in December 2020 and again in May 2021. Paula Rego's work is extremely urgent and important focussing on gender rights, and it was saddening to be able to welcome so few to see it. Similarly, the work of Bharti Kher, an extremely colourful mix of sculpture, painting and installation was cut short due to Covid-19. At the centre of Kher's practice are her sculptures, early examples of which feature fantastical hybrid characters, blurring the distinctions between humans and nature, ecology and politics.

Despite the disruption caused by the closures we did manage to open a new Collection-focussed exhibition. *Ghosts from the Recent Past* explored how urgencies of the recent past continue to inhabit the present. It drew on artworks from the IMMA Collection, including a major donation from the Kerlin Gallery, from the 1980s to the present. This exhibition can be seen as part of a series of major Collection displays which will open at IMMA over the next three years. We also opened a new photography exhibition *Northern Light*, drawn from the collection of photography amassed by Dr David Kronn over the past 25 years. This selection of prints examines the history of the conflict in Northern Ireland specifically, and places it alongside other events internationally. In 2021 we enter the last year of *The IMMA Collection: Freud Project 2016 – 2021*, a unique five-year project that features 52 of Lucian Freud's finest paintings and works on paper. We are now exploring how we build on the exciting research advances that were made in tandem with this series of exhibitions. We extend our utmost gratitude to the generous owners of these works.

I must thank the Board of IMMA for their enthusiastic support during 2020, my first full year in office. Their experience and wisdom has been invaluable in these turbulent times. The staff at the Department are a rock of support who have responded positively to our requests for help and are a great source of guidance. Finally, I must thank all of the staff at IMMA who have thrown themselves into the new reality in a proactive and creative manner. Their primary concern has been for IMMA's audiences and maintaining access to art and creativity while normal social supports are limited or absent. Now, as we look ahead to the next chapter, it is with renewed energy that we are making exciting plans for the coming years.

Annie Fletcher
Director

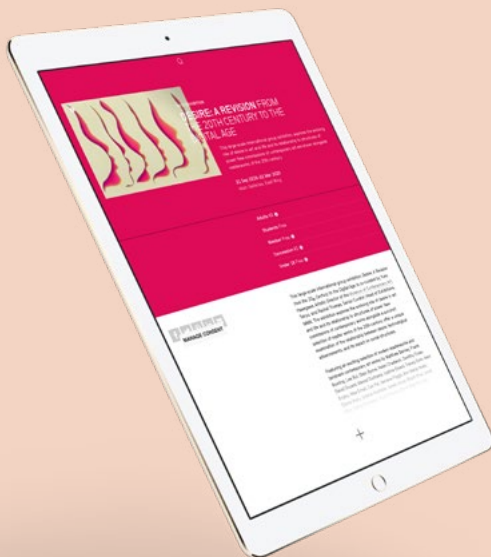
OUR MISSION

IMMA connects audiences and art, providing an extraordinary space in Ireland where contemporary life and contemporary art connect, challenge and inspire one another. We share, develop and conserve the Irish National Collection of Modern and Contemporary Art for now and for the future.



IMMA Outdoors.
Photo by Kyle Tunney

2020 OVERVIEW



35

Artworks added
to the collection

Sibyl Montague
Super Critical Liquid
2017



12

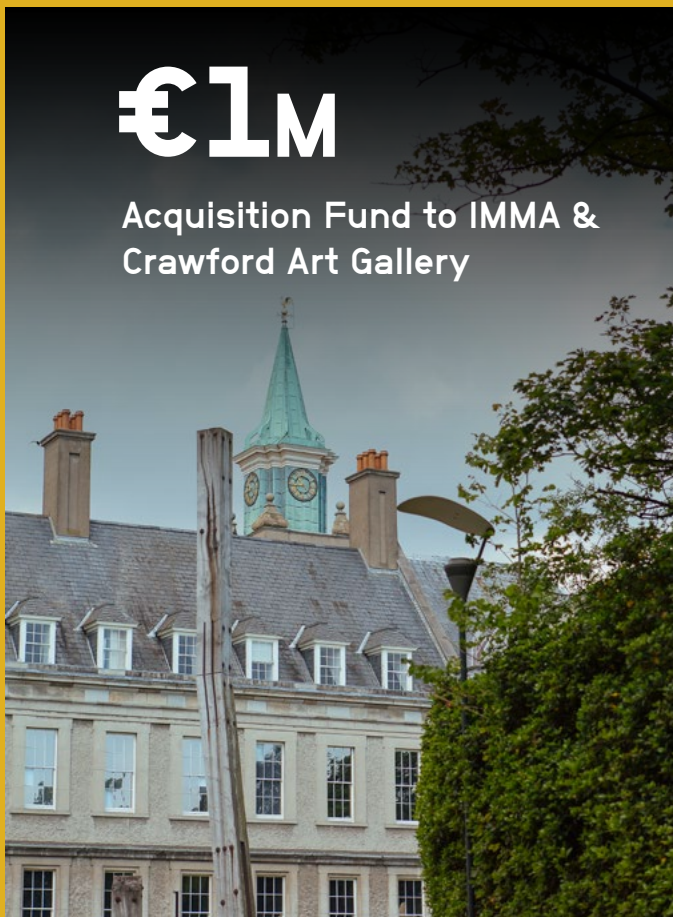
Exhibitions

Installation view of CHROMA. IMMA,
Dublin. 10 December 2019 – 29 March
2020. Photo by Ros Kavanagh



€1M

Acquisition Fund to IMMA & Crawford Art Gallery



1,200+

Artworks created and shared by the public as part of #IMMAInsideOut



Image by @alexalbanach

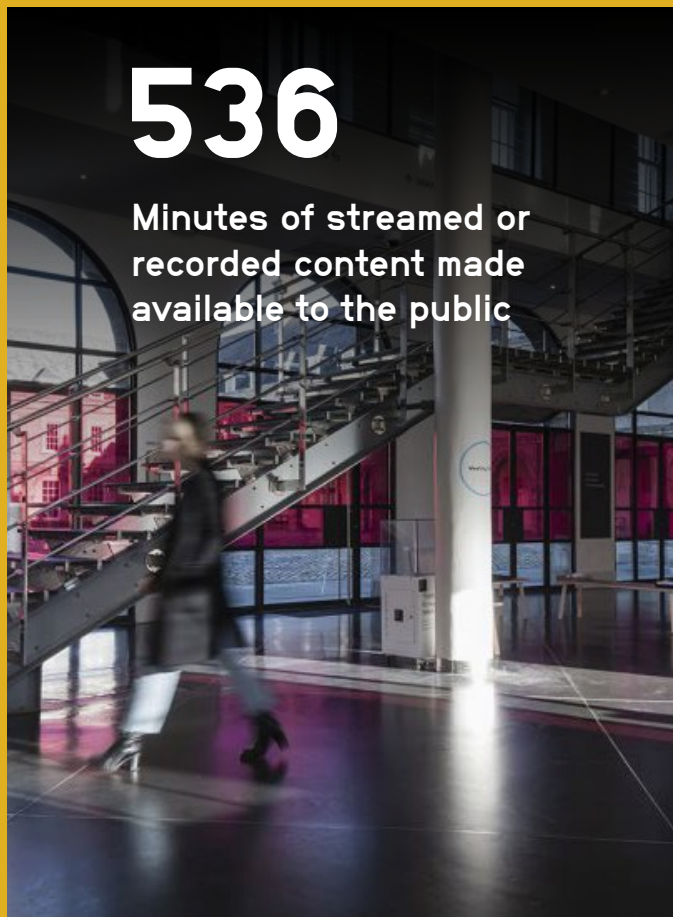
32

Talks and Lectures with 1699 participants



536

Minutes of streamed or recorded content made available to the public



44

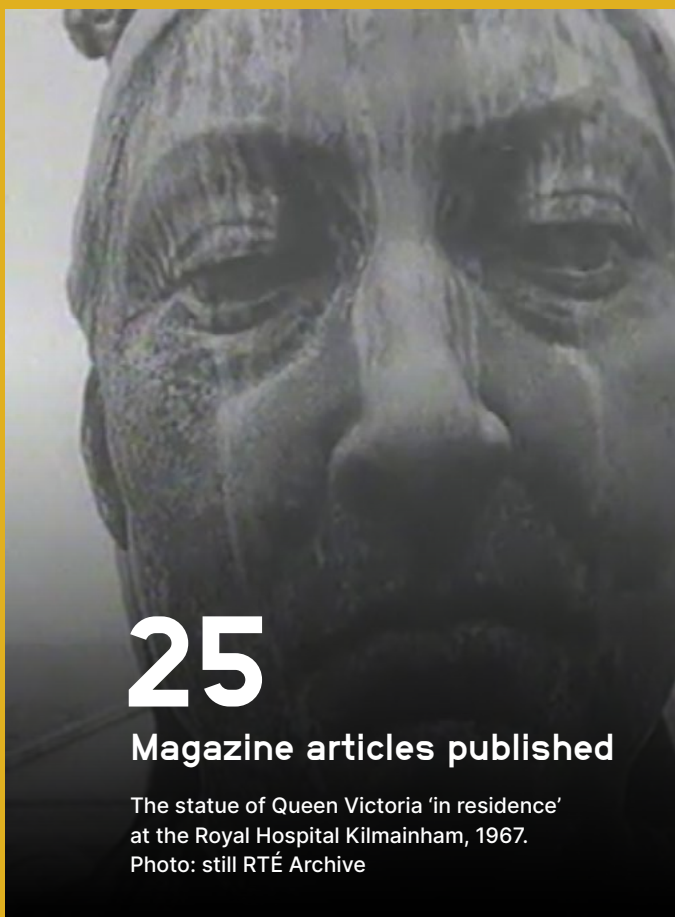
Digital Outreach
and Workshops with
1445 attendees



25

Magazine articles published

The statue of Queen Victoria 'in residence'
at the Royal Hospital Kilmainham, 1967.
Photo: still RTÉ Archive



89

Artworks loaned to IMMA



Installation view Paula Rego Obedience and
Defiance, IMMA, 2020. Photo by Ros Kavanagh



583

Joined onsite and online tours

Armchair Azure zoom session, participants explore an artwork by photographer Perry Ogden from his series Connemara Portraits (1992).



57

Artworks lent to national & international exhibitions

Barry Flanagan *The Drummer* on loan to Kildare Village as part of the partnership

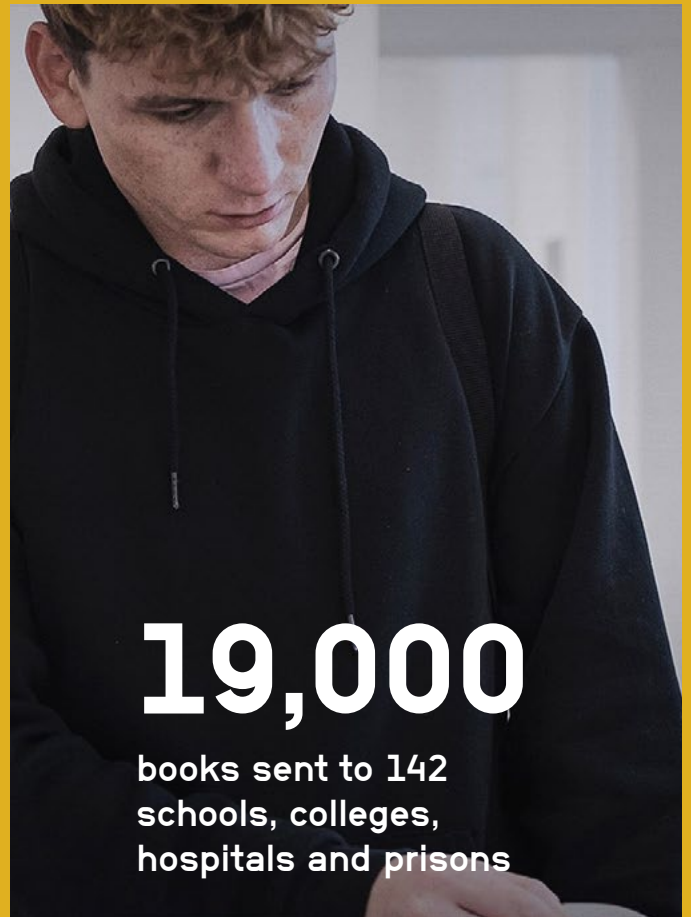
906

Attendees over 27 events
at Summer School



19,000

books sent to 142
schools, colleges,
hospitals and prisons



70

Participants from 24 countries including
Brazil, Ghana, Iran, Columbia, China,
Turkey & Argentina





128

Press mentions in 51 publications – including radio, online, tv

Vivienne Dick, *Visibility: Moderate* (still), 1981, HD video from Super-8, 39 min, Collection Irish Museum of Modern Art, Purchase, 2019



3

Months of programming in The People's Pavilion

Front Lawn Pavilion.
Photo by Conor McCabe



100

New SoundCloud tracks made available

Installation view of IMMA Archive: 1990s From the Edge to the Centre. 13 December 2019 – 10 May 2020. IMMA, Dublin. Photo by Ros Kavanagh.

