



Annual Report

2017



Our mission is to care for, interpret, develop and showcase art in a way that makes the National Gallery of Ireland an exciting place to encounter art.

We aim to provide an outstanding experience that inspires an interest in and an appreciation of art for all.

We are dedicated to bringing people and their art together.



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Chair's Foreword

The Gallery took a major step forward with the reopening, on 15 June 2017, of the refurbished historic wings. The permanent collection was presented in a new chronological display, following extensive conservation work and logistical efforts to prepare all aspects of the Gallery and its collections for the reopening. This was followed two days later by the opening of one of the most significant temporary exhibitions in the Gallery's history: **Vermeer and the Masters of Genre Painting: Inspiration and Rivalry.**



MICHAEL CUSH SC

Chairman of the Board of Governors and Guardians of the National Gallery of Ireland.

414,958 customers

VISITED THE GALLERY
SHOP IN 2017: A 50%
INCREASE ON 2016

1,065,929 people

VISITED THE GALLERY
IN 2017: A 41%
INCREASE ON 2016

1.5 million

DIGITAL VISITS
(WEBSITE AND SOCIAL
MEDIA) IN 2017

These two events, over two days, encapsulate the impact the Gallery has had on the public's imagination. For the then Taoiseach Enda Kenny, TD, the opening ceremony marked his final official event. Accompanied on the podium by Minister Paschal Donohoe, TD, Minister Heather Humphreys, TD, and the Director in the Shaw Room, and alongside other members of the government, the Taoiseach confirmed his commitment to a vibrant cultural life in Ireland. This call was amplified by Leo Varadkar, TD, his successor as Taoiseach, whose leadership manifesto articulated a vision for doubling the funding of the arts. The first steps in realising this vision were taken when the government's long term infrastructure plan was published in autumn 2017. It included an unprecedented commitment to invest in cultural infrastructure over a ten-year period, with further details to be announced in 2018. This gives the Gallery an opportunity to proceed towards completion of the final phase of its Master Development Plan (MDP).

The Board is grateful for the dedicated support of the Department of Culture, Heritage and the Gaeltacht (DCHG), the Office of Public Works (OPW) and the Department of Public Expenditure and Reform (DPER). The long period of construction to modernise the Dargan and Milltown Wings, create the energy centre, and construct an entirely new internal courtyard, has required very close collaboration of colleagues in all these departments. We take this opportunity to thank the respective Ministers and their officials.

For the Board, continuing progress on the MDP remains a priority. To that end it commissioned an economic impact assessment, an essential step in demonstrating the public benefit of such complex projects against their considerable costs. Clear benefits to society and to the economy and cultural tourism were demonstrated by the study, which the Board submitted to government in support of its case to complete the MDP.

Careful preparations were made to ensure that the Gallery could resume normal operations following a long period of disruption and closures. This was manifested in many ways. A rapid intake of new members of staff to run increased operations followed an impressive recruitment campaign coordinated by HR. The Gallery successfully launched a Corporate Partnership Programme to build relationships with the business, financial and legal communities. A programme of temporary exhibitions, distributed in several discrete spaces within the Gallery, began with *Beyond Caravaggio* before the Vermeer exhibition, and concluded with an exhibition dedicated to Frederic William Burton. These larger scale shows took place alongside three shows in the Print Gallery. The annual Turner exhibition was followed by a rediscovery of the art of Margaret Clarke and an exhibition of the work of Käthe Kollwitz. These strands were accompanied by the annual Hennessy Portrait Prize exhibition in the autumn and by smaller displays in one selected gallery in the permanent collection. Additionally, there was an extensive series of educational and public events supported by front of house staff. All placed the experience of our many visitors at the forefront of their attention.

The Board continues to emphasise high standards of corporate governance as a key component in all Gallery operations. During the year the Gallery was awarded the SWiFT 3000 certification by the NSAI, in recognition of corporate governance excellence. The Board oversaw the smooth introduction of the revised Code of Practice for the Governance of State Bodies as published by the Minister of Public Expenditure and Reform in late 2016. While the Board is at full strength, it wishes to note with sadness the passing of Stephen McKenna late in May. An eminent painter, Stephen McKenna was an RHA nominee who was serving on the Board for a second time. We will miss his strong commitment to the role of artists serving on the Board of a prestigious national institution.



THE MILLIONTH VISITOR

- 9-year old Joseph McCarthy, the millionth visitor to the Gallery, pictured here with Minister Josepha Madigan, TD and Sean Rainbird.

“This significant milestone of one million visitors at the National Gallery is a true success story and indicative of the benefit of significant capital and ongoing Government support of our National Cultural Institutions. It is also a testament to the superb work of the Board and staff of the Gallery on producing a cultural space of excellent international standing and renown.”

MINISTER JOSEPHA MADIGAN, TD

The Board is indebted to many individuals, government departments, corporations, foundations and institutions. All have assisted and supported the Gallery's many activities during 2017. We would like to thank—and congratulate—the Director and staff for project-managing the myriad of pre-opening activities and reopening ceremonies with such assurance and aplomb. Testament to the success has been a large increase in visitors, many of whom learnt about the complexities of the extended period of construction from the excellent *Portrait of a Gallery* documentary film made by Wildfire Films for RTÉ. We also wish to thank both ministers for the arts who held office during the year: Minister Humphreys, TD, and her successor Minister Josepha Madigan, TD. They would wish me to mention the role of their predecessor as Minister, Jimmy Deenihan, in consistently supporting the Gallery's MDP. We are delighted that one of Minister Madigan's very first acts in her new role was to welcome the millionth visitor of the year to the Gallery in early December 2017. Finally, I would like to thank my colleagues on the Board, Vice-Chair Mary Keane, all Board Committee Chairs and all other members of the Board of Governors & Guardians of the National Gallery of Ireland for their dedicated and tireless work on behalf of this extraordinary institution, one which achieved so much during 2017.

Michael Cush SC

CHAIRMAN

Director's Review

2017 will live long in the memory. The reopening of the refurbished Dargan and Milltown Wings was a joyous celebration of the high regard in which the Gallery and its collections are held. Attended by a diverse range of people, the formal launch in the morning was followed in the evening by a consciously informal gathering of friends and colleagues from across the spectrum of the arts and society. Guests encountered food tents and cushions on the forecourt. Inside, pop-up performances happened throughout the galleries during the evening.

SEAN RAINBIRD
Director of the
National Gallery
of Ireland.



Beyond Caravaggio

VOTED BEST EXHIBITION
OF 2017 BY THE IRISH
TIMES TICKET READERS

Vermeer and the Masters of Genre Painting

PLACED SECOND IN
THE POPULAR VOTE
FOR THE BEST
EXHIBITION OF 2017

European Museum of the Year Awards

SHORTLISTED IN 2017

The splendour of the Shaw Room was the location for the final public act of the Taoiseach, Enda Kenny, TD, who was stepping down later that morning. Accompanied by Ministers Paschal Donohoe, TD, and Heather Humphreys, TD, and expertly choreographed by Michael Cush, SC, Chair of the Gallery's Board, the speeches acknowledged the achievements of sustaining a major, highly complex construction programme through the teeth of some of the most challenging years, post-crash, in Ireland's recent history. We were able to recognise the contributions of the three principal funders, the then-Department of Heritage, Regional, Rural Affairs and Gaeltacht Affairs, the OPW and the Gallery. Tributes were paid to the OPW-appointed design team from Heneghan Peng, who conceived the Gallery's Master Development Plan (MDP) in 2007. John Paul Construction, and the many sub-contractors on the project, were acknowledged for their contribution in bringing their ambitious plans to fruition.

A beautiful sculpture by Joseph Walsh, commissioned by the OPW under the Per Cent for Art scheme, was installed in the newly conceived, and widely praised, Courtyard which links the Dargan and Milltown Wings. The Gallery staff were acknowledged for the conceptual clarity and splendour of their new displays, and for the open welcome to all visitors to the extraordinary range of public and educational events. The building project had been captured over a three-year period by Wildfire Films, in a commission by RTÉ. When it was broadcast at the end of June, high viewing figures helped communicate the human stories and the sheer complexity of a project that had, for several years, unfolded behind the hoardings on Merrion Square.

The year began with an intensification of the Gallery's temporary exhibition programme. *Creating History: Stories of Ireland in Art*, the Gallery's main contribution to the events commemorating the 1916 Rising, closed at the beginning of the year. It was followed by *Beyond Caravaggio*, a show marking the unusually strong influence of Caravaggio on artists who came later, particularly as collected historically in Britain and Ireland. *Vermeer and the Masters of Genre Painting* was a project long in gestation, which saw ten paintings by Vermeer, almost a third of his surviving output, placed alongside paintings by his contemporaries. Generously supported by Zurich, this was an exhibition that demonstrated the exquisite refinements of rivalry and admiration exercised at the highest level of artistic creation during the Dutch Golden Age. *For the Love of Art*, during the autumn, examined the career of Frederic William Burton whose *Hellelil and Hildebrand, the Meeting on the Turret Stairs*, 1864 (NGI.2358) remains a perennial favourite for our visitors. In the Print Gallery, the rediscovery of paintings and works on paper for a concise retrospective of the work of Margaret Clarke was a surprise success. It was followed by the sombre intensity in prints and drawings by Käthe Kollwitz, the great German artist, a show that acknowledged our continuing attention to the world war of a century ago. The Hennessy Portrait Prize moved to the mezzanine gallery of the Dargan Wing which accommodated double the number of works shown in the award exhibitions of previous years. The success of these exhibitions, combined with a redesign of the Gallery Shop, drove sales there sharply upwards.