33,000

Views of slow looking art



14,000

Art & Ageing resource
packs distributed



2

Commissions



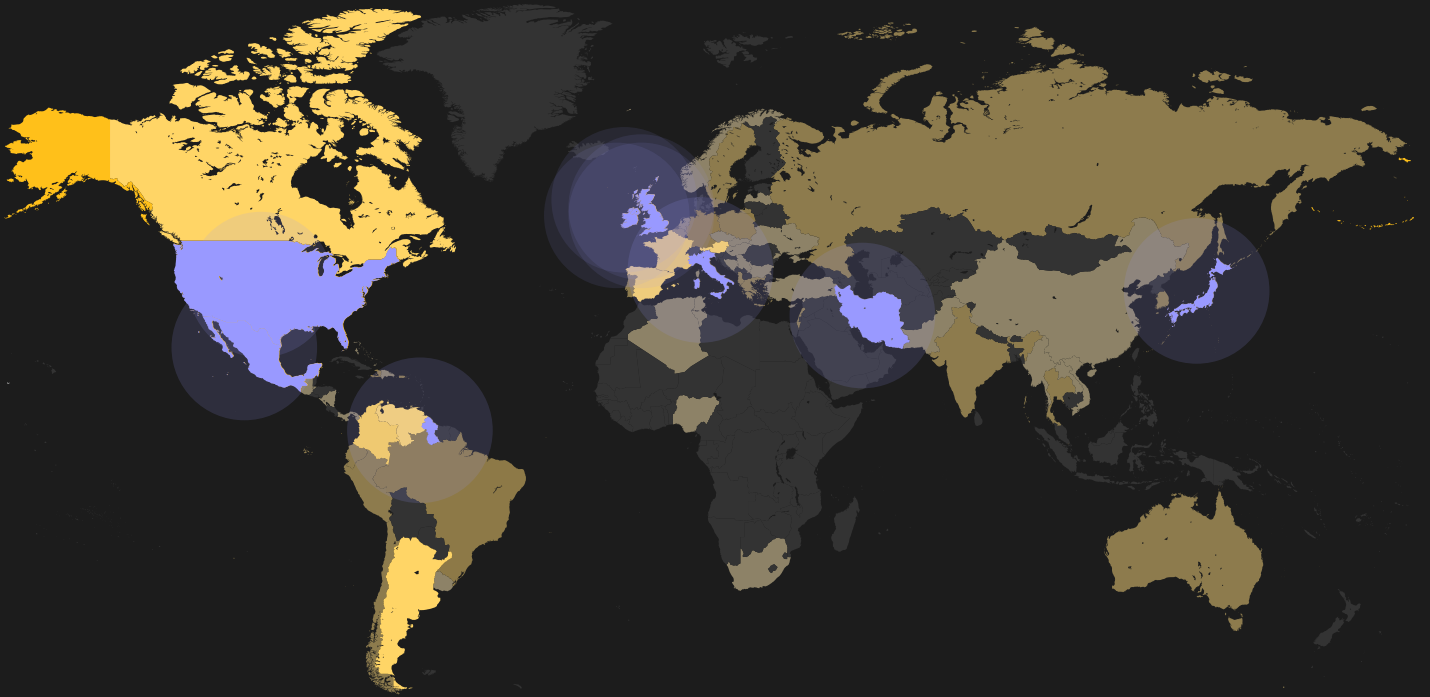
IMMA COLLECTION

BUILDING A GLOBAL COLLECTION OF MODERN AND CONTEMPORARY ART

As the national museum of modern and contemporary art, IMMA is committed to supporting, generating, and collecting innovative creative practice. In 2020 we continued to build a world-class collection underpinned by a bold acquisition policy that furthers IMMA's vision to be a leading site of research for the collecting of contemporary practice while also ensuring the Irish public has a Collection that is truly reflective of the present concerns of contemporary society.

In October 2020 Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media, Catherine Martin T.D. announced a transformational €1million fund for IMMA and the Crawford Art Gallery to support the purchase of artworks by artists living and working in Ireland. This fund enabled IMMA to support artists who urgently need resources and organisational advocacy to enable them practice as artists, now and into the future. Between autumn 2020 and spring 2021 IMMA acquired 197 works by 31 artists for the National Collection. Spanning from 1972 to 2021, the works consist of paintings, prints, drawings, publications, performance works, sculptures, moving image works, installations, photographic work and audio work.

While acknowledging the immense talent in the visual arts scene in Ireland, the fund also recognised the significance of being represented in the National Collection. As a global connector IMMA will further ensure that these artists' practice become part of an international global dialogue as we engage more and more with our international museum partners.



Countries

Ireland (174)	Belgium	Albania	Panama
USA	Puerto Rico	Algeria	Sardinia
England	Chile	The Bahamas	Serbia
Mexico	Peru	Bosnia & Herzegovina	Singapore
Northern Ireland	Poland	Bulgaria	South Africa
Germany	Wales	Burma	Thailand
France	Australia	China	Tunisia
Austria	Haiti	Cyprus	Turkey
Spain	India	Czechoslovakia	Ukraine
Argentina	Ecuador	Czech Republic	Uruguay
Columbia	Greece	Dominican Republic	Vietnam
Venezuela	Holand	Guatemala	
Canada	Iran	Guyana	
Scotland	Israel	Hungary	
Brazil	Lebanon	Laos	
Italy	Portugal	Latvia	
Cuba	Russia	Nicaragua	
Japan	South Korea	Nigeria	
Netherlands	Sweden	Norway	
Switzerland	USSR	Pakistan	

2020 additions

Artist	Place of birth
Anne Tallentire	Northern Ireland
Betsabeé Romero	Mexico
Claire Halpin	Ireland
Derek Jarman	England
Frank Bowling	Guyana
Genieve Figgis	Ireland
Katie Paterson	Scotland
Kim Gordon	USA
Leanne McDonagh	Ireland
Locky Morris	Northern Ireland
Mario Giacomelli	Italy
Monir Shahroudy Farmanfarmaian	Iran
Patrick Ireland Brian O'Doherty	Ireland
Seiha Kurosawa	Japan
Sibyl Montague	Ireland
The Otolith Group	England
Vivienne Dick	Ireland
Walker & Walker	Ireland



The Otolith Group
INFINITY Minus Infinity, 2019
Video, Duration: 56min.51 sec., C
ollection Irish Museum of Modern Art, Purchase, 2020

In addition to the €1million fund for Irish art, IMMA purchased works by international artists including four paintings from across the career of acclaimed British artist and filmmaker Derek Jarman; a major video work by the Otolith Group that explores Black Feminist cosmologies, the Windrush Generation, and weaves postcolonial histories, science fiction, performance, music; and a sculptural work by Mexican artist Betsabee Romero about human migration.

IMMA received donations including Locky Morris's installation work dealing with the Northern Irish Hunger Strikes; a print from Future Library project by Katie Paterson; IMMA Editions prints by Walker & Walker; Frank Bowling, Genevieve Figgis and Kim Gordon as well as photographs by Mario Giacomelli donated from the Dr David Kronn Collection.

EXHIBITIONS & PROJECTS

**IMMA is internationally
renowned for its distinctive
programme of Exhibitions,
Commissions & Projects**

EXHIBITIONS & PROJECTS

Click on the exhibition to find out more



IMMA Collection: Freud Project 2016–2021

2020 was the fourth year of the long-term loan and display of 52 works by world renowned artist Lucian Freud to IMMA Collection by private lenders. As well provoking a new reflection on Freud's work and its meaning in a contemporary world, the effect of long-term display and 'slow looking' has enabled new and existing audiences to experience and really engage with Freud's paintings and other works on display in IMMA. The Freud Project has been a context within which to explore narratives of Irish modernity and of contemporary practice as a series of relationships rather than merely objects to be preserved. It continues to support and generate artists' commissions as well as richly diverse learning programmes and research partnerships.

Installation view of IMMA Collection
Freud Project, IMMA, Dublin.
Photo by Ros Kavanagh




Installation view of 'Life Above Everything: Lucian Freud and Jack B. Yeats', IMMA, Dublin.
Photo by Ros Kavanagh

Life above Everything: Lucian Freud and Jack B. Yeats

28 June 2019 –20 Jan 2020

Exploring the affinities and interconnections between Lucian Freud and Jack B. Yeats, this exhibition drew the work of these two stubbornly individual painters into dialogue, placing them side-by-side for the first time in 70 years.

Freud's interest in Yeats is little discussed, but he had a lifelong interest in the Irish painter's work, holding a deep admiration for its force and energy. He did not cite Yeats as an 'influence' but instead seems to have felt a common purpose with his originality and independence, his continuous searching observation, and his sense of the connection between painting and life. The exhibition included 33 oil paintings by Freud and 24 by Yeats as well as a range of works on paper, sourced from public and private collections internationally. David Dawson, artist and Freud's long-time studio assistant, assisted in the selection for this exhibition, bringing to the project a unique, intimate knowledge of Freud's interest in Yeats.



Lucian Freud standing on his head, with daughter Bella, in his studio, circa 1986.
© Estate of Bruce Bernard, courtesy of Virginia Verran

The Artist's Studio

30 June 2020 – 31 Dec 2020

Very few artists spent as much time in the studio as Lucian Freud. The studio was his world. The studio, in all its forms, exerts a fascination as the physical and conceptual site of an artist's work. The *IMMA Collection: Freud Project* provided the framework for an Open Research Space, a programme of online discussions and research initiatives which was activated to generate a collective research resource, expanding upon existing ways of thinking about the studio, focusing on international contexts as well as the contemporary situation in Ireland. A series of core research questions informed the various activities taking place. What are the uses of the studio? What are the limits of the studio? What are other possibilities for the studio? How do we value studio versus non-studio practices and how do we make space for alternatives within the Museum and online? Using Freud's work, and his intense focus on the interiors of his studios as a prompt, this project explored and made visible the alternative forms of research and learning that can take place in the environment of the Museum and online.

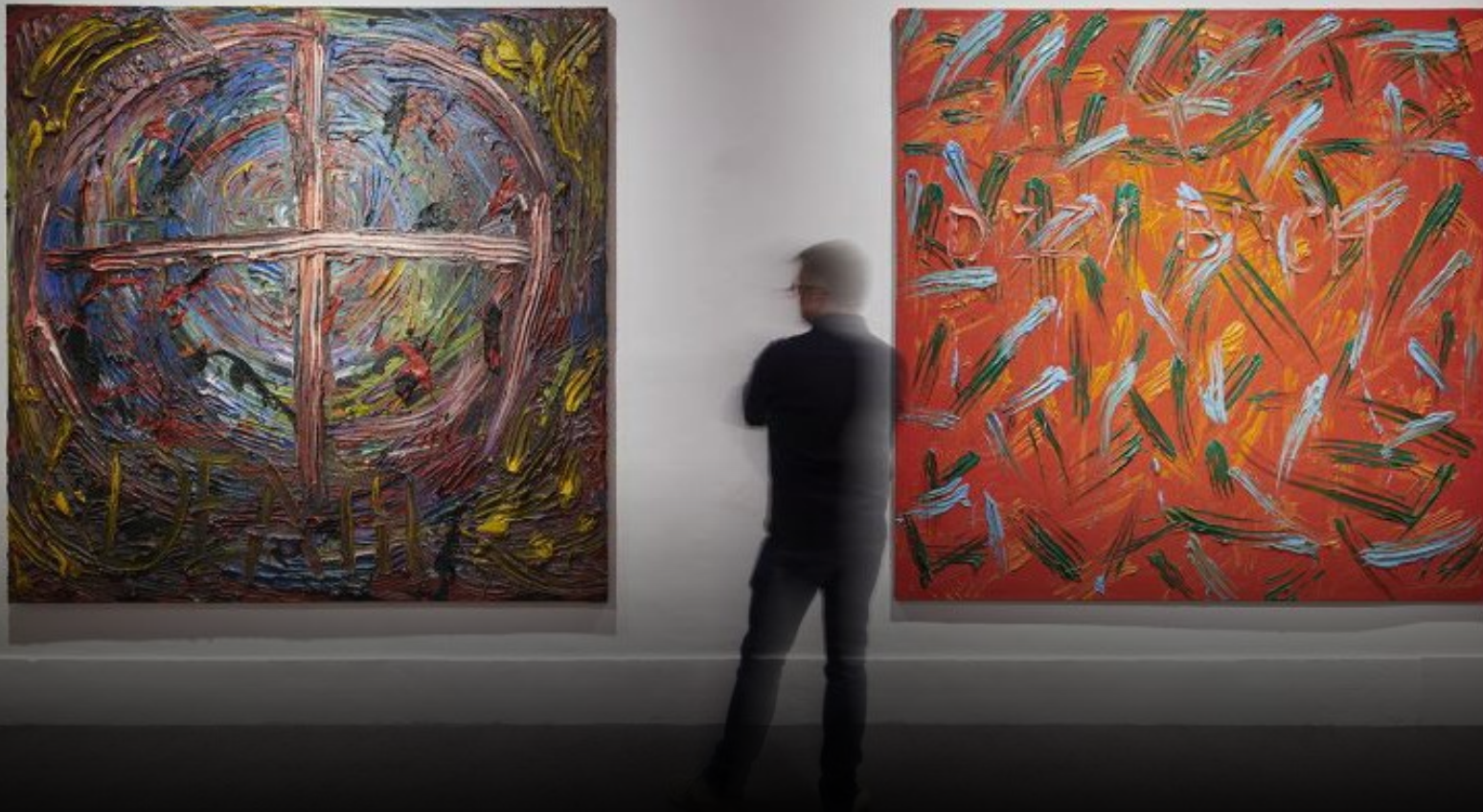


Desire: A Revision from the 20th Century to the Digital Age

21 Sept 2019—22 Mar 2020

Co-curated by Yuko Hasegawa, Artistic Director of the Museum of Contemporary Art, Tokyo, this major international exhibition explored the evolving role of desire in art and life and its relationship to structures of power. New commissions of contemporary works alongside a succinct selection of master works of the 20th-century offered a unique examination of the relationship between desire, technological advancements, and its impact on social structures. Spanning over 100 years, the exhibition explores the development of desire through the lens of the Eurocentric male gaze and its influence in shaping artistic depictions of desire in contemporary culture.

Installation view of *Desire: A Revision from 20th Century to the Digital Age*, 2020, IMMA, Dublin.
Photo by Ros Kavanagh.



Derek Jarman: PROTEST!

15 Nov 2019 – 23 Feb 2020

This was a major retrospective of the work of acclaimed British artist and filmmaker Derek Jarman (1942-1994) and marked 25 years since his death. Jarman is one of the most influential figures in 20th century British culture. While the exhibition addressed Jarman's important contribution to film, it examined his wider practice as a painter, writer, set-designer, gardener and political activist. PROTEST! captured Jarman's engagement with both art and society, as well as his contemporary concerns with political protest and personal freedoms arising from the AIDS crisis. This exhibition brought together work from the 1960s to the 1990s, much of which had never been seen in public before.

Installation view of Derek
Jarman, PROTEST!, IMMA, Dublin.
Photo by Ros Kavanagh.



CHROMA

6 Dec 2019 – 29 Mar 2020

CHROMA is based on the book 'Chroma – A book of Colour' by acclaimed British artist Derek Jarman. The exhibition explored themes of the body in relation to colour and space, identity politics, cultural blindness, forced anonymity and theatrics of visibility and invisibility. Embracing the self-determination and quest for personal freedom that underlies many LGBTQ personal histories and experiences, the project built new alliances across a diverse set of communities by providing a platform for co-hosted, multi-vocal, open programme of discussions, screenings, workshops and experimental performances.

Installation view of CHROMA.
IMMA, Dublin. 10 December
2019 – 29 March 2020.
Photos by Ros Kavanagh



Installation view of IMMA
Archive 1990s: From the Edge to
the Centre, IMMA, Dublin. Photo
by Ros Kavanagh

IMMA Archive 1990s: From the Edge to the Centre

13 Dec 2019—5 Oct 2020

IMMA Archive: 1990s, From the Edge to the Centre celebrated an ambitious IMMA Collection and Archive Digitisation Project initiated in 2017 and made possible by the support of the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media. It is also a statement of intent—an articulation of the possibilities of the long-term development of the Collection and Programming Archives as a resource for research, presentation and learning, which will be fully realised in IMMA's future Collection & Learning Centre.

In advance of IMMA's 30th anniversary in 2021, the exhibition considered the rich early history of IMMA's programme and Collection and offered a space to reflect on the Museum's formative years through the lens of the archival material it has amassed. It revisited the challenges and aims of the new museum as it sought to bring contemporary art from the edge, to the centre of Irish society and contemporary life, which it continues to serve. It showcased the conservation and digitisation of IMMA's Collection of time-based media artworks – these include video, sound, slide, film, software and other digital artworks – allowing new access to a selection of artists' film and video made in the 1990s.




Installation view of Bharti Kher,
A Consummate Joy, IMMA, Dublin.
Photo by Ros Kavanagh

Bharti Kher: A Consummate Joy

13 March 2020 – 17 Jan 2021

This exhibition comprised of new and recent works, ranging from sculpture, painting, installation and watercolours, and the latest annual edition of a 30 year project which began in 2010, *Virus XI* (2020). Now living in New Delhi, India, Kher's use of found objects is informed by her own position as an artist located between geographic and social surroundings. Kher's way of working is exploratory; surveying, looking, collecting and transforming, as she repositions the viewer's relationship with the object and initiates a dialogue between metaphysical and material pursuits. At the centre of Kher's practice are her sculptures, early examples of which featured fantastical hybrid characters, blurring the distinctions between humans and nature, ecology and politics. Bharti Kher on the significance of showing her work in Ireland said *"Ireland has always been an interest for me in its similarities to ancient Indian history and mythologies; from the worship of pagan goddesses to the practice of oral storytelling and song"*.



Isaac Julien, still from *Paradise Omeros*, 2002, IMMA Collection, Purchased 2006.

Ghosts from the Recent Past

18 Sept 2020—26 Sept 2021

Framed by key political events of the past 40 years, both in Ireland and further afield, the exhibition presented artworks from the IMMA Collection from the 1980s onwards, exploring how urgencies of the recent past continue to inhabit the present. These works tell stories of colonisation and contested borders, of human relationships to the environment, of radical self-representation in the face of oppression and of love.

The exhibition looked at how artworks carry the language of resistances, waywardness, joys and subversions, which continue to resonate and agitate. Given the Irish context and this moment of global reckoning, the impact of contradiction, duality and paradox abounds. The placement of artworks in the galleries played with these tensions, highlighting that opposing forces are not always easily disentangled: love from hate, fear from hope, protection from invasion. These forces are akin to lingering atmospheres or “ghosts” from the past which play an active role in structuring the conditions of the present.




Installation view of Paula Rego, *Obedience and Defiance*, IMMA, Dublin. Photo by Ros Kavanagh

Paula Rego: Obedience and Defiance

18 Sept 2020—25 May 2021

Spanning Rego's entire career from the 1960s, this major retrospective comprising more than 80 works, including paintings never seen before and works on paper from the artist's family and close friends. The selection of works focuses on the moral challenges to humanity, particularly in the face of violence, gender discrimination and political tyranny. Many of the images begin with the artist's Portuguese roots and childhood experiences or respond to current affairs.

Curated by the distinguished art historian and former director of Whitechapel Gallery, Catherine Lampert, the exhibition premiered in the MK Gallery, Milton Keynes (15 June – 22 September 2019); was then shown at the Scottish National Gallery of Modern Art, Edinburgh (23 November 2019 to 17 March 2020) before traveling to IMMA.




Donovan Wylie, *Lighthouse*, 12 March
2019. Torr Head, Ireland, Looking
towards Mull of Kintyre, Scotland.

Northern Light: The David Kronn Photography Collection

28 Oct 2020 – 10 Oct 2021

Northern Light was the third exhibition at IMMA drawn from the exceptional collection of modern and contemporary photography put together by Dr David Kronn over the past 25 years. The David Kronn Collection is a promised gift to IMMA and comprises more than 1100 photographs ranging in content from 19th-century Daguerreotypes to works by award-winning contemporary photographers.

This exhibition examined the history of the conflict in Northern Ireland, placing it alongside other contemporaneous events internationally. As the U.K. prepared to leave the European Union in 2021, it was an opportune time to reflect on the shared history of Ireland and the U.K. as 2021 also marked the centenary of the partition of this island and the civil war that ensued. In the hands of such accomplished artists, concepts of borders (real or imagined) and the consequences of demarcating territory were engaged with incredible sensitivity and imagination.



Antony Key, *Bok Gwai / White Ghost*, 2005. Tin foil takeaway cartons, mixed media. IMMA Collection, Purchased 2006

Visual Voices & Bok Gwai

15 Dec 2020—2 Aug 2021

The exhibition comprises of works from The Dublin City University (DCU) MELLIE Programme's *Visual Voices* which are presented alongside the IMMA Collection work *Bok Gwai / White Ghost* (2005) by artist Anthony Key. Through contrasting processes, both projects probe themes of hospitality, identity and displacement to address connected experiences. *Visual Voices* is a collaborative storytelling project promoting equality, intercultural dialogue and social inclusion, facilitated by PhD candidate, Julie Daniel. It adopts a photovoice methodology of sharing stories, recorded through image and text, to reflect the perspectives of everyone involved, DCU and Direct Provision participants alike. While Anthony Key's installation work *Bok Gwai / White Ghost* made from the familiar iconic takeaway foil carton and repurposed as a tile to construct a kitchen, addresses themes of displacement, stereotypes, nostalgia and the power of food to psychologically transport someone to a place more familiar than where they are, this work implies many humble yet powerful associations with culture and identity.

PROJECTS IN
FOCUS

IMMA creates safe convivial spaces for audiences to engage with creativity beyond the gallery walls

IMMA Outdoors. Photo by Kyle Tunney



IMMA Outdoors & The People's Pavilion

During the pandemic it became apparent just how important the grounds are to the local community. In response, IMMA focused on creating convivial spaces for friends and families to meet safely, introducing the highly publicized social distancing circles to Ireland.

To activate IMMA's site and foster creative exchange, IMMA established *IMMA Outdoors*, moving programming beyond the 'White Cube' of the gallery into the 'Green Cube' of the 48 acre site. At the heart of IMMA Outdoors was The People's Pavilion which acted as a hub for outdoor creative engagement. Throughout the summer the Pavilion offered a vibrant free programme of workshops, talks, garden tours, screenings, yoga classes, drawing classes and performance. These workshops engaged with over 20 individual artists as well as local artist collectives. The People's Pavilion tested new ways of engaging with individuals and groups associated with locally based arts and activism. The workshops explored a range of themes relating to issues such as ecology, well-being, representation, cultural diversity as well as arts-based programming exploring the artworks, architecture and natural landscape in the grounds, and a series of pop-up events with local community groups and artist collectives.

Artist Marie Brett who worked during the winter months (2018/19) on-site with the Carer's Advocacy Network of the ASI on a work titled *Yes, but do we care?* continued with open rehearsals with her dancer collaborator Philip Connaughton and filmed excerpts which were included in Culture Night's digital programme. Other highlights included Women on Women WOW, Common Ground's programme in Dublin 8 and the multi-cultural group Art Nomads. All programming was sensitively designed and carefully executed to ensure people's safety. IMMA Outdoors also included a new artwork commission on the hoarding surrounding the formal gardens and the area surrounding The People's Pavilion. This site-specific installation was an extension of Niall Sweeney's project Club Chroma, which saw the transformation of the hoarding into dazzling billboards with his Club Chroma manifesto.



The People's Tree. Photo by Conor McCabe

Between the end of June and Culture Night IMMA Outdoors attracted 64,000 visitors. Due to the popularity of the new outdoor café, The Flying Dog, it remained in place throughout the winter, moving into the courtyard and launching a very popular WhatsApp Delivery Service to the East Arch for dog walkers to the site. The 2020 IMMA Outdoors programme concluded with the Christmas project, The People's Tree. Audiences were invited to send their wishes, hopes, memories and thoughts by inscribing them on ribbons and rags to decorate the 30-foot Christmas tree. Hundreds of wishes were submitted and attached to the tree's branches and displayed in IMMA's courtyard during the festive season.



Talking Art at IMMA

National Art & Ageing Programme

In 2020 thanks to a partnership with Creative Ireland, IMMA developed a National Art & Ageing Programme with an emphasis on supporting older people whose lives have been impacted by the Covid-19 pandemic. The funding enabled IMMA to produce a range of new programming initiatives which built on the research conducted by the Art & Ageing Curator together with focus groups of participants who worked with us on the pilot programmes under Azure.

A suite of new resources were developed with members of the Visitor Engagement Team and include Armchair Azure, Talking Art Online with IMMA and 12 Slow Looking Videos. Additionally, 14,000 printed packs of these resources were distributed to Nursing Homes throughout Ireland from December 2020 and will continue throughout the Spring of 2021.

Thanks so much for the Talking Art with IMMA sessions. I was absorbed in it for hours. You are so thoughtful. It really brightened my day!

Respondent 29

Creative Ireland is also supporting us to create connections with Arts Activity Coordinators in 13 Nursing Homes across Ireland in a new initiative whereby members of the Visitor Engagement Team will team up with these professionals to support them to run arts-based programming.

IMMA is committed to enhancing the reach and impact of the programme and is working in consultation with Art & Ageing stakeholders; Alzheimer's Society, Age and Opportunity/Azure network and Understand Together to share resources and experiences to identify how best to support vulnerable adults who had to cocoon.

The programme has been a huge success to date and a recent evaluation conducted by Quality Matters found that 79% of participants reporting increased life satisfaction, 74% an increased opportunity to engage with art and 83% of staff and volunteers working in a residential setting reporting increased capacity to deliver enhanced services thanks to the programme.

ENGAGEMENT & LEARNING

IMMA's Engagement & Learning programme continues to foster and fuel curiosity among artists and audiences of all ages.

Since IMMA's inception in 1991 we have placed the Engagement & Learning department at the core of our programme.

2020 began with a busy on-site Engagement and Learning programme. Primary and Secondary students visited the Freud Project, families participated in *Mornings at the Museum*, Third Level students at IADT, NCAD and TUD engaged with IMMA's programme, children's arts and health group, Helium, held their monthly Open Studio at IMMA in February, and the Reading Groups based on the writings of Hannah Arendt were underway.



Níl aon tinteán mar do thinteán féin. There's no hearth like your own hearth.

Photo by Gavan Flinter

Part of VISUAL VOICES & BOK GWAI

We welcomed a group of thirty individuals on a curatorial programme entitled MELLIE/Visual Voices, a project in collaboration with DCU professor Dr Veronica Crosbie, Assistant Professor in Intercultural Studies and DCU PhD candidate, Julie Daniel. This resulted in the exhibition *Visual Voices & Bok Gwai* presented in the Project Spaces and explored themes of identity, displacement and hope within the context of experiences of Direct Provision in Ireland.

The Artists' Residency Programme hosted Emma Wolf Haugh, Lyndon Barrois Jr, Michele Horrigan, Jan McCullough (Light Work, Syracuse, NY Partnership) and Ground Up Artists Collective with Monica de Bath and Maeve Collins (Age & Opportunity partnership programming for Bealtaine / Galway 2020) until March 2020, at which point the residents in the programme returned home where possible or were re-housed.



Brian O'Doherty, Patrick Ireland, The Burial of Patrick Ireland, 2008, Limestone headstone, plaster cast Death Mask by Charles Simonds, Collection Irish Museum of Modern Art, Donation, 2008

When lockdown was introduced in March, the team began to investigate alternative methods to deliver the programme. IMMA created online access for Secondary Schools, working closely with the Art Teachers Association of Ireland to facilitate and support the Visual Arts curriculum for the Leaving Cert.

Primary Schools access was created when IMMA contributed to RTÉ's online Home School Hub. Laureate na nÓg Siobhán Parkinson's video trail of IMMA's outdoors artworks "Look, No Cows!" is now available on the Hub. This was followed by a successful contribution to the RTE Junior TV which featured works from IMMA's Collection and art making activities.

IMMA conducted successful online programme of Continuous Professional Development for Primary School Teachers with the MA course in Education in St Patrick's DCU. Research also began on a pilot 'Primary School at the Museum' project with Marino Institute. A series of online discussions were developed with the Dublin City Council's Neighbourhood and Culture Club groups, with a virtual programme titled "High Summer: Exploring Work from IMMA's Collection".

The IMMA Summer School took place online and the programme was expanded over a longer period throughout August. 70 participants from 24 countries including Brazil, Ghana, Italy, Poland, Iran, Columbia, China, Turkey, Argentina and Ireland, were selected to take part. The seminars, keynote event and panel discussion were open to the public and the total audience figures for the public events was 906.

IMMA's Explorer at Home presented 20 diverse activities including specially themed projects to explore Paula Rego's artworks and to mark Pride, Lughnasadh and National Heritage Week as well a storytelling event and an art workshop to celebrate Halloween and one linked to IMMA's Christmas project The People's Tree.

In place of IMMA's usual studio-based art workshops for young people aged 13 to 18, Teen Art Projects Online invited artists to post creative exercises and art activities on a designated page on imma.ie. Artists commissioned included Kathryn Maguire and Felicity Clear, and members of the Visitor Engagement Team, linking to works in the Collection and to National Drawing Day programming.