Variety in the exhibitions programme—mixed and solo shows, a combination of older and more modern artists from Ireland and further afield—was accompanied by a diverse and vibrant programme of public and educational events. Operating across a broader canvas after the reopening, the Gallery continues to view its public role as a place where many special things happen. The first project was by the Liz Roche Dance Company, presenting a dance work which travelled between the Shaw

Room and Grand Gallery. During the Vermeer exhibition, several artists worked at their easels capturing musicians playing similar instruments to those found in the paintings on show. During the final fortnight of the exhibition, three contemporary artists, Brian Fay, Dragana Jurišić and Maser, reimagined aspects of Vermeer and showed their work in the Millennium Wing Studio, drawing over 13,000 visitors. Thousands of visitors enjoyed a full programme of lectures and talks about our exhibitions and displays, with over 100,000 of them registering for specific educational talks and events. With the launch of new branding, a new website, a significant increase in our Friends membership and a highly active social media presence, the Gallery could legitimately claim to have made the visitor the centre of attention during 2017.

Among the many new avenues that opened up for the Gallery in 2017 was the resumption of government funds for acquisitions. The range of works purchased include several successfully bid for at auction. Our collection of works on paper retains its primary focus on Irish works and subjects; two watercolours from 1955 (NGI.2017.38 and NGI.2017.39), by Raymond McGrath, of Achill join many other landscapes of the west of Ireland. A descendant of Erskine Nicol presented a detailed watercolour sketch (NGI.2017.32) for his oil painting *Donnybrook Fair*, a key Irish subject on display, but as a long loan from the Tate. A Guercino red crayon study of the Infant Christ, c.1627 (NGI.2017.14), strengthens our representation of an artist much admired by Sir Denis Mahon, whose extensive archive we continue to process and catalogue, with the support of the Mahon Trust. Acknowledging the Gallery's role as the State's primary collection of works on paper, we acquired all of the Graphic Studio Dublin's annual Sponsors' Portfolios made between 2010 and 2015 (NGI.2017.18-NGI.2017.23).

In tune with the continuing attention paid to the decade of commemorations, the purchase of Estella Frances Solomon's small oil *On Parole*, 1920 (NGI.2017.24) makes reference to the safe house she offered to recently released prisoners during the turbulent period around the founding of the State. As many similar works were later destroyed, this marks a rare contemporaneous document from those troubled times. By contrast Norah McGuinness' *The Startled Bird*, 1961 (NGI.2017.9) is an elysian view of a woman in a garden. Having revised the Gallery's acquisitions policy to better reflect more recent achievements by artists of our times, we acquired Barrie Cooke's large canvas from 2005, *Big Hot Tub* (NGI.2017.16). Vera Klute's portrait commission depicting Garry Hynes (NGI.2017.1) was creatively realised in a highly unusual combination of concrete and porcelain. While Gerry Davis' portrait of Henry Shefflin (NGI.2017.15) was in more conventional media, it marked the first occasion a sportsman from the GAA has been included in the national collection of portraiture. A further favourite of the year was Gareth Reid's portrait of Graham Norton (NGI.2017.7), the result of the Sky Portrait Award. All parts of the process from the sittings to the unveiling in the Gallery were filmed by Sky before the painting was presented to the Gallery. The work immediately became one of the bestselling postcards in the Gallery shop.

These activities and acquisitions demonstrate the Gallery returning to normal operations. Conservation continues to prepare works for loan to other institutions, as well as undertaking conservations projects on key Gallery works, such as the cycle of paintings on the subject of the prodigal son by Murillo. In order to support the day-to-day programming, as much as individual projects such as exhibitions, conservation or educational initiatives, the Gallery's Development team has launched a Corporate Partnership scheme. By the end of the year, eight partners

€300K funding

SECURED FROM
CREATIVE IRELAND
FOR SOURCE: STORIES
OF ART IN IRELAND,
AN IRISH ART ARCHIVE
DIGITISATION PROJECT

Over 100,000 people

ATTENDED
EDUCATIONAL TALKS
AND EVENTS

Corporate Partners

LAUNCH OF THE
NEW CORPORATE
PARTNERSHIP
PROGRAMME IN
NOVEMBER 2017;
SMBC AVIATION
CAPITAL ANNOUNCED
AS THE FIRST
CORPORATE PARTNER

had joined the programme, making multi-year commitments to the Gallery and gaining benefits for their staff and clients in return. Their participation in our future will be key to sustaining the level of ambition we achieved in 2017.

Towards the end of the year we focused on preparing the Gallery for the imminent challenges of continuing work on the final phase of the MDP. Adopting the approach that the Gallery should build upon the success of Phases 1-3 of the MDP, the Board and Executive have advocated to all our stakeholders that completing one masterplan in the cultural field is a goal well worth pursuing. The evident success of the Gallery's reopening was confirmed when Josepha Madigan, TD, our new Minister for Arts, welcomed the millionth visitor to the Gallery in early December. The value to Irish society, as much as to cultural tourism gave momentum to the Minister to advance government plans for further investment in cultural infrastructure that were passed by the Dáil in the autumn.

“There have been many hands at work during 2017 to create such a memorable year of reopening and of excellent exhibitions, displays and events.”

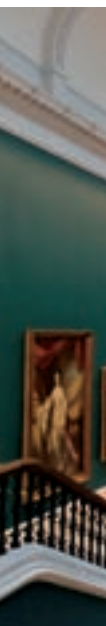
Across the board, from the activities of the Friends of the National Gallery of Ireland, to our retail operations in the shop and café, to the publications promoted by the Gallery, to the essential activities of Finance, HR and IT in corporate services, to the full commitment of our growing number of front of house staff—security, visitor experience, operations, volunteers, guides, education—to the many specialists who care for the collection, create exhibitions, realise projects and undertake research, the Gallery has managed the reopening of the refurbished wings with great style and commitment. I would like to thank them all for their support and contributions towards our collective achievements. The support and engagement of the Board of Governors & Guardians has been critical to our success and I thank them too. The Board and Director acknowledge the continued support of the Department of Culture, Heritage and the Gaeltacht, in particular the support of Ministers Heather Humphreys, TD, and Josepha Madigan, TD, and their officials.

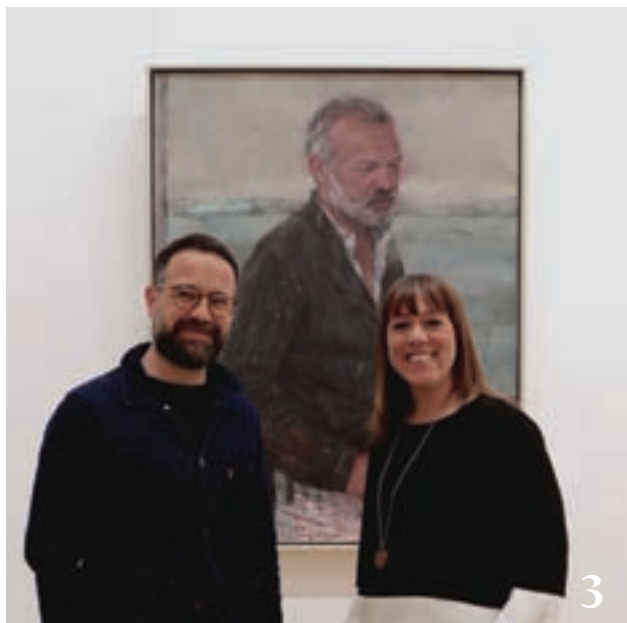
There have been many hands at work during 2017 to create such a memorable year of reopening and of excellent exhibitions, displays and events. I would like to thank all my colleagues for their continuing contributions which make the Gallery such a vibrant, engaging and unforgettable cultural institution.

Sean Rainbird

DIRECTOR

Year at a Glance 2017





1. JANUARY

- Rehang of permanent collection begins.

2. FEBRUARY

- Joshua Reynolds' portrait of the Temple Family installed in the Grand Gallery.

3. MARCH 15TH

- Gareth Reid's portrait of Graham Norton unveiled.

4. MARCH 24TH

- Irish collection hung in the Lower Milltown.