Following the 17 live events in the spring, the TALKS + PUBLIC PROGRAMME transferred online with events linking current shows and discussions to the archive. This enabled a more strategic approach to the growth of the Soundcloud resource and this content is being accessed by audiences globally with listenership surpassing live attendance.

The IMMA Audio Archive of Talks, holds digital recordings from 2006 to present. There are over 320 digital recordings by IMMA Collection artists and this offers a rich learning resource unique to IMMA to make available to the public.



IMMA Outdoors. Photo by Kyle Tunney

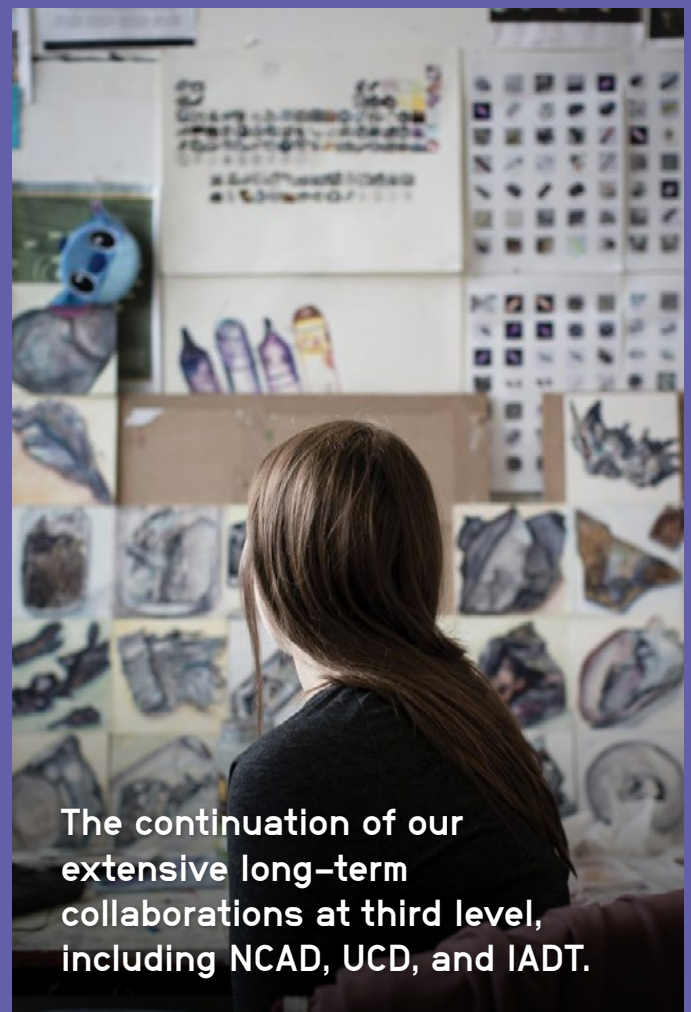
IMMA also worked with a consortium of international partners to develop a follow-on project from our previous three year Decipher project exploring digital learning titled SPICE. This is a timely opportunity for IMMA to develop its digital domain. IMMA also drew on the working relationship with MoMA built as part of the Head of Engagement & Learning's Fulbright scholarship.

The Engagement and Learning Department continued to develop both digital content and on-site programming once the museum reopened at the end of June; working through The People's Pavilion to create onsite access over the summer months until Culture Night. After which the development of digital access and content was prioritised once the museum closed again on 21 Sept.

PARTNERSHIP & COLLABORATION

Partnership and collaboration is at the heart of all of IMMA's activities.

Highlights of 2020 included:





Lead Cultural Partner with four new studios in the city at the Dean Arts Studios with the Press-Up Hospitality Group.



Our Art & Ageing collaborators include Age & Opportunity, Cultural Companions Network, Alzheimer's Society of Ireland, Dementia Carers Campaign Network, HSE Understand Together, and Mercer's Institute for Successful Ageing (MISA) at St James Hospital.



IMMA continued to work closely with our colleagues in Fáilte Ireland, participating in workshops, training programmes and tourism initiatives and receiving exceptional promotional support for our programmes.



Encounters Partnership 20-21 with EVA International and supported by the Mondriaan Fund sees two of Ireland's most significant contemporary arts organisations working together with Cameroon artist Em'kal Eyongakpa and on a major artistic commission between Limerick and Dublin.

AUDIENCES

IMMA's digital programming allows us to expand our reach and deepen our engagement with our audiences online

In response to the closures forced by the pandemic, IMMA, like many museums internationally, initially pivoted to a purely digital experience, providing a new opportunity to expand our reach and develop our audience. A new Digital Editorial Board was formed which brought IMMA's curators, programmers and visitor engagement team together with the communications team to establish new strands of online programming, collaborations and audience engagement initiatives.

Highlights of the digital programme included:

IMMA Inside Out Collective Project was a social media initiative which aimed to generate the sharing of art, ideas and feelings to create an online community and response to lockdown. We asked our followers to share their art and lives with all of us in a collective effort to combat social isolation and boredom. The initiative which ran from 18 Mar— 1 Jul 2020 received over 1,200 submissions from the public using the #IMMAInsideOut which were then shared on IMMA's website and social channels.

#IMMAInsideOut



Image by @hazelosullivanart



Image by @emmanora22



Image by @merveyvuz



Image by @jen_kerins



Image by @em_ahh.design



Image by @anervygirlsguide



Image by @alexalbanach



Image by @lisetvandommelen



Image by @mass_isolation_irl



Vivienne Dick, *Visibility: Moderate* (still)
1981, HD video from Super-8, 39 min
Collection Irish Museum of Modern Art, Purchase, 2019

The first iteration of *IMMA Screen* was launched in May 2020 and showcased film and video works from the IMMA Collection. Artists' moving image works have featured extensively in IMMA's programming history since 1991 and form a key part of the Collection. Recently, many of these works have been digitised from analogue formats such as VHS tape and Laserdisc as part of a large-scale Collection & Programme Digitisation Project funded by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media. This process preserves the works for the future while also allowing greater access to audiences and researchers. The first programme for IMMA Screen presented works by six artists over six months including Helen Cammock, Phil Collins, Vivienne Dick, Kevin Gaffney, Isabel Nolan and Alanna O'Kelly presented alongside a new interview and related material from the IMMA Archive.



Still from *While Waiting* by Gar O'Rourke, IMMA, 2020

In November we premiered a new film work, *While Waiting* by Gar O'Rourke created at IMMA while the galleries were closed. The film follows roller-skater and dancer Carla Roderer as she explores IMMA and the magic that can still happen there as we wait to reopen. In this new film O'Rourke reimagines the beauty of IMMA, celebrates the silence and inspires us to see the galleries in a new light. The film received 43,829 views and 6,609 engagements across all platforms. The film work was also shared by RTE and the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media.

Virtual exhibition of *Northern Light*, *The David Kronn Photography Collection* was made available on the IMMA website to allow audiences to view this exceptional collection in the space in 3D while the galleries were closed. This was the first exhibition IMMA mapped digitally and was utilised as a tool for the mediation of online tours and talks.

In December as part of our Instagram Lives series, we hosted an in conversation with Blindboy called 'On the topic of', which explored socially engaged art, mental health and the importance of failure and process. This was a great audience engagement piece that had an excellent result on with a reach of 76,415 and 3,207 engagements.



In addition to the digital offering, we embraced the opportunity for the artistic programme to spill out beyond the gallery walls into the 48 acre site becoming a radically public space for our local communities. IMMA Outdoors provided free access to installations, workshops, talks, tours, trails, pop-up events, performances and classes for audiences of all ages.

Despite the challenges surrounding gallery closures, IMMA maintained a strong media profile throughout the year. 25 of IMMA's programmes were featured in print, radio, online and tv, achieving 128 press mentions in 51 publications.

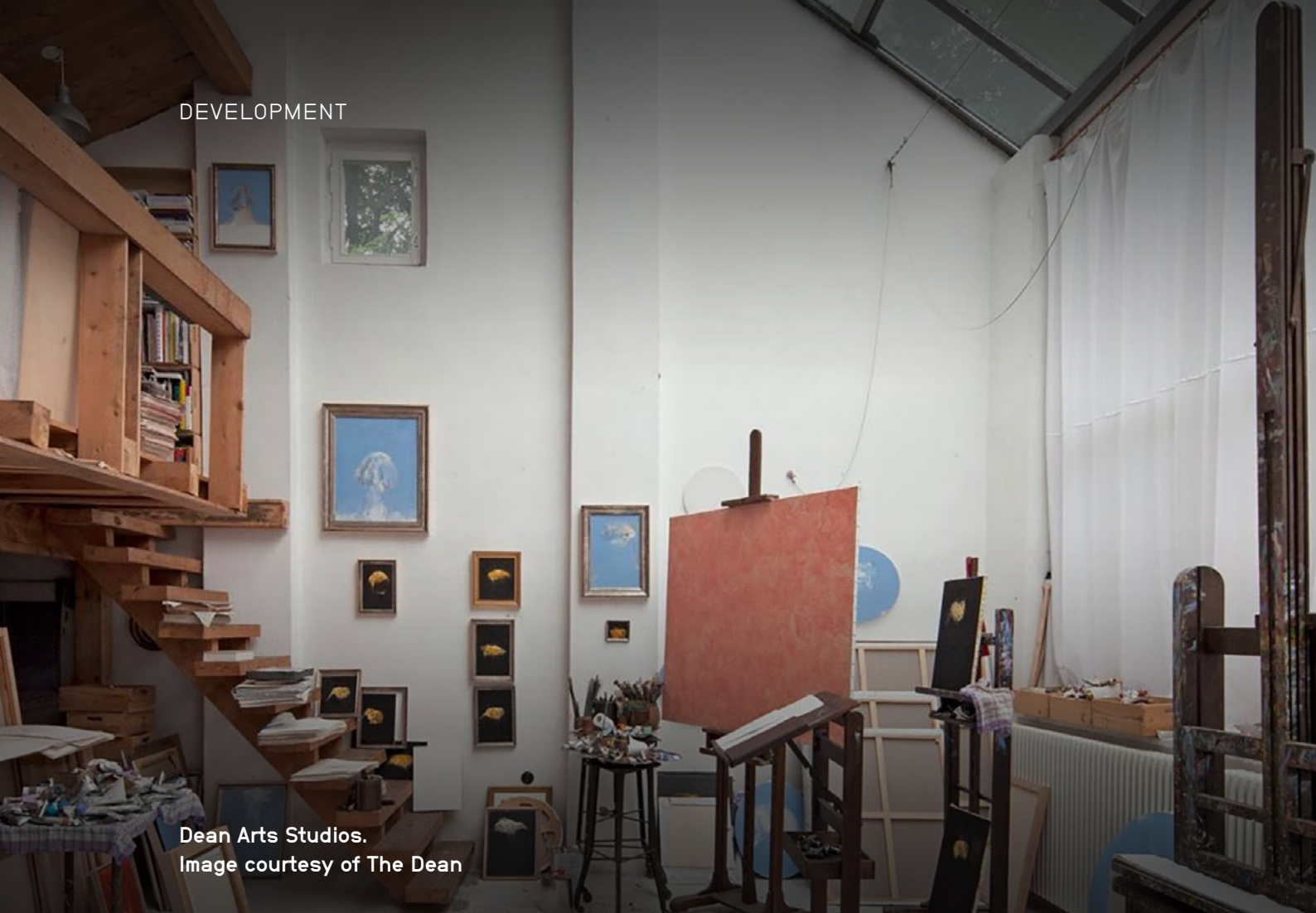
DEVELOPMENT

IMMA's supporters continue to play a transformational role in the growth and development of our programmes

IMMA receives core funding from the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media but each year we need to raise additional funds through Trusts, Foundations, Corporate Sponsorship and Philanthropy, and Individual Giving to ensure that we can continue to innovate and realise our ambitious programmes.

IMMA is considered a leader in the field of Corporate Arts partnerships and is proud to work with multiple prestigious companies and brands including Arthur Cox, Bloomberg, BNP Paribas, Credit Suisse, Goodbody, Kildare Village and O'Hara's Irish Craft Beer.

In 2020, we celebrated the 5th year of IMMA's relationship with The Dean Dublin. As our Official Hospitality Partner The Dean enables IMMA to host Irish and international artists, curators, patrons and partners at both The Dean and its sister hotel The Devlin. This year, IMMA was delighted to build on this relationship further and develop a new partnership responding to the contraction of accessible, affordable city workspaces for artists of all disciplines, due in part to the loss of cultural spaces through gentrification and property development.



Dean Arts Studios.
Image courtesy of The Dean

The Dean Arts Studios is a new, multi-disciplinary hub located on Harcourt Street in the heart of Dublin city centre. Both established and emerging practitioners across visual arts, literature, photography, sound, music and more will begin to take up residency in early 2021. The Studio will be fully funded by The Dean and Press Up Hospitality Group, and the fourteen studios and office spaces will be gifted to artists, cultural institutions, and arts organisations. IMMA is delighted to be the lead cultural institution partner of this dynamic and exciting creative collective.

As a registered charity our Patrons and Membership programme is an important source of income to us, particularly during 2020 as the cancellation of much of our programming heavily impacted our sponsorship income. We were delighted that so many of our Members and Patrons stayed on this journey with us as we introduced a blended approach to our programme, delivering events online when restrictions prevented us meeting on site.

Highlights of the Members Events included a studio visit to Alice Maher in Mayo, as well as multiple virtual events with artists such as Dorothy Cross, Eithne Jordan, Gary Coyle and Diana Copperwhite, and talks and tours with IMMA's curators.

OUR SUPPORTERS

GRANT FUNDERS

Department of Tourism, Culture, Arts,
Gaeltacht, Sport and Media
Creative Ireland
Mondriaan Fund

CORPORATE SUPPORT

Corporate Partners

Kildare Village
The Dean Dublin
The Devlin

Freud Circle

BNP Paribas
Credit Suisse

Corporate Benefactors

Bloomberg
Goodbody

Corporate Supporters

Arthur Cox

Corporate Contributors

O'Hara's Irish Craft Beer

PRIVATE SUPPORT

Platinum Patrons

Emma & Fred Goltz
Avice & Stewart Harrington
Daire Hickey
David Kronn & Anthony Vacchione
Adrian & Jennifer O'Carroll

Gold Patrons

Michael Corrigan & Mary Kilcullen

Silver Patrons

Mary Apied
Trevor Bowen
Maurice Collins
Donall Curtin
Conor & Neavie Devine
Maire & Maurice Foley
Richard Mc Gonigal
Denis Hickie
Anne Lyons
Sorcha Richardson

Benefactors

Ally D'Astolfo
Dawn Mc Carthy
Michelle O'Sullivan
Frances Ruane

COVID RESPONSE

The challenges presented by the public health pandemic saw the Operations team pivot its focus to ensure the development and implementation of a Covid Response Plan for the Museum. Together with colleagues in the Security department, we provided a skeleton team to maintain essential services throughout the periods of closure and lockdown.

As the impact of the uncertainty created by the pandemic became more evident, all the commercial bookings which were planned and scheduled for 2020 were either cancelled or rolled over to 2021. This included the Forbidden Fruit Festival, Wellfest, Circus and several stand-alone concerts intended for the meadow venue.

Throughout the pandemic IMMA worked closely with the Office of Public Works, our colleagues in the other National Cultural Institutions, and a number of government departments to ensure that IMMA followed best practice to preserve the health and safety of our staff and visitors while also completing the essential care of the Collection. In preparation for reopening IMMA signed up to Fáilte Ireland's COVID-19 Safety Charter, which included a commitment to following Operational Guidelines and completing the required training introduced by Fáilte Ireland to reinforce confidence in domestic and overseas tourism.

IMMA STAFF LIST

Director's Office ↓

Audiences & Development ↓

Collections ↓

Corporate Services ↓

Engagement & Learning ↓

Exhibitions →

Operations →

Security →

Visitor Engagement Team →

DIRECTOR'S OFFICE

Annie Fletcher, Museum Director

Jen Fagan, Personal Assistant

AUDIENCES & DEVELOPMENT

Lucy Durack, Head of Department

Monica Cullinane, Senior Marketing & Communications Executive

Andrea Marrinan, Development Officer, Corporate

Patrice Molloy, Communications & Marketing Executive

Stephen Taylor, Development Officer, Private

Aisling Ivers, Digital Content Specialist

Elena Quintana, Marketing & Communications Assistant (until June 2020)

COLLECTIONS

Christina Kennedy, Senior Curator, Head of Department

Anne De Buck, Senior Registrar

Johanne Mullan, Curator

Claire Walsh, Assistant Curator

CORPORATE SERVICES

Fintan McDonald, Head of Department

Darren Bourke, Finance Assistant

Emma Brady-Tully, Finance Assistant

Hilda Mc Nally, Finance Assistant

Andrew Williams, Finance Assistant

Patricia White, IT Manager

Eilis Curran, Retail Manager

Sharon Coade, Retail Assistant

CORPORATE SERVICES Cont.

Ciaran Milton, Retail Assistant

Catherine Harte, Human Resources Manager

Fiona Brady Keogh, Human Resources Officer

ENGAGEMENT & LEARNING

Helen O'Donoghue, Senior Curator, Head of Department

Bairbre Ann Harkin, Curator

Catherine Abbott, Curator

Janice Hough, Assistant Curator

Lisa Moran, Curator

Louise Osborne, Fellow

Mark Maguire, Assistant Curator

Sophie Byrne, Assistant Curator

EXHIBITIONS

Rachael Thomas, Senior Curator, Head of Department

Rachael Gilbourne, Assistant Curator

Sean Kissane, Curator

Karen Sweeney, Assistant Curator

Georgette Thompson, Assistant Curator

OPERATIONS

Gale Scanlan, Head of Department

Catherine O'Byrne, Senior Commercial Events Manager

Andrew Reynolds, Operations Executive

Marguerite O'Molloy, Programme Production Manager

Jennifer Phelan, Programme Production Executive

Rebecca Clark, Programme Production Executive

Cillian Hayes, Technical Crew Supervisor

Fergus Byrne, Technical Crew

Andrew Cassidy, Technical Crew

Gillian Fitzpatrick, Technical Crew

Edmond Kiely, Technical Crew

Jason Murphy, Technical Crew

Liam O'Callaghan, Technical Crew

Joe Stanley, Technical Crew

OPERATIONS Cont.

David Trunk, Technical Crew

Susan Doherty, Housekeeping Supervisor

SECURITY

Seamus Magee, Security Supervisor

Liam Carroll, Stores Supervisor

Anne Grennan, Security Operative

Dinu Sandru, Security Operative

Evelyn Cooney, Security Operative

John Galligan, Security Operative

Kevin Kelly, Security Operative

Kieran Mc Donald, Security Operative

Mark Oman, Security Operative

Martin Murphy, Security Operative

Suzanne Nolan, Security Operative

Tim Flaherty, Security Operative

Tomasz Bonkowski, Security Operative

VISITOR ENGAGEMENT TEAM

Chris Jones, Visitor Engagement Supervisor

Aidan O Sullivan, Mediator

Aileen Dillon, Mediator

Aintzane Legarreta, Mediator

Aisling Phelan, Mediator

Barry Kehoe, Mediator

Brigid Mc Clean, Mediator

Bryan Hogan, Mediator

Ciara Ball, Mediator

Ciara Magee, Mediator

Ciara Murray, Mediator

Dominick Sorace, Mediator

Eleanor Mc Caughey, Mediator

Elizabeth O'Halloran, Mediator

Eoin Smith, Mediator

Erin Quinn, Mediator

Evy Richard, Mediator

VISITOR ENGAGEMENT TEAM Cont.

Jennifer Hickey, Mediator

Joan Walker, Mediator

Jonathan Mayhew, Mediator

Leda Scully, Mediator

Maggie Madden, Mediator

Michael Wardick, Mediator

Niamh O Neill, Mediator

Olive Barrett, Mediator

Paola Catizone, Mediator

Patricia Brennan, Mediator

Ronan Sharkey, Mediator

Sandra Murphy, Mediator

Saoirse Ni Scanlain, Mediator

Shea Dalton, Mediator

Simon Kenny, Mediator

Vanessa Donoso Lopez, Mediator

Manuela Ascari, Mediator

In 2020 we continued to build a world-class collection underpinned by a bold acquisition policy that furthers IMMA's vision to be a leading site of research for the collecting of global contemporary practice while also ensuring the Irish public has a Collection that is truly reflective of the present concerns of contemporary society.

Patrick Ireland

Brian O'Doherty

Name Change

1972

Framed: 71 × 152cm

Photograph, ink and gouache drawings on paper, typed in paper collage on posterboard

IMMA.4174

Mario Giacomelli

Paessaggio

1970s

Sheet size: 40.6 × 50.8 cm

Gelatin silver print

IMMA.4170

Mario Giacomelli

Paessaggio

1979

Sheet size: 19 × 24 cm

Gelatin silver print

IMMA.4171

Frank Bowling

Towards Crab Island

2018

51 × 84 cm

Digital print on photographic rag paper

IMMA.4104

Frank Bowling

IMMA Visit, 2017

2018

82.7 × 60 cm

Pigment archival print on cotton photo rag paper

IMMA.4105

Monir Shahroudy

Farmanfarmaian

Sunrise

2018

50.5 × 71.5 cm

Image size: 50.5 × 71.5 cm

Archival pigment giclée on Hahnemühle

Archival Fine Art paper

IMMA.4119

Betsabée Romero

Geografias

2017

Diameter: each 42.5 cm

7 convex safety mirrors with vinyl

IMMA.4168

Derek Jarman

Landscape with Crow
1967
152.4 × 213.4 cm
Mixed media on canvas
IMMA.4166

Locky Morris

Comm
1992
Variable
Wallpaper paste, toilet paper, cling film, ink
IMMA.4167

Katie Paterson

Future Library, Certificate
2014 – 2114
42 × 29.7 cm
Double-sided foil block print
IMMA.4169

Anne Tallentire

These Aggregations
2019
Variable
Laminated mdf panels, pine wood battens
IMMA.4172

Anne Tallentire

Setting Out 2
2020
Variable
Builders string, flathead screws, tape
IMMA.4173

Sibyl Montague

Super Critical Liquid
2017
Variable
Soft drinks (mixers: ginger ale, bitter lemon, lemonade, sparkling water) polymer plaster, plastic
IMMA.4175

Sibyl Montague

SELF SOOTHERS (Snake)
2020
Variable
Re-assembled snake print items sourced from fast fashion cycles SS 2019, AW 2019, SS 2020 (Ireland) Textile, foam, pvc overflow pipe, hemp cord.(approx 3-5 parts per snake)
IMMA.4176

Sibyl Montague

Abundance Blanket 01
2020
200 × 100 × 42 cm
Tobacco stained & dyed wool blankets, silicone bra implant, dried orange, grapefruit, pomelo, gilet, BT cotton t shirts, linen, neoprene, acrylic fleece, plaster, magazine cuttings, pigmented silicone, bird seed, tooth pick, gloss paint, acrylic
IMMA.4177

APPENDIX 1: NEW ACQUISITIONS

Leanne McDonagh

Pride of Place

2016

55.8 × 76.2 cm

Pigment on Copper House Photo Rag

IMMA.4178

Leanne McDonagh

Broken Barriers

2016

42 × 59.4 cm

Mixed Media on Arches Oil Paper

IMMA.4179

Leanne McDonagh

Clogged Channels

2016

59.4 × 42 cm

Mixed Media on Arches Oil Paper

IMMA.4180

Leanne McDonagh

Beoirs

2014 – 2015

42 × 59.4 cm

Pigment on Hahnemuhle

IMMA.4181

Leanne McDonagh

Macho Men

2014 – 2015

42 × 59.4 cm

Pigment on Hahnemuhle

IMMA.4182

Leanne McDonagh

Police Presence

2014 – 2015

Diptych 12.7 × 17.8 cm

Mixed Media Photographic Print

IMMA.4183

Leanne McDonagh

Prim & Proper

2014 – 2015

Diptych 12.7 × 17.8 cm

Mixed Media Photographic Print

IMMA.4184

Leanne McDonagh

Why the Moon Travels

2019 – 2020

15 × 29.7 × 21 cm

Pigment on Copper House Photo Rag

IMMA.4185

Claire Halpin

Jig Map Iraq

2015

Diptych 60 × 150 cm

Oil on canvas

IMMA.4186

Claire Halpin

Afghan Tour

2016

Diptych 60 × 150 cm

Oil on canvas

IMMA.4187

Claire Halpin

Yeoman Yemen

2019

Diptych 60 × 150 cm

Oil on canvas

IMMA.4188

Derek Jarman

Spring – Inspiration of the Poet

1965

152 × 152 cm

Oil on canvas

IMMA.4189

Vivienne Dick

Liberty's Booty

1980

Duration: 47min.36 sec.

Colour, sound

IMMA.4194

APPENDIX 1: NEW ACQUISITIONS

Derek Jarman

Margaret Thatcher's Lunch

1987

45.7 × 41.2 cm

Oil and mixed media on canvas

IMMA.4190

Derek Jarman

Blind Date

1992

251 × 149 cm

Oil on Photocopy on canvas

IMMA.4191

The Otolith Group

INFINITY Minus Infinity

2019

Duration: 56min.51 sec.

Video

IMMA.4199

Genieve Figgis

"Adam & Eve" after Joachim Wtewael

2018

Archival pigment Giclée on Hahnemühle

Archival Fine Art paper

IMMA.4195

Walker & Walker

Threshold

2019

Digital print on photo rag paper

IMMA.4196

Kim Gordon

Dead Machines

2018

Archival Pigment Giclée on Hahnemühle

Archival Fine Art paper

IMMA.4197

Seiha Kurosawa

Desiring Unspeakable Entropy

2019

Archival pigment Giclée on Hahnemühle

Archival Fine Art paper

IMMA.4198

In 2020 IMMA continued to share its Collection as a national and international resource furthering the Museum's objective to develop and maintain widespread meaningful partnerships.

The Border

Deutsche Kunstlerbund, Berlin
11 Sep 2020 – 13 Nov 2020

IMMA.4027

Mairéad McClean
No More
2013
Found footage, vhs, digital video and sound

IMMA at Kildare Village

Kildare Village, Co. Kildare
20 Sep 2019 – 05 Apr 2020

IMMA.4033

Nan Goldin
Vivienne in the green dress, New york City, 1980
Archival pigment print mounted on Dibond

IMMA.4127

Stephen Doitschinoff
Coracao Retissimo (Straightest Heart)
2011
Archival pigment print on Cotton Rag fine art paper

IMMA.2876

Patrick Scott
Untitled
2009
Intaglio, embossing, carborundum and hand applied 23.5 carat gold leaf

IMMA.2204

Anne Madden
Self Portrait Transfer
2007

IMMA.1346

Barry Flanagan
The Drummer
1996
Bronze

IMMA.1876

Patrick Scott
E10
1978
Ink on paper

IMMA.1877

Patrick Scott
E13
1978
Ink on paper

IMMA.2202

João Penalva
Master Nanyo's Evening Shadow
2006
Pigment print and card window mount

IMMA.3821

Anri Sala
Untitled halves
2012
C-print on Fuji Crystal Archive, glossy

APPENDIX 2: LOANS FROM THE IMMA COLLECTION

IMMA.3813

Patrick Scott

Meditation Painting 28

2007

Gold leaf and acrylic on unprimed canvas

IMMA.448

Dorothy Cross

Saddle

1993

Saddle, cow's udder, metal stand

IMMA.1917.4

Rebecca Horn

Cockfeather Mask, Performance II

1970 – 1995

Chromogenic print from digital file

IMMA.1999

Alexandra Wejchert

Untitled

1970s

Steel and stainless steel

IMMA.4120

Stephen Dunne

As Above, So Below

2017

Individually hand painted on Hahnemuhle

Bamboo

IMMA.4106

Nan Goldin

The Singing Pub

2002

Archival Pigment Limited Edition Print, on
TECCO PHG 260 Highgloss. Mounted on
Dibond.