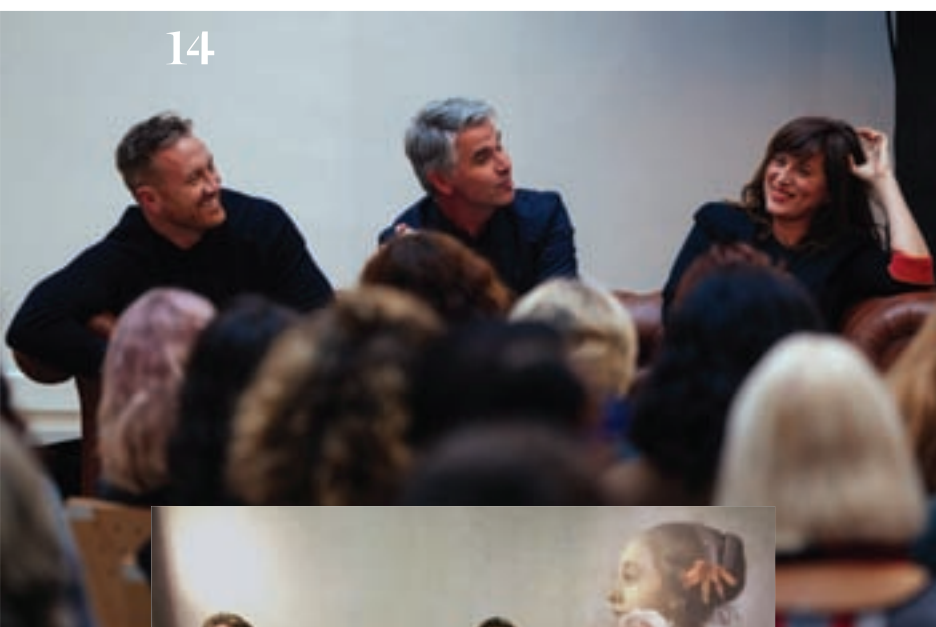
5. MARCH 28TH

- Rehang almost complete in the Grand Gallery.

6. APRIL 3RD

- Vera Klute's portrait of Garry Hynes, theatre director and co-founder of Druid, unveiled. Commissioned as part of the Hennessy Portrait Prize 2015.





7. MAY 4TH

- Beautiful sounds from the Royal Irish Academy of Music concert inspired by *Beyond Caravaggio*.

8. MAY 10TH

- Premier of *Vermeer: Beyond Time* documentary at the Light House Cinema, Dublin. Coinciding with the exhibition *Vermeer and the Masters of Genre Painting*, the film was a co-production between Martange Production (Paris), Soho Moon Pictures (Dublin), Arté France and the Louvre, and was directed by Jean-Pierre Cottet, and produced by James Mitchell.

9. JUNE 1ST

- Magnus Modus* by Joseph Walsh unveiled in the new Courtyard. Commissioned by OPW on behalf of the Gallery under the Per Cent for Art Scheme.

10. JUNE 12TH

- Gerry Davis' portrait of Henry Shefflin unveiled. Commissioned as part of the Hennessy Portrait Prize 2016.

11. JUNE 15TH

- Gallery reopens to the public.

12. JUNE 16TH

- Vermeer and the Masters of Genre Painting: Inspiration and Rivalry* opens; Curator Adriaan E. Waiboer with Frank McGuinness.

13. JULY 26TH

- Launch of connectvermeer.org.

14. AUGUST 28TH

- After Vermeer* opens in Millennium Wing Studio; Dragana Jurišić, Brian Fay and Maser create new work in response to the Vermeer exhibition.

15. SEPTEMBER 12TH

- An Taoiseach, Leo Varadkar, TD, pays his first official visit to the Gallery.



**16. SEPTEMBER 14TH**

- Helma Lynam is the 100,000th visitor to the Vermeer exhibition.

17. SEPTEMBER 14TH

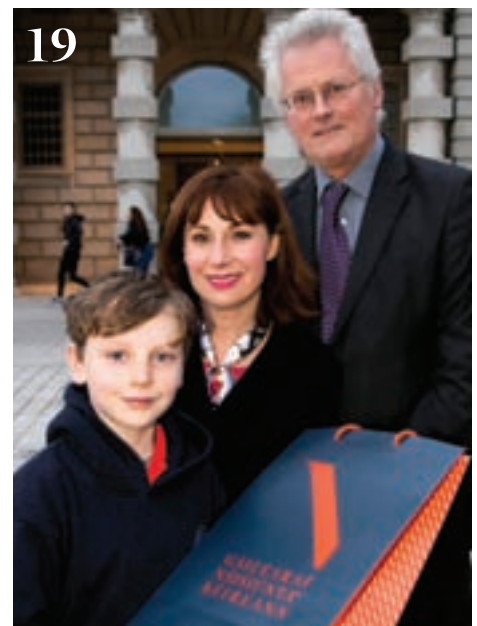
- Education's programme of events for the Vermeer exhibition attended by over 20,000 people.

18. OCTOBER 20TH

- A photograph of the Millennium Wing stairs decorated with Burton's *Meeting on the Turret Stairs* reached 532,000 people across the Gallery's social media channels.

19. DECEMBER 16TH

- 9-year old Joseph McCarthy from Lusk was our millionth visitor of 2017. He chatted to the Minister Josepha Madigan, TD, about his favourite painting.



Development & Fundraising

Much of the work carried out by the Gallery's world-class team of art historians, education specialists and conservators has been made possible by the generosity of private and corporate donors, partners, supporters, Friends and Patrons who have played a critical role in the life of the Gallery. Their generosity allows the Gallery to bring exceptional exhibitions and programmes to Dublin, to build the permanent collection and to expand the work carried out in education and conservation.



SMBC AVIATION CAPITAL

— The first to sign up to the newly re-launched Corporate Partnership Programme. Pictured here: Peter Barrett, CEO, SMBC Aviation Capital, and Sean Rainbird, Director, National Gallery of Ireland.

100,000

VISITORS WELCOMED
TO THE EXHIBITION
VERMEER AND
THE MASTERS OF
GENRE PAINTING



Four
Years

OF THE HENNESSY
PORTRAIT PRIZE
COMPETITION



Marriage
of Strongbow
& Aoife

RETURNED TO THE
WALL AFTER A COMPLEX
CONSERVATION AND
RESEARCH PROJECT
SUPPORTED BY
BANK OF AMERICA
MERRILL LYNCH

Zurich Insurance

Zurich Insurance sponsored the Gallery's first major exhibition held in the reopened historic wings. *Vermeer and the Masters of Genre Painting* welcomed over 100,000 visitors and received widespread critical acclaim.

Corporate Partnership Programme

The Gallery's Corporate Partnership Programme was relaunched in 2017. Partnership with the Gallery is one of the most high-profile opportunities for companies to demonstrate their support for the arts in Ireland. In 2017 SMBC Aviation Capital, Ryanair and Maples and Calder were welcomed on board as new corporate partners, joining ESB, Focal Media and Zurich Insurance who have been long-term partners with the Gallery.

The Fidelity Foundation and Focal Media

The Fidelity Foundation and Focal Media provided financial support and equipment to allow the Gallery to upgrade its audio-visual displays and greatly enhance the visitor experience.

Sarasin & Partners

Sarasin & Partners signed up to a five-year sponsorship of the Gallery's annual J.M.W. Turner exhibition which takes place every January.

Hennessy

Hennessy sponsored the annual Portrait Prize competition for the fourth year running.

Bank of America Merrill Lynch

Bank of America Merrill Lynch, through their Art Conservation Project, generously supported the complex conservation treatment of Daniel Maclise's *Marriage of Strongbow and Aoife*, c.1854 (NGI.205). In June, the project culminated with the return of the painting to the wall of the Shaw Room.

HENNESSY PORTRAIT PRIZE 2017

The artists shortlisted for the
Hennessy Portrait Prize 2017 attend
a preview of the exhibition.



ZURICH INSURANCE

- At a special viewing of *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*, proudly supported by Zurich, were (l-r): Adriaan E. Waiboer, Head of Collections and Research; Patrick Manley, CEO Zurich; Sean Rainbird, Director; and Arthur K. Wheelock Jr, National Gallery of Art, Washington D.C.

“As part of our continued commitment to arts and culture, Zurich is delighted to be the Exhibition Partner for this unique exhibition. To have almost one third of the entire life’s output of Vermeer on view at the National Gallery of Ireland is truly extraordinary.”

PATRICK MANLEY, CEO of Zurich Insurance plc

“Our collaboration with the Gallery was a real success for us.”

BRIAN HUNT, Head of Regulatory Affairs and Head of Government and Industry Affairs, Ireland, Zurich Insurance plc

“This is a new and exciting partnership for SMBC Aviation Capital and we hope that our colleagues and our clients will enjoy this close relationship with Ireland’s leading arts institution.”

PETER BARRETT, CEO, SMBC Aviation Capital


“Arts institutions inspire and educate, serve as anchors for their communities, create jobs and help local businesses succeed. Supporting them is core to our purpose to help our customers and economies thrive.”

BRIAN T. MOYNIHAN, Chief Executive Officer of Bank of America Merrill Lynch



BANK OF AMERICA MERRILL LYNCH

- \\ Peter Keegan, Country Executive for Ireland, Bank of America Merrill Lynch, at a preview of Daniel Maclise's *The Marriage of Strongbow and Aoife* in the Shaw Room, following a conservation and research project funded by the Bank of America Merrill Lynch Art Conservation Project.



Thank you to all our Donors who have supported the work of the Gallery this year.

- \\ ESB
- \\ Fidelity Foundation
- \\ Focal Media
- \\ Hennessy
- \\ Maples and Calder
- \\ Ryanair
- \\ Sarasin & Partners
- \\ SMBC Aviation Capital
- \\ Zurich Insurance plc
- \\ Apollo Foundation
- \\ H.W. Wilson Foundation
- \\ Sir Denis Mahon Charitable Trust
- \\ Brian and Susan Dickie
- \\ Dr Owen Lloyd
- \\ Anthony J. Mourek
- \\ Norma Smurfit
- \\ John McNamee Sullivan
- \\ Nuala Wall
- \\ Denise Whelan
- \\ Peter Woods
- \\ others who wish
to remain anonymous.

Friends of the National Gallery of Ireland

The Gallery's Friends membership programme offers visitors an opportunity to be part of something enriching and exciting, as well as the knowledge that their membership supports the work of the Gallery. In 2017, the Gallery's audience of Friends almost doubled and the welcome tours for new members were heavily subscribed.



NEW PURCHASES

✓ *Crayfish* by Anne Yeats
(NGI.2017.43)
© Estate of Anne Yeats,
IVARO Dublin, 2018



2,842

FRIENDS
MEMBERSHIPS
IN 2017

54

PATRONS
OF IRISH ART
IN 2017Crayfish
by Anne
YeatsPURCHASED THANKS
TO THE FRIENDS OF THE
NATIONAL GALLERY OF
IRELAND

With the expansion of the exhibition programme, as well as the refurbishment and reopening of the historic wings, Friends benefitted from an enhanced programme of activities and new initiatives. The *Hear it here first* programme of curators' introductory lectures, and behind-the-scenes tours of new exhibitions, gave Friends exclusive insights into the curatorial process behind the Caravaggio, Clarke, Vermeer and Orpen exhibitions.

A key benefit of membership is free entry to all exhibitions, plus exclusive previews before the exhibitions open. Friends enjoyed exclusive previews of *Beyond Caravaggio*, *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry* and *Frederic William Burton: For the Love of Art* as well as behind-the-scenes preview tours of the refurbished historic wings of the Gallery before the doors were opened to the public.

New collaborations and partnerships also created exciting new opportunities for Friends events including film screenings in partnership with Access Cinema, and a musical recital by Simone Vallerotonda, complementing the *Beyond Caravaggio* exhibition, in collaboration with the Italian Cultural Institute, Dublin. Friends also enjoyed a Dickensian feast—a themed Christmas dinner followed by a concert of Victorian Christmas carols in the Shaw Room, with piano by Catherine Fitzgerald, and carols by the Cantando Chamber Choir.

In addition to walking tours and day trips around Dublin and Ireland, the Friends also had the opportunity to stay overnight in Northern Ireland, Connemara and Germany. On the *Poetry and Ports* trip, the Friends explored some of Northern Ireland's gems including the Seamus Heaney HomePlace, the Ulster Museum and Mount Stewart. As part of *Burton's Connemara*, exhibition curator Marie Bourke led the Friends on a cultural and historical tour of Connemara, inspired by the work of Frederic William Burton. In anticipation of the 2018 exhibition *Emil Nolde: Colour is Life*, members undertook a *Degenerate Art in Munich* trip to explore Murnau, the home of Gabriele Münter and Kandinsky; Eagle's Nest (Kehlsteinhaus); Neuschwanstein Castle, where looted artworks were hidden during WWII; the Dachau concentration camp memorial site; the Pinakothek der Moderne and the Lenbachhaus.

The Friends also contributed to the national collection of art. *Crayfish* (NGI.2017.43) by Anne Yeats was purchased by the general membership fund, and was a welcome addition to the collection of work by Irish women artists.

FRIENDS WELCOME TOUR

- Friends enjoying welcome tours for new members.





**MARGARET CLARKE:
AN INDEPENDENT
SPIRIT EXHIBITION**

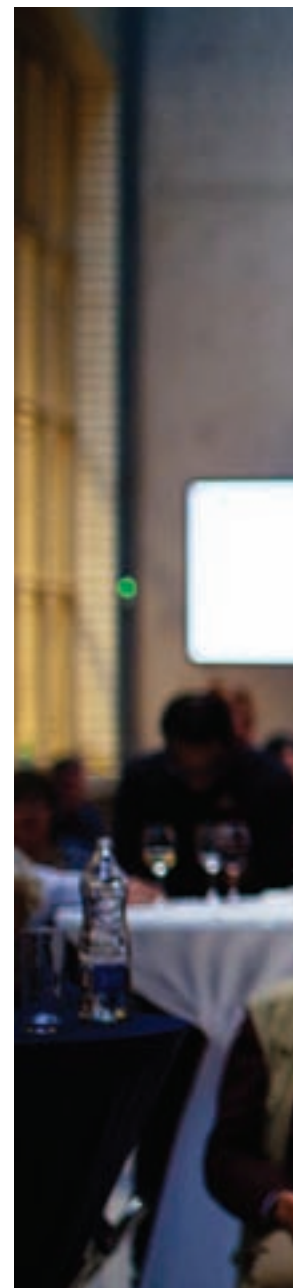
- \\ This exhibition was supported by the Friends.



**HISTORIC WINGS
PREVIEW TOUR**

- \\ Exclusive tours for Friends in advance of the reopening of the building to the public.





“With the expansion of the exhibition programme, as well as the refurbishment and reopening of the historic wings, Friends benefitted from an enhanced programme of activities and new initiatives.”



COURTYARD ENCOUNTERS

- \\ Courtyard Encounters, an experimental evening event of music and informal talks by Gallery staff, gave members an opportunity to acquire some behind-the-scenes knowledge about the Gallery's refurbishment, with music performed by Ceara Conway and the Silken Same.



ACQUISITIONS

- Thanks to the Patrons of Irish Art, the Gallery purchased *Portrait of Elizabeth Corbet 'Lolly' Yeats* by John Butler Yeats (NGI.2017.45). The Gallery now holds portraits of all four of the Yeats children by their father. *Seated Woman* by Colin Middleton (NGI.2017.35) was also purchased through this fund.





Patrons of Irish Art

Patrons of Irish Art enjoyed all of the benefits of the Friends in 2017, with the addition of exclusive events including a new initiative of private, curator-led tours of *Beyond Caravaggio*, *Vermeer and the Masters of Genre Painting*, *Käthe Kollwitz* and *For the Love of Art*, in advance of their opening to the public. In March, the Patrons enjoyed private tours of the historic wings, giving them a behind-the-scenes glimpse of the preparations of the building and the permanent collection display in advance of the reopening in June.

PATRONS TOUR

- \\ A private preview tour of the refurbished wings for Patrons of Irish Art, with the Director and curators.

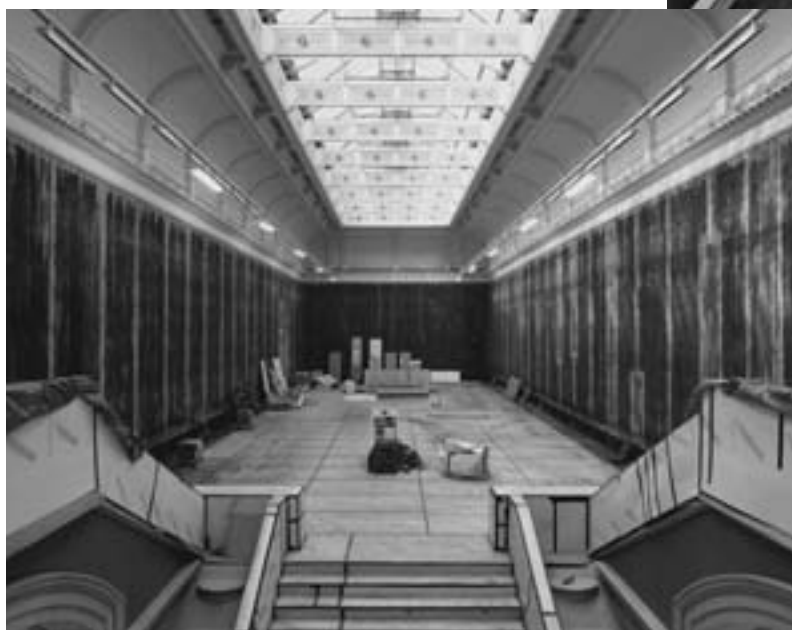
The Reopening 15 June 2017

The National Gallery of Ireland occupies a series of historic buildings on Merrion Square that were constructed over a period of 150 years and have been undergoing periodic renovations. Between 2011 and 2017, a multimillion-euro refurbishment project was carried out on the Dargan and Milltown Wings by the Office of Public Works' Project Management Services, with architects Heneghan Peng.




Before the transformation

In addition to repairing and restoring the fabric of the two historic buildings, the key part of the project was the construction of a state-of-the-art energy centre underground to house vital climate, heating, fire suppression and lighting systems. The project was co-funded by the then Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs, the National Gallery of Ireland, and the Office of Public Works (OPW).