IMMA.4104

Frank Bowling

Towards Crab Island

2018

Digital print on photographic rag paper

IMMA.4119

Monir Shahroudy Farmanfarmaian

Sunrise

2018

Archival pigment giclée on Hahnemühle

Archival Fine Art paper

IMMA.1511

Isabel Nolan

Sloganeering 1-4

2001

Video

IMMA.3865

Linder Sterling

Migration of Symbols

2014

"Giclee printed onto Somerset 300gdm
paper

Collaged rose printed onto 160gsm gloss
paper and mounted onto surface"

IMMA.2630

Janaina Tschäpe

Sultry Moon

2008

Giclée print

IMMA.1917

Rebecca Horn

Films

1970 – 1995

Films transferred to video (colour, sound),
one chromogenic print from a digital file

Lucian Freud: The Self-portraits

Royal Academy of Arts, London

23 Oct 2019 – 26 Jan 2020

EX.2016.1.25

Lucian Freud

Self-Portrait

1949

Oil on canvas

APPENDIX 2: LOANS FROM THE IMMA COLLECTION

EX.2016.1.31

Lucian Freud
Two Irishmen in W11
1984 – 1985
Oil on canvas

Museum of Fine Arts, Boston
Lucian Freud
EX.2016.1.37
Reflection (Self-Portrait)
1985
Oil on canvas

Entangled Affinities

Highlanes Gallery, Drogheda
16 Nov 2019 – 25 Jan 2020

IMMA.1351

Pauline Cummins
Inis t'Oirr/Aran Dance
1985
Slides, sound

Entangled Affinities

Limerick City Gallery of Art
16 Nov 2019 – 22 Mar 2020

IMMA.1351

Pauline Cummins
Inis t'Oirr/Aran Dance
1985
Slides, sound

Tom Molloy

Saolta Arts (organisor) ; Galway
University Hospitals (location)
03 Feb 2020 – 30 Sep 2020

IMMA.854.18

Tom Molloy
Oak
1998-1999
Pencil on paper

Lucian Freud: The Self-portraits

Museum of Fine Arts, Boston
22 Feb 2020 – 25 May 2020

EX.2016.1.37

Lucian Freud
Reflection (Self-Portrait)
1985
Oil on canvas

EX.2016.1.25

Lucian Freud
Self-Portrait
1949
Oil on canvas

EX.2016.1.31

Lucian Freud
Two Irishmen in W11
1984 – 1985
Oil on canvas

Murillo: The Prodigal Son Restored

National Gallery of Ireland, Dublin
29 Feb 2020 – 10 Jan 2021

IMMA.2469.5

Jacques Callot
The Prodigal Son has Become Poor and is Chased from the Inn – The Prodigal Son Series
Etching

IMMA.2548.3

Jacques Callot
The Return of the Prodigal Son to His Father's House – The Prodigal Son Series
Etching

IMMA.2548.2

Jacques Callot
The Prodigal Son Calling to Merciful God – The Prodigal Son Series
Etching

IMMA.2548.4

Jacques Callot
Killing of the Fattened Calf – The Prodigal Son Series
Etching

APPENDIX 2: LOANS FROM THE IMMA COLLECTION

IMMA.2469.3

Jacques Callot
The Farewell – The Prodigal Son Series
Etching

IMMA.2548.5

Jacques Callot
The Prodigal Son Being Dressed Up – The Prodigal Son Series
Etching

IMMA.2469.1

Jacques Callot
Title Page – The Prodigal Son Series
Etching

IMMA.2548.1

Jacques Callot
The Prodigal Son as Swineherd – The Prodigal Son Series
Etching

IMMA.2469.2

Jacques Callot
Distribution of the Fortune – The Prodigal Son Series
Etching

IMMA.2548

Jacques Callot
The Prodigal Son Series
Etching

IMMA.2469.4

Jacques Callot
The Prodigal Son Wastes his Fortune – The Prodigal Son Series
Etching

IMMA.2548.6

Jacques Callot
The Feast – The Prodigal Son Series
Etching

Overblown. Flowers in Contemporary Art

Solstice Arts Centre Navan
04 Apr 2020 – 12 Jun 2020

IMMA.1786

Marc Quinn
Untitled, from Winter Garden Series
2004
Pigment print on watercolour paper,
coated with UV filtering varnish

Krakow Photomonth

Cracovia, National Museum Krakow
21 May 2020 – 21 Jun 2020

IMMA.3873

Willie Doherty
Remains
2013
High-definition video (colour, sound)

Hearing you with My eyes. Kiki Smith

MCBA, Lausanne
09 Oct 2020 – 10 Jan 2021

IMMA.784

Kiki Smith
Peacock
1994
Papier Mâché and Nepal paper with ink

Willie Doherty. Where / Dove?

Fondazione Modena Arti Visive (FMAV),
Modena, Italy
06 Nov 2020 – 23 May 2021

IMMA.3873

Willie Doherty
Remains
2013
High-definition video (colour, sound)

IMMA.3315

Katie Holten
137.5 °/it started on the C-train
2002
Wall installation: wool, tacks, approx 150
single pieces, partly crocheted together

APPENDIX 3: LOANS TO IMMA

Paula Rego: Obedience and Defiance Exhibition

The exhibition comprised of more than 80 works loaned to IMMA, including paintings never seen before and works on paper, from the artist's family and close friends.

18 Sept 2020—25 May 2021

Ghosts from the Recent Past 25 May 2021–26 Sep 2021

Siobhán Hapaska

Indestructible

2007

Unframed: 38.1 × 61 × 38.1 cm

Crate Size: Boxed 48.1 × 71 × 48.1 cm
fiberglass, two pack acrylic paint, lacquer,
artificial flowers, 9mm bullet cartridges
EX.2020.2.1

Margaret Salmon

Bird

2016

Duration: 4 min

Film 35 mm transféré sur vidéo HD,
couleur, sonore / Tirage

EX.2020.2.2

Siobhán Hapaska

Repressed Appl

2015

Unframed: 250 × 72 × 65 cm
aluminium, artificial snakeskin, fiberglass,
two-pack acrylic paint, lacquer
EX.2020.2.3

The Artist's Mother, an exhibition by Chantal Joffe inspired by Lucian Freud's paintings of his mother

Chantal Joffe

Oscar and my Mother

2019

Unframed: 59 × 42 cm

Oil stick, pastel, pencil on cartridge paper
EX.2020.3.1

Chantal Joffe

My Mother Locking Her Door

2020

Unframed: 60 × 42 cm

Oil stick, pastel, pencil on cartridge paper
EX.2020.3.2

Chantal Joffe

My Mother and Nat at Bumptious

2018

Unframed: 30 × 40 cm

Pastel on paper
EX.2020.3.3

Chantal Joffe

My Mother in St Leonards

2018

Unframed: 40 × 30 cm

Pastel on paper
EX.2020.3.4

Chantal Joffe

My Mother in Her Red Dressing Gown

2020

Unframed: 50 × 40 cm

Etching on cream paper
EX.2020.3.5

Chantal Joffe

My Mother in Profile

2020

Unframed: 40 × 30 cm

Etching on paper
EX.2020.3.6

FINANCIAL STATEMENTS

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Directors and Professional Service Providers

Directors:

* Mary Apied	* David Harvey (Chairman)
Gerard Byrne	Denis Hickie
John Cunningham	*** Eva Kenny
Jane Dillon Byrne	** Penelope Kenny
* Dermot Dwyer	Margot Lyons
Emma Goltz	** Tim Scanlon

** The following members' terms expired and did not seek re-election to the Board:

Penelope Kenny	22 Oct 2020
Tim Scanlon	Deceased

* The following members were re-appointed during the year:

Mary Apied
Dermot Dwyer
David Harvey

*** The following member was appointed
Eva Kenny 2 Dec 2020

IMMA Director	Annie Fletcher
Company Number	106739
Charity Number	20012793
Secretary:	Fintan McDonald
Bankers:	Bank of Ireland, James Street, Dublin 8
Auditors:	The Comptroller and Auditor General, 3A Mayor Street Upper, Dublin 1
Registered Office:	Royal Hospital, Kilmainham, Dublin 8
Solicitors:	Ivor Fitzpatrick & Company, 44-45 St. Stephen's Green, Dublin 2

DIRECTOR'S REPORT

The Directors present their annual report together with the audited financial statements for the year ended 31 December 2020.

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 2020.

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

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

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

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

ACCOUNTING RECORDS

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

RESULTS

Details of the results for the year and financial position at the year-end are set out on Pages 10 – 31.

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 2020.

PRINCIPAL RISKS AND UNCERTAINTIES

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

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

EVENTS AFTER THE REPORTING DATE

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

DIRECTORS

The membership of the board is set out on page 2.

DISCLOSURE OF INFORMATION TO AUDITORS

In the case of each of the persons who are directors at the date of approval of this report, in accordance with Section 330 of the Companies 2014, there is no

relevant audit information of which the Company's auditor is unaware. The Directors have taken all the steps necessary as directors in order to make themselves aware of any relevant audit information and to establish that the Company's auditor is aware of that information.

AUDITORS

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

SAFETY STATEMENT

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

GOVERNANCE

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

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

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

The Directors are responsible for preparing the Directors' Report and the Financial Statements in accordance with Irish law and regulations. The

Board is required to keep, in such format as may be required by the Minister for Tourism, Culture, Arts, Gaeltacht, Sports & Media with the consent of the Minister for Public Expenditure and Reform, all proper and usual accounts of monies received and expended. The Directors approve the annual budget and, on an annual basis, formally review the company's performance with reference to this budget.

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

The following disclosures are required by the Code of Practice:

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

SUB-COMMITTEES

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

The Finance, Audit & Risk Committee has been established by the Board as independent and objective to oversee the sustainability of the internal control systems at IMMA, and the risk management arrangements in place. The three issues on which it is required to report, as detailed in the Code of Practice include: Governance issues; Financial Reporting; and the quality of internal and external audit.

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

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

PERFORMANCE EVALUATION OF THE BOARD

A detailed self-evaluation questionnaire based on that contained in the Code of Practice for the Governance of State Bodies was completed by all Board members and by members of the Finance, Audit and Risk Committee during 2020. The responses were collated and were formally reviewed by the Board and the Finance, Audit & Risk Committee. An evaluation of Board Performance was undertaken by an external consultant during the year, and presented to the Board. The report concluded that the Company has a strong Board and executive and has a robust internal controls framework. A number of recommendations remain under consideration by the Board.

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 2020.

On behalf of the Board



David Harvey
Director

Margot Lyons
Director

28th June 2021

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 2020 and up to the date of approval of the financial statements.

Capacity to Handle Risk

IMMA has a Finance, Audit & Risk Committee (FARC) comprising five members at year end with financial and audit expertise. Four of the five members are also board members. The FARC met six times in 2020.

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

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

responsibility for risks and controls within their own area of work.

Risk and Control Environment

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

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

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

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

On-going Monitoring and Review

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

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

Procurement

I confirm that IMMA has procedures in place to ensure compliance with current procurement rules and guidelines and that during 2020 IMMA complied with those procedures, other than the contract disclosed in the Internal Control Issues paragraph below.

Annual Review of Controls

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

I confirm that the Board conducted an annual review of the effectiveness of the internal controls for 2020 on 16th February 2021.

Internal Control Issues

- **Procurement** – A cleaning contract to the value of €117,898 in 2020 was due for renewal in 2015. The tender for the new contract was delayed due to the closure of the North Range for remediation works. These works have been further delayed and this has necessitated a re-working of the cleaning tender. The tender has been further delayed by the closure of the galleries, and by the uncertainty of new cleaning protocols that may be necessary to sanitise public areas. It is intended that the tender will be issued during 2021.

- Covid-19 – The emergence of the coronavirus pandemic led to the galleries and grounds of IMMA being closed for extended periods during 2020. IMMA expanded its on-line offering in order to try to compensate for the lack of access to the museum. The closures had a severe impact on IMMA's commercial revenue with the cancellation of concerts and loss of retail and café income. The losses were mitigated by a reduction in operating costs and also by additional subvention from the Department. The disruption will continue to disrupt commercial activities and the Board with its Finance, Audit & Risk Committee continues to monitor all developments in order to manage resources in a sustainable manner.



David Harvey
Director

28th June 2021

**Report of the Comptroller and Auditor General
Report for the presentation to the
Houses of the Oireachtas**

Opinion on the financial statements

I have audited the financial statements of the Irish Museum of Modern Art for the year ended 31 December 2020 as required under the provisions of section 5 of the Comptroller and Auditor General (Amendment) Act 1993. The financial statements comprise the statement of income and expenditure and retained revenue reserves, the statement of comprehensive income, the statement of financial position, the statement of cash flows and the related notes, including a summary of significant accounting policies.

In my opinion, the financial statements

- give a true and fair view of the assets, liabilities and financial position of the Irish Museum of Modern Art at 31 December 2020 and of its income and expenditure for 2020
- have been properly prepared in accordance with Financial Reporting Standard (FRS) 102 — *The Financial Reporting Standard applicable in the UK and the Republic of Ireland* and
- have been properly prepared in accordance with the Companies Act 2014.

Basis of opinion

I conducted my audit of the financial statements in accordance with the International Standards on Auditing (ISAs) as promulgated by the International Organisation of Supreme Audit Institutions. My responsibilities under those standards are described in the appendix to this report. I am independent of the company and have fulfilled my other ethical responsibilities in accordance with the standards.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Conclusions related to going concern

The directors have prepared the financial statements on a going concern basis. As described in the appendix to this report, I conclude on

- the appropriateness of the use by the directors of the going concern basis of accounting and
- whether a material uncertainty exists related to events or conditions that may cast significant doubt on the company's ability to continue as a going concern.

I have nothing to report in that regard.

Opinion on matters prescribed by the Companies Act 2014

Based solely on the work undertaken in the course of the audit, I report that, in my opinion,

- the information given in the director's report is consistent with the financial statements, and
- the directors' report has been prepared in accordance with the Companies Act 2014.

I have obtained all the information and explanations that I consider necessary for the purposes of my audit.

In my opinion, the company's accounting records were sufficient to permit the financial statements to be readily and properly audited, and the financial statements are in agreement with the accounting records.

The Companies Act 2014 also requires me to report if, in my opinion, the disclosures of director's remuneration and transactions required by sections 305 to 312 of the Act are not made. I have nothing to report in that regard.