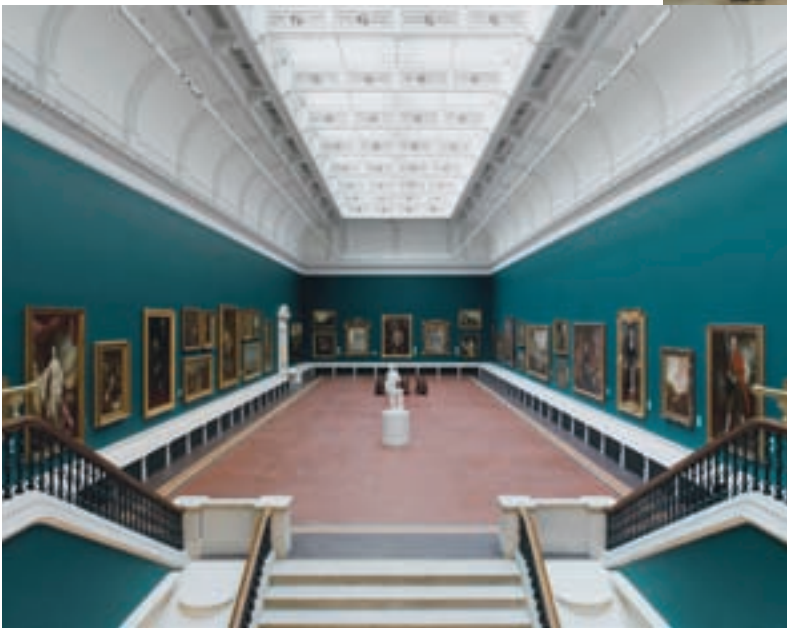
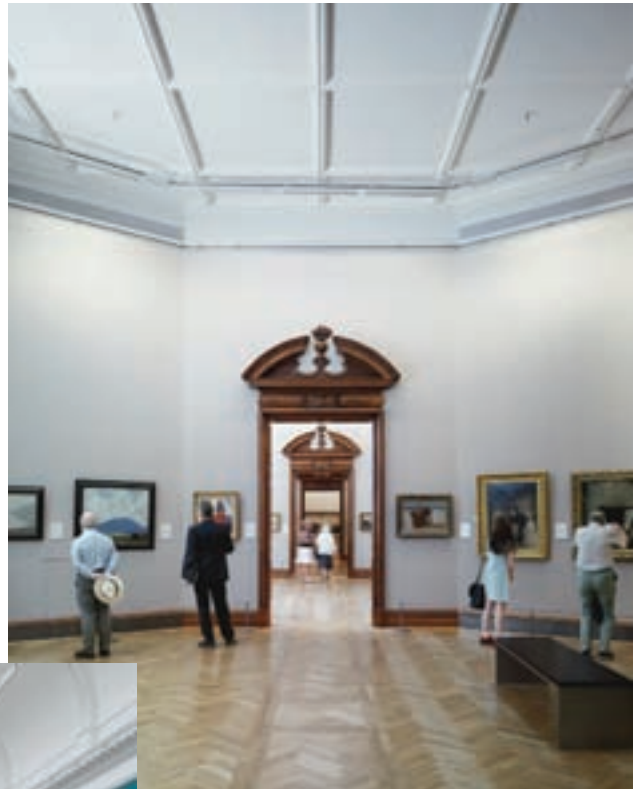


TRANSFORMATION IN PROGRESS

-  Merrion Square Forecourt, The Grand Gallery, the Lower Milltown Irish Rooms and Courtyard space between the Dargan and Milltown Wings in 2014.

After the transformation

Original nineteenth-century architectural features and spaces were revealed, and majestic windows now open onto a spacious light-filled courtyard, created in the void between the two wings. This new courtyard dramatically enhances visitors' orientation, and is also the site of a new sculpture, *Magnus Modus*, by Joseph Walsh, commissioned by the OPW, on behalf of the Gallery, under the Per Cent for Art Scheme.

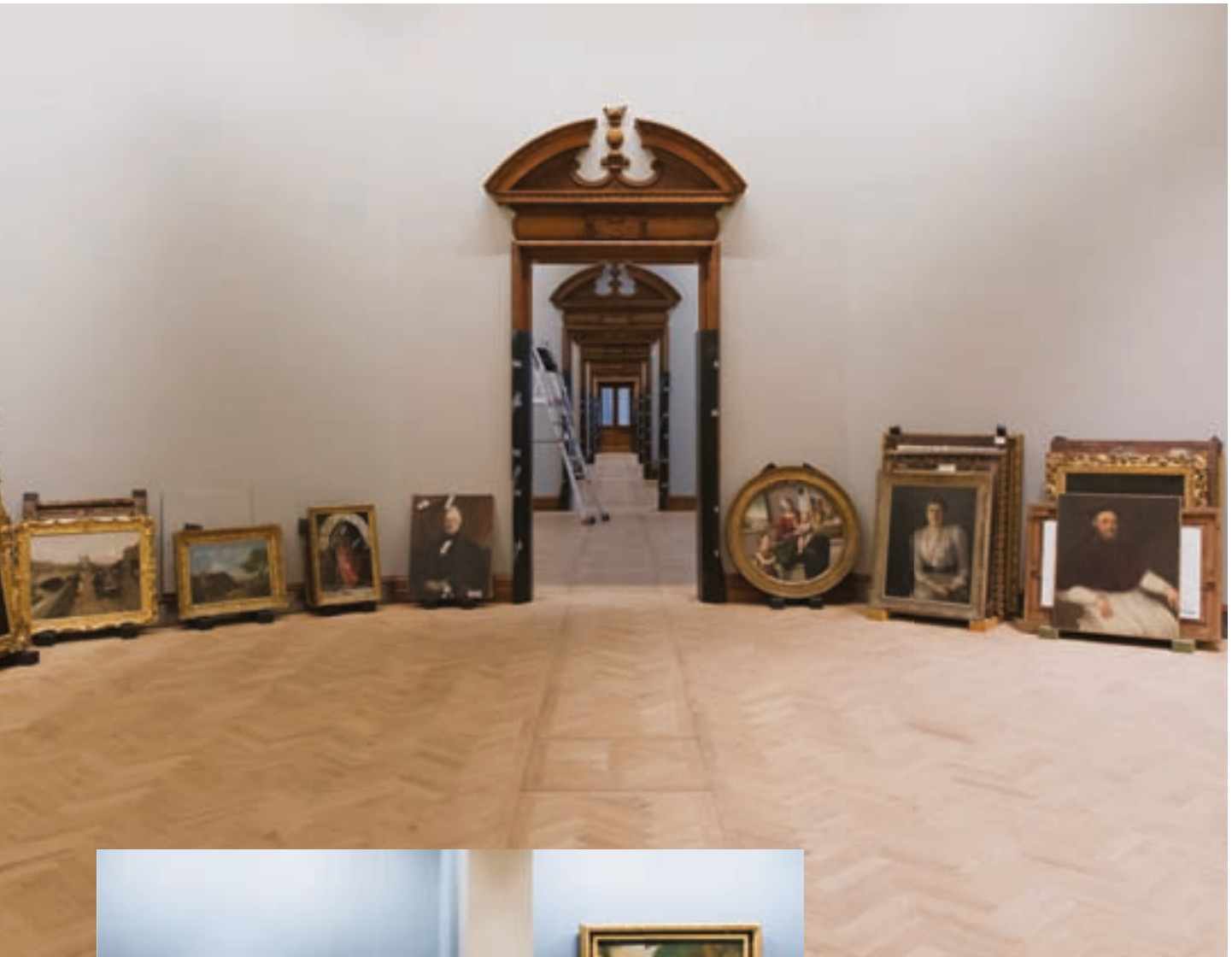


REOPENING

- The Grand Gallery, the Lower Milltown Irish Rooms, Courtyard space between the Dargan and Milltown Wings and the Merrion Square Forecourt in June 2017.







REHANG

\\ The rehang of the permanent collection in progress.

A new presentation of the permanent collection

The refurbishment presented the curators with an opportunity to rethink how they present the collection. Keen to give visitors an insight into the links between geographically separate artists, they largely abandoned the old system of hanging paintings by so-called 'schools'. The permanent collection is now presented chronologically, and within that chronology some paintings are hung thematically. This allows for a thoughtful comparison of styles and subjects across Europe during a particular period. The Irish collection is a slight exception, with the majority of Irish paintings and sculpture displayed together on the ground floor of the Dargan and Milltown Wings.

“This completed project represents the largest single refurbishment of the National Gallery since it first opened its doors in 1864. The National Gallery can now take its place among the world’s finest galleries, with expanded exhibition space and international quality standards to safeguard its collections.”

MINISTER HEATHER HUMPHREYS, TD



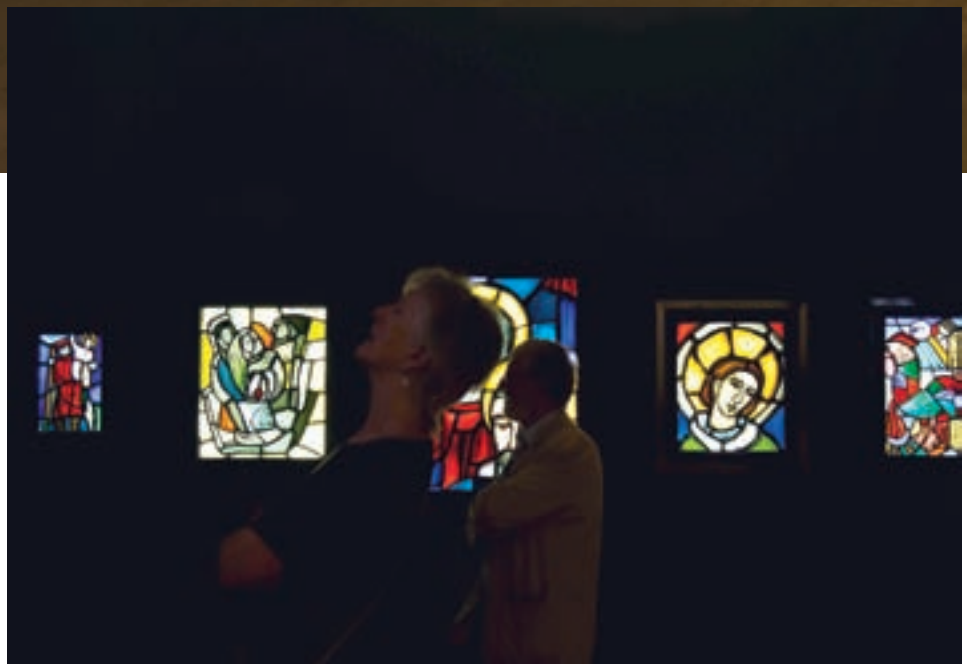
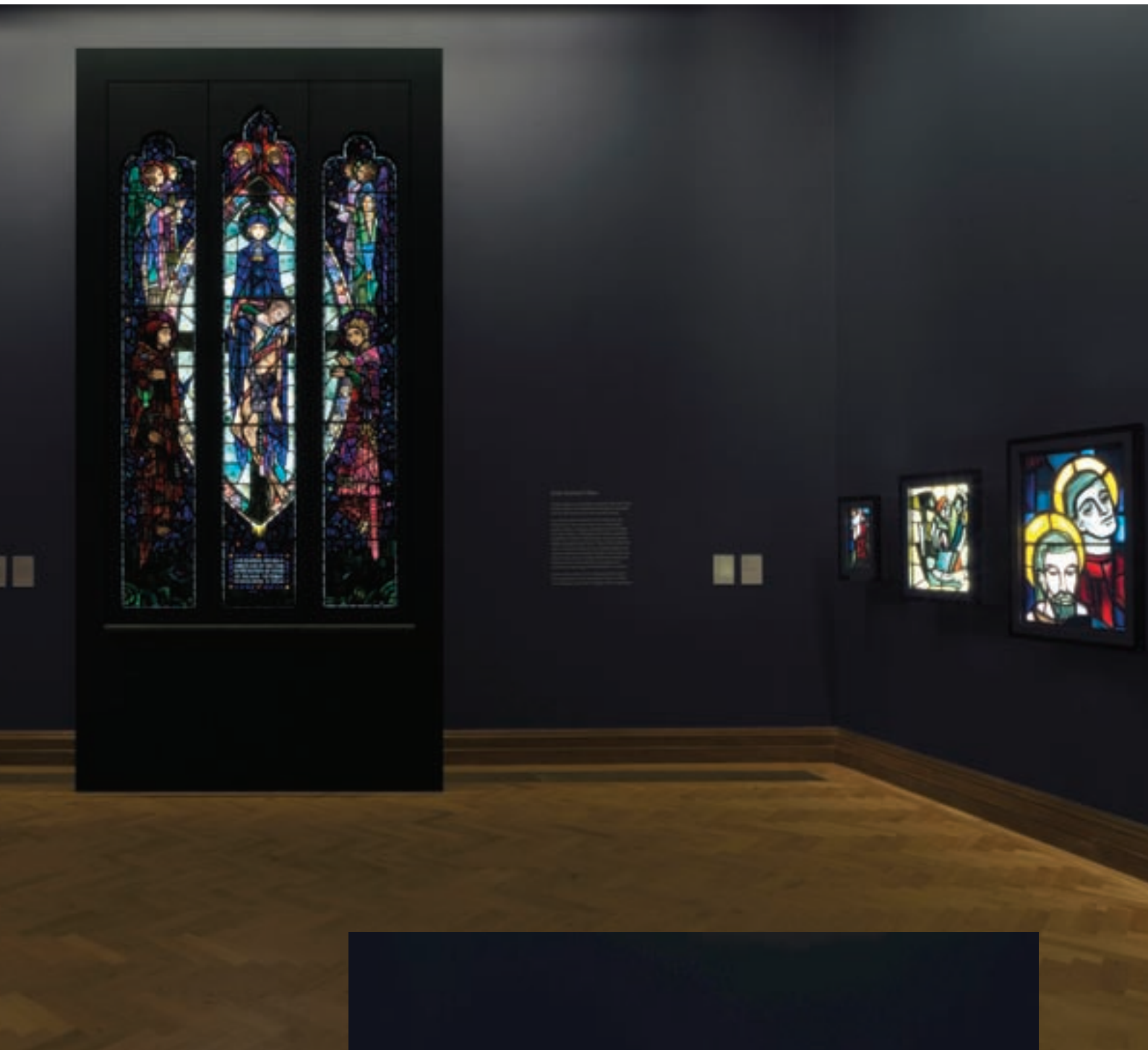
A new highlight

A new highlight of the permanent collection display is the room dedicated to Irish stained glass by Evie Hone (1894-1955), Michael Healy (1873-1941) and Harry Clarke (1889-1931). The provision of a window-less space in the lower Milltown Wing allowed for Clarke's hidden treasures *The Mother of the Sorrows*, 1926 (NGI.12262) and *The Song of the Mad Prince*, 1917 (NGI.12074) to be placed on permanent display for the first time, alongside work by Hone and Healy.

In storage since its purchase in 2002, due to lack of appropriate space, *The Mother of Sorrows* windows were cleaned and conserved by the Conservation team, uncovering many details concealed by amateur restorers' strap lead repairs. The Hone and Healy windows also underwent stabilising conservation treatments. State-of-the-art aluminium framing systems were produced for the stained glass works.

They are now illuminated with new LED lighting which produces less heat and mimics natural light.







UPPER MILLTOWN

- Art of the seventeenth century is displayed in the Upper Milltown Wing, with thematic groupings in each room. These seventeenth-century portraits, by artists from six different countries, hang side-by-side in Room 39.



GRAND GALLERY

- The Grand Gallery epitomises the new approach to display. The space, dedicated to the eighteenth-century Enlightenment, includes works of art by British, Irish, French, Italian, Spanish, Dutch and Swiss artists, each with some connection to Ireland, whether by artist, subject, sitter, former owner or source of acquisition.



UPPER MILLTOWN

- A room devoted to the Caravaggisti - one of the thematic groupings within the suite of rooms dedicated to seventeenth-century art.

Preparing the collection for display

Conservation carried out an extensive survey of the Gallery's permanent collection during the refurbishment. One of the most complex projects undertaken by the team was the conservation of *The Marriage of Strongbow and Aoife*, c.1854 (NGI.205) by Irish artist Daniel Maclise. Measuring 315 x 513 cm, it is the largest painting in the collection and a dramatic tour de force, much-loved by visitors.

“Bank of America Merrill Lynch’s generous support and commitment to the project from inception to completion has allowed us to restore this wonderful Irish masterpiece and to publish a lavishly illustrated book on the process, making the findings available to a broader audience. The painting will once again impress and inspire our many visitors.”

SEAN RAINBIRD, *Director*

Following an intensive programme of research and conservation treatment (2010-2017) supported by Bank of America Merrill Lynch, the painting returned to the elegant surrounds of the Shaw Room on 6 June. A cross-departmental team including Operations, Conservation, Exhibitions and Collections Services and Curatorial managed the complicated logistics of transporting this large painting from the conservation studio to the ground floor of the Dargan Wing and installing it in its permanent home.



CONSERVATION

- The conservation of *The Marriage of Strongbow and Aoife* posed a challenge due to its scale. Its movement from the conservation studio to the Shaw Room was a complicated logistical operation involving staff members from across the Gallery.



MACLISE LAUNCH

- Simone Mancini, Head of Conservation; Sean Rainbird, Director; and Peter Keegan, Country Executive for Ireland, Bank of America Merrill Lynch, launching the publication *The Marriage of Strongbow and Aoife: Conserving a National Treasure* (NGI, 2017) which outlines the conservation and research project funded by the Bank of America Merrill Lynch Art Conservation Project.



OPENING CEREMONY

At the official opening ceremony on 14 June were: Michael Cush SC, Chair, National Gallery of Ireland; Minister for Public Expenditure, Paschal Donohue, TD; An Taoiseach, Enda Kenny, TD; Minister for Arts, Heritage, Regional, Rural and Gaeltacht Affairs, Heather Humphreys, TD; Patricia Golden, Director of Corporate Services, National Gallery of Ireland; and Sean Rainbird, Director.