Report in information other than the financial statements, and on other matters

The directors have presented certain other information with the financial statements. This comprises the directors' report and the statement on internal control. My responsibilities to the report in relation to such information, and on certain other matters upon which I report by exception, are described in the appendix to this report.

I have nothing to report in that regard.

Mary Henry
For an on behalf of the Comptroller
and Auditor General

30 June 2021

Statement of income and expenditure and retained revenue reserves for the year ended 31 December 2020

	Note	2020 €	2019 €
Oireachtas Grant	3.	<u>6,274,605</u>	<u>6,148,784</u>
Other Income			
Commercial activities	4.	397,942	851,712
Sponsorship	5.	136,389	233,580
Other income		28,699	20,978
Arts programme	6.	136,751	111,930
Net deferred pension funding	18c.	<u>1,552,168</u>	<u>1,394,954</u>
		<u>2,251,949</u>	<u>2,613,154</u>
Total Income		<u>8,526,554</u>	<u>8,761,938</u>
Expenditure			
Commercial activities	4.	343,363	360,730
Arts programme	6.	2,028,282	2,403,636
Administration/curatorial/security	7.	3,717,990	3,763,466
Marketing	8.	144,561	163,336
Maintenance	9.	699,630	648,949
Retirement Benefit Costs	18a.	<u>1,489,818</u>	<u>1,408,663</u>
Total Expenditure		<u>8,423,644</u>	<u>8,748,780</u>
Surplus for the year before appropriations	2.	102,910	13,158
Donated and Heritage Funds Works of Art	17.	365,181	554,795
Transfer to Capital Account		<u>(365,181)</u>	<u>(554,795)</u>
Surplus for the year after appropriations		102,910	13,158
Balance brought forward at 1 January		<u>(73,703)</u>	<u>(86,861)</u>
Balance carried forward at 31 December		<u>29,207</u>	<u>(73,703)</u>

The Statement of Cash Flows and notes 1 to 23
form part of these financial statements.

Statement of Comprehensive Income

	Note	2020 €	2019 €
Surplus for the year after appropriations		<u>102,910</u>	<u>13,158</u>
Experience (gains) on retirement benefit obligations		(423,278)	360,357
Changes in assumptions underlying the present value of retirement benefit obligations		<u>(1,506,713)</u>	<u>(1,601,796)</u>
Total actuarial loss/(gain) in the year	18b.	(1,929,991)	(1,241,439)
Adjustment to Deferred Benefits Funding		<u>1,929,991</u>	<u>1,241,439</u>
Total Comprehensive income for the year		<u>102,910</u>	<u>13,158</u>

The Statement of Cash Flows and notes 1 to 23 form and part of these financial statements.

Statement of Financial Position as at 31 December 2020

	Note	2020	2020	2019	2019
		€	€		
Fixed Assets					
Heritage Assets	11.	35,659,872		35,294,690	
Property, plant & equipment	12.	<u>409,152</u>	36,069,024	<u>527,470</u>	35,822,160
Current Assets					
Inventory	13.	32,132		36,852	
Receivables	14.	106,497		170,437	
Cash and cash equivalents		<u>1,521,580</u>		<u>825,789</u>	
		<u>1,660,209</u>		<u>1,033,078</u>	
Current Liabilities: amounts falling due within one year					
Payables	15.	<u>(1,288,040)</u>		<u>(1,298,523)</u>	
Net Current Liabilities			372,169		(265,445)
Total Assets less Current Liabilities			36,441,193		35,556,715
Deferred Retirement Benefit Funding Asset	18c.	25,321,999		21,839,840	
Retirement Benefit Obligations	18b.	<u>(25,321,999)</u>	–	<u>(21,839,840)</u>	–
Total Net Assets			<u>36,441,193</u>		<u>35,556,715</u>
Representing					
Retained Revenue Reserves			29,207		(73,703)
Capital Account (Works of Art)	17.		35,565,110		35,199,929
Deferred Capital Grants	3.		<u>846,876</u>		<u>430,489</u>
			<u>36,441,193</u>		<u>35,556,715</u>

The Statement of Cash Flows and notes 1 to 23 form part of these financial statements.

Statement of Cash Flows

For the Year Ended 31 December 2020

Net Cash flows from Operating Activities	Note	2020 €	2019 €
Surplus for year		102,910	13,158
Depreciation of Fixed Assets	12.	249,008	231,685
Decrease/ (Increase) in inventory	13.	4,720	(4,500)
Decrease/ (Increase) in receivables		63,940	(66,192)
Increase/ (Decrease) in payables		(10,483)	(26,134)
Increase/(Decrease) in deferred capital grants		416,387	224,852
Bank charges paid	7.	11,621	13,109
Transfer to Capital Account –Works of Art		<u>317,818</u>	<u>67,494</u>
Net Cash Inflow from Operating Activities		<u>1,155,921</u>	<u>453,472</u>
Cash Flows from Investing Activities			
Capital Expenditure		<u>(448,509)</u>	<u>(616,290)</u>
Net Cash Flows from Investing Activities		<u>(448,509)</u>	<u>(616,290)</u>
Cash flows from Financing Activities			
Bank interest paid	7.	(11,621)	(13,109)
Net Cash Flows from Financing Activities		<u>(11,621)</u>	<u>(13,109)</u>
Net Increase/(Decrease) in Cash and Cash Equivalents		<u>695,791</u>	<u>(175,927)</u>
Cash and Cash Equivalents at 1 January		<u>825,789</u>	<u>1,001,716</u>
Cash and Cash Equivalents at 31 December		<u>1,521,580</u>	<u>825,789</u>

Notes to the Financial Statements

1. ACCOUNTING POLICIES

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

a. GENERAL INFORMATION

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

LIMITED BY GUARANTEE

The Company, which was incorporated on the 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 2020 have been prepared in compliance with the applicable legislation and in accordance with FRS102, the financial reporting standard applicable in the UK and the Republic of Ireland issued by the Financial Reporting Council in the UK.

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 Tourism, Culture, Arts, Gaeltacht, Sports and Media with the concurrence of the Minister for Public Expenditure and Reform under the Companies Act 2014. The following accounting policies have been applied consistently in dealing with the items which are considered material in relation to the Irish Museum of Modern Art's financial statements.

Going Concern

The Covid-19 pandemic has continued to disrupt ordinary activities in the first half of 2021 and the return of commercial events remains uncertain. The Finance, Audit & Risk Committee continues to monitor developments with the Executive and remains focussed on the on-going risks to the Company's business model. The Board and Executive, in consultation with the Department, have reviewed the company's forecasts and projections, and are satisfied that the going concern basis is appropriate for the preparation of these Financial Statements.

e. REVENUE

OIREACHTAS GRANTS (Revenue)

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

OIREACHTAS GRANTS (Capital)

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

Notes to the Financial Statements cont.

INCOME FROM COMMERCIAL ACTIVITIES

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

SPONSORSHIP

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

f. CAPITAL ACCOUNT (Works of Art)

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

g. PROPERTY, PLANT & EQUIPMENT

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

Furniture, Fittings & Equipment	25% per annum
Motor Vehicles	25% per annum

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

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

h. HERITAGE ASSETS (Works of Art)

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

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

Disclosure:

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

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

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

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

Notes to the Financial Statements cont.

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

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

Acquisition.

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

Donation.

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

Purchase.

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

Preservation & Management.

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

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

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

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

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

- a) Donations under Section 1003 of the Taxes Consolidation Act 1997.
Certain tax liabilities can be settled by way of donation of an important heritage item to a specified national collection provided certain conditions are met. The market value is assessed at the time of donation.
- b) Donated Works of Art.
These are valued by an internal expert at the time of acquisition based on comparative works of art and external market factors.
- c) Purchased Works of Art.
These are recorded at the cost of acquisition.

The museum does not conduct an annual valuation and as a result, works of art are carried at cost of acquisition.
- d) Impairment Review
The value of any works of art is not altered by market fluctuations in value. The museum reviews the condition of all artworks when going on loan or on public display.

Notes to the Financial Statements cont.

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

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

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

i. INVENTORY

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

j. TAXATION

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

k. RETIREMENT BENEFIT

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

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

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

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

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.

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 reporting date and the amounts reported for revenues and expenses during the year. However, the nature of estimation means that actual outcomes could differ from those estimates. The following judgements have had the most significant effect on amounts recognised in the financial statements.

a) Impairment of Works of Art

The Museum conducts an annual impairment review of its Works of Art. The value of any works of art is not altered by market fluctuations in value. The museum reviews the condition of all artworks when going on loan or on public display. In addition, procedures are in place for a full physical verification of artworks every five years in line with standard museum practice. This verification involves a review of the condition of those works. An impairment loss would be recognised if a work of art is impaired beyond redemption, i.e. cannot be conserved. The work of art would then be removed from the database

Notes to the Financial Statements cont.

and deaccessioned. The museum does not conduct an annual valuation and as a result, works of art are carried at cost of acquisition. The value of any works of art is not altered by market fluctuations in value. There was no requirement for an impairment loss at the reporting date.

b) Impairment of Property, Plant and Equipment

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

c) Depreciation and Residual Values

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

d) Retirement Benefit Obligation

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

The assumptions can be affected by:

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

2. Surplus for the year

	2020	2019
The surplus is stated after charging:	€	€
Auditors remuneration	23,500	23,500
Amortisation of capital grants	(214,052)	(177,075)
Depreciation	<u>249,008</u>	<u>231,685</u>

3. Grants received

	2020	2019
Grants Receivable	€	€
Opening balance – Capital Grants	430,489	205,637
Oireachtas Grants (Revenue) received	6,078,048	5,958,000
Oireachtas Grants (Capital) received	923,112	401,927
Creative Ireland Grant	<u>70,000</u>	<u>0</u>
	<u>7,501,649</u>	<u>6,565,564</u>

Less allocated

Allocated to Revenue – Oireachtas Grants	(6,078,048)	(5,958,000)
Capital Grant Amortised in line with depreciation	(214,152)	(177,075)
Grants Allocated to Capital – Works of Art	(317,818)	0
Creative Ireland Grant	<u>(44,755)</u>	<u>0</u>
	<u>(6,654,773)</u>	<u>(6,135,075)</u>

Closing Balance	<u>846,876</u>	<u>430,489</u>
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Reported in Statement of Income and Expenditure

Oireachtas Grants allocated to Revenue	6,336,955	6,135,075
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Net Retirement Obligations (repayable)/payable	<u>(62,350)</u>	<u>13,709</u>
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Oireachtas Grant in the Statement of Income and Expenditure and Retained Revenue Reserves	<u>6,274,605</u>	<u>6,148,784</u>
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4. Commercial Activities

	2020	2019
	€	€
Turnover		
Hire of premises & equipment	8,740	7,550
Hire of meadows/outdoors	194,562	489,893
Franchise income	12,527	83,625
Car park income	48,318	12,242
Bookshop sales	<u>133,795</u>	<u>258,402</u>
	<u>397,942</u>	<u>851,712</u>
Cost of Sales		
Bookshop overheads	64,082	171,395
Bookshop wages	98,416	118,384
Wages & Salaries	56,205	51,089
Cleaning	131	1,086
Direct operating expenses	124,529	18,776
Depreciation	<u>_ 0</u>	<u>_ 0</u>
	<u>343,363</u>	<u>360,730</u>
Surplus	<u>54,579</u>	<u>490,982</u>

5. Sponsorship

	2020	2019
	€	€
Opening Balance	15,452	121,477
Receivable during year	<u>220,760</u>	<u>195,049</u>
	236,212	316,526
Less		
Allocated to Revenue –Sponsorship	(136,889)	(233,580)
Allocated to Capital	<u>0</u>	<u>(67,494)</u>
Closing Balance	<u>99,323</u>	<u>15,452</u>

6. Arts Programme

	2020	2019
	€	€
Programme Receipts	<u>136,751</u>	<u>111,930</u>
Cost of Programme		
Wages & Salaries	992,308	955,454
Depreciation	120,593	110,891
Exhibitions:		
– Running costs	431,908	846,557
Travel – Domestic	444	2,430
Travel – International	2,649	24,862
Permanent Collection	397,327	365,217
Education & community expenses	56,959	60,639
Education – Fees	<u>26,094</u>	<u>37,586</u>
	<u>2,028,282</u>	<u>2,403,636</u>
Net Cost	<u>1,891,531</u>	<u>2,291,706</u>

7. Administration/Curatorial/Security

	2020	2019
	€	€
Wages & Salaries	2,850,809	2,886,172
Recruitment charges	1,201	3,649
Consultancy fees – Strategy Development *	114,444	22,561
Tax & Financial Advisory	10,573	16,274
HR & Pensions Advisory	12,087	3,025
Training	25,798	85,199
Postage & telephone	25,488	30,383
Subscriptions	10,059	10,442
Professional fees	27,391	28,992
Legal Fees *	6,300	9,478
Office supplies & stationery	210,090	153,753
Sundry	7,012	15,992
Staff Hospitality	0	0
Coffee Shop/Canteen Expenses	2,576	14,302
Board Meetings	822	5,886
Director's Expenses – Domestic	2,919	1,537
Director's Expenses – international	0	2,114
Travel/Motor expenses	2,692	5,123
Board – Members expenses – Domestic	0	893
Insurance	34,062	24,529
Cleaning	142,439	143,570
Security	41,330	49,208
Depreciation	128,415	120,794
Temporary agency staff	32,607	80,598
Bank charges	11,620	13,109
Health & safety	<u>17,256</u>	<u>35,883</u>
	<u>3,717,990</u>	<u>3,763,466</u>

* Consultancy costs include the cost of external advice to management and exclude outsourced 'business as usual' functions. Expenditure incurred on legal costs relate to general advice. There was no client hospitality in the year.