REOPENING PARTY

An evening of celebration and festivities took place to mark the reopening. Guests explored the reopened spaces of the Gallery and enjoyed live entertainment.

Inspiration for the nation \ The historic wings reopen to the public

On Wednesday, 14 June 2017 the newly refurbished Gallery was officially opened by then An Taoiseach, Enda Kenny, TD, his last official duty as Taoiseach. He was joined by Minister for Public Expenditure, Paschal Donohue, TD, and Minister for Arts, Heritage, Regional, Rural and Gaeltacht Affairs, Heather Humphreys, TD.

The Digital team made sure that the public had a virtual front-row seat for the invite-only festivities, with a continuously updated Instagram Story featuring a live performance by Saint Sister in front of *The Marriage of Strongbow and Aoife*; hyperlapse tours of some of the reopened galleries; video clips of actors dressed as characters from paintings, roaming the Gallery; and reactions from some of the invited guests.

On Thursday 15 June, the Gallery's Merrion Square entrance was reopened and the public were welcomed back into their National Gallery.

“The ‘new’ gallery is a joy: stately as ever but with a cool contemporary beauty added, the place lifts the soul, and demonstrates the centrality of art to the life of the nation”

JOHN BANVILLE, *RA Magazine*



REOPENING PARTY

- Colm Toibín and Catriona Crowe.



REOPENING PARTY

- Carmel and Martin Naughton.



REOPENING PARTY

- Fionnuala Croke, Brendan Howlin, TD, and Orlaith McBride.



REOPENING PARTY

- Ryan Tubridy with Mieke Rainbird-Chill and Sean Rainbird.



REOPENING PARTY

- Guests exploring the reopened spaces of the Gallery.



LIVE MUSIC

- Performance by Saint Sister in front of *The Marriage of Strongbow and Aoife*.





Collections & Research

Acquisition Highlights

The Gallery's collection comprises paintings, sculpture, works on paper, miniatures, books, archives and applied art, chiefly silverware, stained glass and furniture. The Gallery continues to collect and considers works in any media. It does not view its collections as final or complete.



FRANCIS DANBY

View of a Mountain Range,
sepia wash with traces
of graphite underdrawing
and chalk on paper,
14.7 x 21.5 cm.
NGI.2017.47.7

16,364

ARTWORKS IN
THE COLLECTION
AND STILL GROWING

102

NEW ACQUISITIONS
IN 2017Sky Arts
Portrait Artist
of the Year
2017WINNER'S
COMMISSION FROM
GARETH REID

Francis Danby

(WEXFORD 1793–1861 EXMOUTH)

- ✧ Collection of 19 monochrome landscape drawings in various media
- ✧ Graphite, pen and ink with sepia wash, and black and white chalk on paper
- ✧ Various sizes, none larger than 21 x 32cm
- ✧ Purchased, 2017
- ✧ NGI.2017.4

The Irish-born artist Danby is best remembered for paintings such as *The Opening of the Sixth Seal*, 1828 (NGI.162), but in later years painted romantic landscapes that were melancholic in mood. This collection of nineteen sheets, acquired from a private collector in Ireland, comprises views of rivers, coastal and mountainous scenes. All are undated and are monochrome, drawn in graphite and ink with sepia toned washes. Some may represent English scenes, possibly around Bristol, but others appear to be Alpine scenes or simply imaginary visions of mountainous terrain.

This particular acquisition is an opportunity for the Gallery to add a group of related studies by a significant nineteenth-century artist to the collection. These works on paper enhance the four works by Danby that are already in the collection: two drawings (NGI.2071, NGI.6881) and two oils (NGI.162, NGI.4601). This acquisition is a useful addition to the Gallery's study collection.

Graphic Studio Sponsors' Portfolios

(2010–2015)

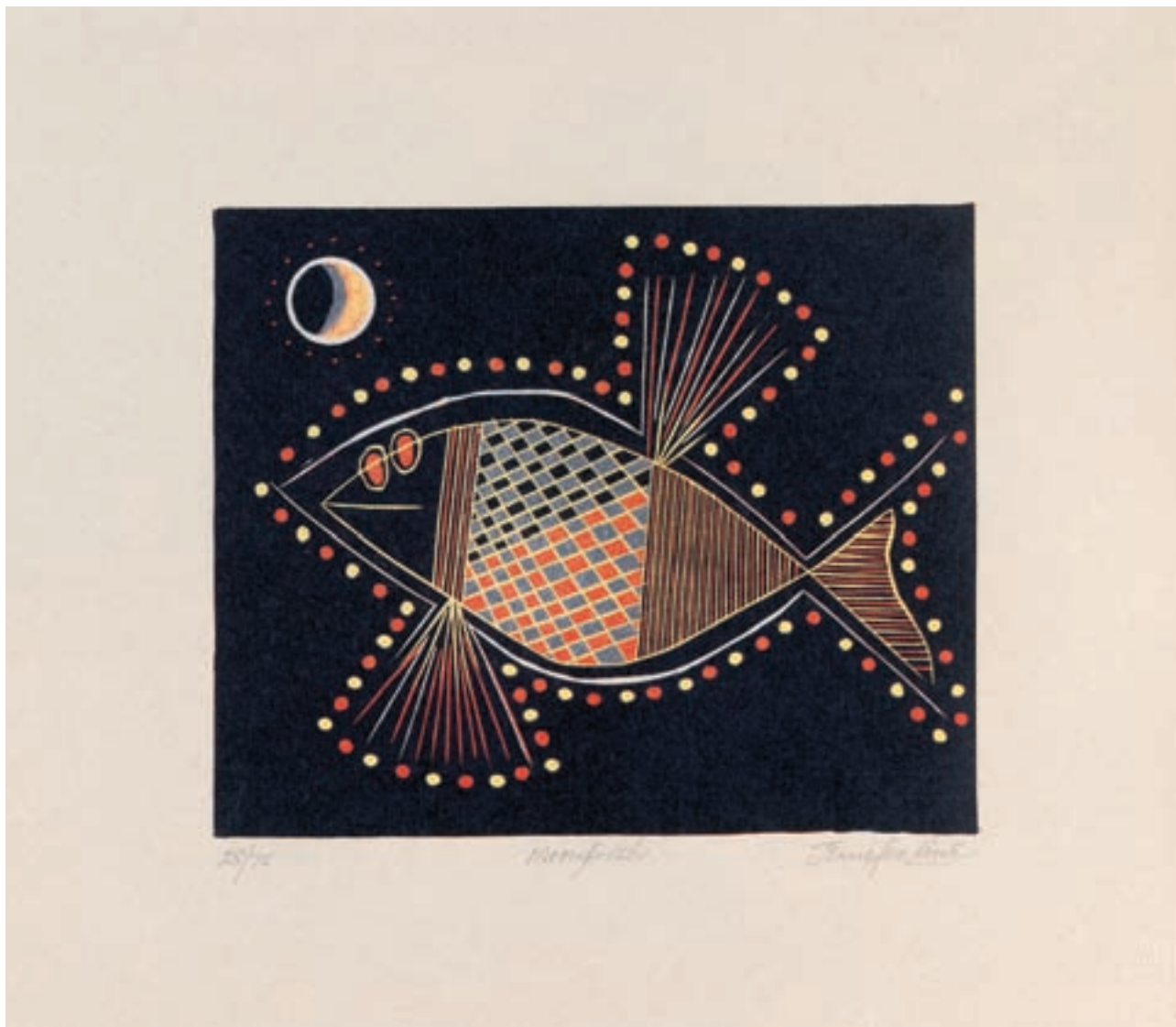
- ✧ Each portfolio contains four prints and one piece of writing (all signed)
- ✧ Part of an edition of 75 printed at Graphic Studio Dublin
- ✧ Various techniques
- ✧ Dimensions (each sheet): 46 x 38 cm
- ✧ Purchased, 2017
- ✧ NGI.2017.18–2017.23

Graphic Studio Dublin published sponsors' portfolios from the 1960s to the 1980s, producing them to raise funds for the running of the studio. In 2010 they relaunched the sponsors' portfolios as part of their 50th anniversary celebrations, with the intention to produce one per year. Each portfolio, produced in an edition of 75, contains four prints by Graphic Studio printmakers and invited artists, and one piece of writing. The Gallery previously worked closely with the Studio on two exhibitions: *Art into Art* (1999) and *Revelation* (2008).

The prints in this acquisition, covering a broad range of techniques, are by such artists as Ruth O'Donnell, Carmel Benson and Seán McSweeney. Through acquiring such work, the Gallery is aiming to reflect developments in Irish printmaking through the Prints and Drawings Collection. The intention is to acquire all ten published portfolios, as they are published annually, with the plan to exhibit them once the complete series has been produced.