8. Marketing

	2020	2019
	€	€
Advertising	52,691	25,394
Wages	45,786	42,728
Public relations	18,259	24,457
Other Marketing	<u>27,825</u>	<u>70,757</u>
	<u>144,561</u>	<u>163,336</u>

9. Maintenance

	2020	2019
	€	€
Security	321,314	299,177
Gas	153,177	137,810
Electricity	189,043	177,756
Water	22,279	22,393
Cleaning	<u>13,817</u>	<u>11,813</u>
	<u>699,630</u>	<u>648,949</u>

10. Employees and Remuneration

	2020	2019
WTE's 91 (2019 – 87) analysed as follows:	€	€
Commercial	4	4
Programme	58	55
Administration	29	28
Employee numbers (WTE) at 31 December	91	87

Staff costs comprise:	2020	2019
Wages & Salaries	€	€
Note 4 Commercial Activities	56,205	51,089
Note 4 Commercial Activities-Bookshop	98,416	118,384
Note 6 Arts Programme	992,308	955,454
Note 7 Administration/Curatorial/Security	2,850,809	2,886,172
Note 8 Marketing	45,786	42,728
Total Wages Costs	<u>4,043,524</u>	<u>4,053,827</u>

Staff Costs Comprise:	2020	2019
	€	€
Wages & Salaries	3,660,464	3,687,818
Social Insurance Costs	<u>383,060</u>	<u>366,009</u>
Total	<u>4,043,524</u>	<u>4,053,827</u>

Short Term Benefits Comprise:	2020	2019
	€	€
Basic Pay	3,999,779	3,610,289
Overtime	22,701	51,346
Allowances	<u>21,044</u>	<u>26,183</u>
Total	<u>4,043,524</u>	<u>3,687,818</u>

The average number of persons employed by the company in the financial year was 116 (2019 – 114).

FINANCIAL STATEMENTS

In 2020 €67,869 (2019: €63,206) of Additional Superannuation Contribution (ASC), was deducted and payable to The Department of Tourism, Culture, Arts, Gaeltacht, Sports and Media. The equivalent figure for 2019 refers to pension levy.

In 2020 €136,534 (2019: €115,535) of Employee deductions for the IMMA Superannuation Scheme were deducted and payable to the Department of Tourism, Culture, Arts, Gaeltacht, Sports and Media (see Note 15).

In 2020 €49,860 (2019: €27,458) of Employee deductions for the Single Pension Scheme were deducted and payable to the Department for Public Expenditure and Reform.

There were no termination payments in 2020 (2019 – Nil).

The salary paid to the Permanent Director was €104,255 in 2020 (2019 – €83,392). The salary paid to the Interim Director was €16,438 in 2019.

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.

Employee Benefits Breakdown

Range of total employee benefits	No of Employees 2020	No of Employees 2019
€60,000 – €69,999	5	4
€70,000 – €79,999	5	3
€80,000 – €89,999	1	1
€90,000 – €99,999	0	0
€100,000 – €109,999	1	0

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

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

11. Heritage Assets (Works of Art)

As outlined in Accounting Policy 1h the Museum recognises all heritage assets purchased or acquired since 1990. Such assets are carried at cost at the date of acquisition with adjustment for impairment where required. The transactions for 2020 and the previous accounting period are set out below.

a) Purchased and Assisted Purchases

	2020 €	2019 €
Cost at 1 January	7,764,077	7,665,172
Acquired during year	<u>317,819</u>	<u>98,905</u>
Cost at 31 December	<u>8,081,896</u>	<u>7,764,077</u>

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

The Museum does not conduct an annual valuation.

b) Section 1003 Donations

	2020 €	2019 €
Valuation as at 1 January	12,025,163	12,025,163
Additions in the year	<u>0</u>	<u>0</u>
Valuation as at 31 December	<u>12,025,163</u>	<u>12,025,163</u>

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

c) Heritage Fund

	2020 €	2019 €
Valuation as at 1 January	<u>1,300,000</u>	<u>1,300,000</u>
Valuation as at 31 December	<u>1,300,000</u>	<u>1,300,000</u>

The Heritage Fund Act, 2001 established the Heritage Fund. Under this fund IMMA received three Artworks by James Coleman to the value of €1,300,000

FINANCIAL STATEMENTS

d) Donated Works of Art

	2020 €	2019 €
Valuation as at 1 January	14,205,450	13,650,655
Additions	<u>47,363</u>	<u>554,795</u>
Valuation as at 31 December	<u>14,252,813</u>	<u>14,205,450</u>

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

(i) Written values originally recorded (where applicable) when the artworks first arrived at IMMA

(ii) Values which have been researched using Artnet, an online valuation service, which records prices fetched at all auctions and sales worldwide of modern and contemporary art

(iii) Advice from galleries, artist's agents and artists

	2020 €	2019 €
Total works of art	35,659,872	35,294,690

FINANCIAL STATEMENTS

Five Year Financial Summary of Heritage Asset Transactions

	2020 €	2019 €	2018 €	2017 €	2016 €
Purchases:					
Graphic Art/Photography	54,968	62,030	-	-	-
Painting	100,862	-	-	6,800	-
Sculpture	1,600	-	-	22,000	6,000
New Media/Other	100,619	36,875	43,839	51,262	37,375
Installation	59,770	-	31,299	20,000	80,919
Total	317,819	98,905	75,138	100,062	124,294

Section 1003:	-	-		-	-
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Graphic Art/Photography	-	-	199,900	-	-
Painting	-	-	787,900	-	-
Sculpture	-	-	350,000	-	-
New Media/Other	-	-	54,000	-	-
Installation	-	-	50,000	-	-
Total	-	-	1,441,800	-	-

Heritage Fund		-	-	-	160,000
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Donated Works of Art

Graphic Art/Photography	10,165	28,912	88,500	575,095	
Painting	-	415,000	178,246	519,571	
Sculpture	-	70,883	185,000	89,943	
New Media/Other	1,153	-	-	56,640	
Installation	36,045	40,000	120,000	514,873	
Total	47,363	554,795	571,746	*1,756,122	-

Grand Total	<u>365,182</u>	<u>653,700</u>	<u>2,088,684</u>	<u>1,856,184</u>	<u>284,294</u>
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FINANCIAL STATEMENTS

e) Assets held on behalf of third parties

Gordon Lambert Trust

2020

2019

Valuation	<u>2,914,828</u>	<u>2,914,828</u>
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Madden Arnholz Collection

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

12. Fixed Assets

	Motor Vehicles	Furniture, Fittings & Equipment	Total
Cost	€	€	€
Cost at 1 January 2020	22,555	1,767,983	1,790,539
Additions	0	130,690	130,690
Disposals	<u>0</u>	<u>(576,733)</u>	<u>(576,733)</u>
Cost at 31 December 2020	<u>22,555</u>	<u>1,321,940</u>	<u>1,344,496</u>

Depreciation

Depreciation at 1 January 2020	22,555	1,240,513	1,263,068
Charge for year	0	249,008	249,008
Disposals	<u>0</u>	<u>(576,733)</u>	<u>(576,733)</u>
Depreciation at 31 December 2020	<u>22,555</u>	<u>912,788</u>	<u>935,343</u>

Net Book Value

At 31 December 2019	<u>–</u>	<u>527,470</u>	<u>527,470</u>
At 31 December 2020	<u>–</u>	<u>409,152</u>	<u>409,152</u>

13. Inventory

	2020 €	2019 €
Finished goods (Editions & Catalogues)	<u>32,132</u>	<u>36,852</u>

14. Receivables

	2020 €	2019 €
Trade debtors	30,529	128,039
Sundry debtors	257	425
Prepayments and accrued income	<u>75,711</u>	<u>41,973</u>
	<u>106,497</u>	<u>170,437</u>

15. Payables: amounts falling due within one year

	Note	2020 €	2019 €
Trade Creditors		198,386	161,994
Accruals		547,829	514,040
Deposits for Concerts/Future Events		89,250	283,064
PAYE/PRSI		94,393	87,909
Withholding Tax		12,430	8,725
Superannuation deductions DTCAGSM/DPER scheme *		246,429	224,316
Superannuation deductions payable to DTCAGSM/DPER		0	3,023
Sponsorship in advance	5.	<u>99,323</u>	<u>15,452</u>
		<u>1,288,040</u>	<u>1,298,523</u>

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

* The IMMA Superannuation Scheme was introduced in 2001. Superannuation deductions of €246,429 (2019: €224,316) covering the period 2001-2020 are retained by the Irish Museum of Modern Art from employees' pension payments. These deductions are net of pension payments made to retired members of the IMMA Pension Scheme of €115,060 (2019: €105,421) and of lump sums of €8,985 paid in the year (2019: €51,281). Deductions were greater than payments in 2020.

16. Contingencies

There are no contingent liabilities

17. Capital Account – Works of Art

	DTCAGSM	Assisted Purchases	Donations	Total
	€	€	€	€
1 January 2020	<u>6,975,237</u>	<u>694,079</u>	<u>27,530,613</u>	<u>35,199,929</u>
Received in year	<u>317,818</u>	<u>0</u>	<u>47,363</u>	<u>365,181</u>
31 December 2020	<u>7,293,055</u>	<u>694,079</u>	<u>27,577,976</u>	<u>35,565,510</u>

These amounts have been granted to the company for the specific intention of purchasing works of art.
See Note 11 for further information on the donations received in 2020.

18. Retirement Benefit Costs

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

a) Revenue Reserves

	2020	2019
	€	€
Current Service Cost	1,370,018	1,225,314
Interest on Retirement Benefit Scheme Liabilities	306,194	326,342
Employee Contributions	(186,394)	(142,993)
	<u>1,489,818</u>	<u>1,408,663</u>

Analysis of amount recognised in statement of Comprehensive Income

	2020	2019
	€	€
Experience Loss/(gain) on scheme liabilities	423,278	(360,357)
Loss/ (gain) on change of assumptions (financial and demographic)	<u>1,506,713</u>	<u>1,601,796</u>
	<u>1,929,991</u>	<u>1,241,439</u>

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

	2020	2019
	€	€
Net retirement benefit obligation at 1 January	(21,839,840)	(19,203,447)
Current service cost	(1,370,018)	(1,225,314)
Pension Payments	124,044	156,702
Interest on Scheme Liabilities	(306,194)	(326,342)
Actuarial (Loss)/gain recognized in the Statement of Comprehensive Income	<u>(1,929,991)</u>	<u>_(1,241,439)</u>
Net retirement benefit obligations at 31 December	<u>(25,321,999)</u>	<u>(21,839,840)</u>

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c) Deferred Funding for Retirement Benefits

The Museum recognises these amounts as an asset corresponding to the unfunded deferred liability for pensions on the basis of the set of assumptions described below and a number of past events. These include the statutory basis for the establishment of the superannuation schemes, and the policy and practice currently in place in relation to funding public service pensions including contributions by employees and the annual estimates process. While there is no formal agreement regarding these specific amounts with the Department of Tourism, Culture, Arts, Gaeltacht, Sports & Media 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 2020 amounted to €25,321,999(2019: €21,839,840

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

	2020	2019
	€	€
Funding recoverable in respect of current year pension costs	1,370,018	1,225,314
Current Service Costs	1,370,018	1,225,314
Interest on scheme liabilities	306,194	326,342
Pension Payments	(124,044)	(156,702)
	<u>1,552,168</u>	<u>1,394,954</u>

d) History of experience gains and losses

	2020	2019
	€	€
Experience (Gains)/losses on scheme liabilities	423,278	(360,357)
percentage of present value of scheme liabilities	2%	(2%)
Total loss/(gain) recognised in the Statement of Comprehensive Income	1,929,991	1,241,439
percentage of present value of scheme liabilities	8%	6%

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e) Description of Scheme

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

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

The valuation of the defined benefit scheme for the purposes of FRS 102 disclosures has been carried out by an independent actuary in order to assess the liabilities at 31 December 2020. The financial assumptions used to calculate the retirement liabilities and components of the defined benefit cost for were as follows:

Valuation Method	2020	2019
	%	%
Discount Rate	0.80	1.40
Salary Increases	2.50	2.85
Pension Increases	2.50	2.85
Inflation Increases	1.50	1.85

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

Life Expectancy for Male aged 65	21.5 years
Life Expectancy for Female aged 65	24.1 years
Life Expectancy for Male aged 45 now (from 65)	23.1 years
Life Expectancy for female aged 45 now (from 65)	25.6 years

19. Board Members' Interests

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

20. Board Members' Emoluments

Board Member	Board Fees	Vouched Expenses	Meetings Attended
David Harvey (Chair)	-	-	6/6
Mary Apied	-	-	5/6
Gerard Byrne	-	-	5/6
John Cunningham	-	-	5/6
Jane Dillon Byrne	-	-	1/6
Dermod Dwyer	-	-	5/6
Emma Goltz	-	-	6/6
Denis Hickie	-	-	5/6
Penelope Kenny	-	-	6/6
Margot Lyons	-	-	5/6
Tim Scanlon	-	-	3/6

The Chair of the Board is entitled to a fee under, "fees payable to members of the boards of non-commercial Public Service Bodies". However, the Chair waived the fee from 2010 to 2020 inclusive. Directors of the Board are not entitled to any fees.

21. Related Party Disclosures

Key management personnel in the Irish Museum of Modern Art consist of the Director and members of the Board of Directors. Total compensation paid to key management personnel includes Board member's fees and expenses, and Director remuneration. Total Director remuneration in 2020 amounted to €104,255 (2019: €99,830). Director expenses in 2020 were €1,737 (2019: €3,651). Total Board member's fees in 2020 were €Nil (2019: €Nil). Total Board member's expenses in 2020 were €Nil (2019: €893).

22. Events after the Reporting Date

The galleries at IMMA remained closed until May 2021. Continuing Covid-19 restrictions mean that there will be no commercial outdoor events of consequence during 2021. This has an impact on IMMA's revenue but this has been factored into budgets and forecasts. Normal gallery operations have since re-commenced but the future remains uncertain and developments are being monitored by the Board. IMMA continues to connect audiences and art, and has invested in additional on-line resources.

23. Approval of Financial Statements

The Financial Statements were approved by the Board on 8th June 2021

The IMMA logo is displayed in large, bold, light-colored capital letters. The background of the entire image is a photograph of an outdoor art installation. It features several large, angular, grey stone-like sculptures on a green lawn. A large, leafy tree on the right has three colorful, stylized cutouts (yellow, orange, and blue) hanging from its branches. Two children are visible: one in a green shirt crouching near a sculpture, and another in a white patterned shirt standing on a small black rectangular base labeled 'SOAP'.

ÁRAS NUA-EALAÍNE
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