1995 "Heron" Carmel Hyland



CARMEL BENSON

- \ *Dawn*, 2010,
 carborundum, sheet: 46 x 38 cm,
 plate: 30.9 x 26.6 cm.
 NGI.2017.18.2
 © Carmel Benson

JENNIFER LANE

- \ *Moonfish*, 2010,
 woodblock, sheet: 38.1 x 45.9 cm,
 image: 23 x 28 cm.
 NGI.2017.20.2
 © Jennifer Lane

Giovanni Francesco Barbieri, called il Guercino

(CENTO 1591–1666 BOLOGNA)

- ✍ Study of the Infant Christ Child held by St Simeon, c.1627
- ✍ Red chalk within partial black chalk framing lines on beige paper
- ✍ 16.2 x 19.5 cm
- ✍ Purchased, 2017
- ✍ NGI.2017.14

This study relates to Guercino's important early decorative scheme for the cupola of the Cathedral of Piacenza in Northern Italy. It depicts the central figure of Saint Simeon holding the Infant Christ, located in the foreground of the scene *The Presentation in the Temple*. Given the importance of this early commission, it is not surprising that Guercino made a large number of preparatory studies, some of which have thankfully survived. This vibrant red chalk drawing provides us with an insight into Guercino's sequence of studies as he worked up to the final composition. The drawing will be incorporated into a future display focusing on representations of the Christ Child. It complements two other red chalk drawings by Guercino in the collection, including the tender depiction of *The Virgin and Child* (for the *Madonna del Carmine Presenting a Scapular to a Carmelite*, in Cento's Pinacoteca Civica, c.1615) (NGI.2603).





IL GUERCINO

Study of the Infant Christ Child
held by St Simeon, c.1627,
NGI.2017.14



NORAH MCGUINNESS

\\ *The Startled Bird*, 1961,
NGI.2017.9
© The Artist's Estate

GARETH REID

\\ *Graham Norton (b. Dublin 1963),
Broadcaster, Comedian,
Actor and Writer*, 2017,
NGI.2017.7



Norah McGuinness

(DERRY 1901–1980 DÚN LAOGHAIRE)

- ✍ *The Startled Bird*, 1961
- ✍ Oil on canvas
- ✍ 68.5 x 81.25 cm
- ✍ Purchased, 2017
- ✍ NGI.2017.9

The woods that provide the setting for this work are located on the south side of Carrickgollagan, Co. Dublin, a short distance from McGuinness's home. The girl who stands in cool isolation in the woods, meanwhile, is Siobhan Cuffe, daughter of Luan and Patricia Cuffe, who acquired the picture directly from the artist. This painting exemplifies the synthesis of colour, form and subject that characterises McGuinness's finest work. The introduction of the figure in the distance also lends the painting an enigmatic, narrative dimension that complements its natural detail. McGuinness returned regularly to woodland and shoreline settings, incorporating into these bold figurative elements, often birds. However, she was consistently concerned with pattern making and the harmonious juxtaposition of colour.

Despite Norah McGuinness's lofty reputation as a landscape painter and her prolific output, she had been represented in the Gallery's collection only by portraits: one of playwright Denis Johnston (NGI.4346), the other of architect Michael Scott (NGI.2011.1) (presented in 1981 and 2011 respectively). The acquisition of this outstanding example of McGuinness's work was therefore timely. The painting exemplifies the breadth of McGuinness's palette, her management of space, and the domestic scale in which she often worked.

Gareth Reid

(B. BELFAST 1974)

- ✍ *Graham Norton (b. Dublin 1963), Broadcaster, Comedian, Actor and Writer*, 2017
- ✍ Oil on canvas
- ✍ 137 x 107 cm
- ✍ Winner's commission from Sky Arts' Portrait of the Year 2017
- ✍ Presented, Storyvault Films, 2017
- ✍ NGI.2017.7

While the Sky Arts Portrait Artist of the Year jury chose the artist Gareth Reid, the Gallery selected the sitter Graham Norton before the competition began. To accommodate its broad audience, Sky Arts had expressed a preference for an Irish sitter widely recognisable in both the UK and Ireland. The Gallery recommended Norton as an appropriate and popular addition to the National Portrait Collection. The portrait proved an instant success, with many members of the public visiting the Gallery specifically to see the picture. Brought up in Bandon, Co. Cork, Graham Norton (born Graham Walker) is the winner of five BAFTA TV awards, and is best-known as a host of UK chat-shows on Channel 5, Channel 4 (*So Graham Norton*; *V Graham Norton*) and, since 2007, the BBC (*The Graham Norton Show*).

John Butler Yeats

(TULLYLISH 1839–1922 NEW YORK)

- ✍ *Elizabeth Corbet 'Lolly' Yeats*, c.1899
- ✍ Oil on canvas
- ✍ 91.5 x 71 cm
- ✍ Purchased, 2017, thanks to the Patrons of Irish Art
- ✍ NGI.2017.45

Though his clientele was broader, John Butler Yeats was most comfortable painting his family and friends. Prominent among them were his children, of whom he produced a large number of portraits, on both canvas and paper, over a long period. Lolly Yeats and her sister Lily established the Dun Emer Industries with Evelyn Gleeson. Soon after, Lolly and Lily founded the Dun Emer Press with their brother W.B. In 1909, following a break with Gleeson, the business operated under the imprint Cuala, with which the Yeats family, including Jack, would become synonymous. The addition of this portrait to the collection was of huge significance, as the Gallery already holds portraits in oils by John Butler Yeats of his other three children William (NGI.872); Susan Mary 'Lily' (NGI.1180); and Jack (NGI.1142, NGI.4040). Moreover, portraits in any media of Lolly by her father are significantly scarcer than those of her sister Lily. This work is a typically sensitive portrait by John Butler Yeats of a family member, and a good example of his technique.

Colin Middleton

(BELFAST 1910–1983 DUBLIN)

- ✍ *Seated Woman*, 1964
- ✍ Oil on board, 91 x 46 cm
- ✍ Purchased, 2017, thanks to the Patrons of Irish Art
- ✍ NGI.2017.35

Much of Middleton's early adulthood was divided between an apprenticeship in his father's damask design firm and training at the Belfast College of Art. This picture, in composition and palette, calls to mind the artist's background in textile design. More specifically, its strong verticals and horizontals, and geometric details, are reminiscent of designs executed on a loom. Middleton produced several formally comparable works in the 1940s, before committing himself in the 1950s to paintings more expressionist in character. The subject, meanwhile, refers to a series of works, different in style but contemporaneous, in which Middleton records his wife Kate sitting at a piano. This work suggests the influence of Paul Klee, but also points to Middleton's background in design. When considered in the context of the disparate paintings by Middleton already in the Gallery's collection (NGI.2017.33, NGI.4667, NGI.4675), the acquisition of this high quality work contributes positively to representing the variety of the artist's work.



JOHN BUTLER YEATS

\\ Elizabeth Corbet 'Lolly' Yeats, c.1899,
NGI.2017.45



COLIN MIDDLETON

\\ Seated Woman, 1964,
NGI.2017.35
© Estate of Colin Middleton,
IVARO Dublin, 2018



JACK B. YEATS

- Selection of sketches on scraps of paper, IE/NGI/Y75.
© Estate of Jack B. Yeats, DACS London/ IVARO Dublin, 2018

JACK B. YEATS

- Sketchbook, 1909. IE/NGI/Y75.
© Estate of Jack B. Yeats, DACS London/ IVARO Dublin, 2018



WILLIAM ST JOHN GLENN

- I'll be Your Sweetheart.*
IE/NGI/IA/GLE1/1.
© Neville, Donnatilla, Bronte, Rodney and Roxana Glenn

William St John Glenn

(BELFAST 1904–1974 CHELSEA)

- ✧ Collection of scraperboards
- ✧ IE/NGI/IA/GLE1/1

William St John Glenn's family kindly presented a collection of 103 original scraperboard cartoons by the Belfast-born illustrator to the Gallery. Glenn created illustrations of the fictional Irish village Ballyscunnion over a forty-year period, and published them in the *Dublin Opinion*. In 1970 they were exhibited in the Irish Club, Eaton Square, London. Charles E. Kelly, editor of the *Dublin Opinion*, suggested on the occasion that the collection should find a home in the National Gallery in Dublin, noting: "*I am sure the like of this will not be seen again*". Glenn was a founding member of the Royal Ulster Academy in the early 1930s.

Yeats Family archival material

- ✧ IE/NGI/Y75

These additions to the Yeats Archive considerably enhance the Gallery's holdings of photographic material, juvenilia and material relating to Jack B. Yeats (1871–1957) and his childhood, as well as increasing the material connected to the artist's wife Mary Cottenham Yeats (1867–1947).

- ✧ A collection of six photographic portraits of John Butler Yeats, by Alice Boughton and others, 1906–1908.
- ✧ A collection of early sketches and illustrations by Jack B. Yeats, dating from the mid to late 1880s, comprising illustrations and cartoons on sketchbook pages, scraps of paper and old envelopes. Subjects include tennis, horse racing, rollerskating, swimming, a view of Sligo and various sequences and sketches.
- ✧ Sketchbook belonging to Mary Cottenham Yeats, including portraits of Jack and Lily Yeats.
- ✧ Sketchbook belonging to Mary Cottenham Yeats containing 26 designs and stencils, and a watercolour.
- ✧ Sketchbook belonging to Jack B. Yeats containing sketches made in Ireland in 1909.

Moore's Irish Melodies

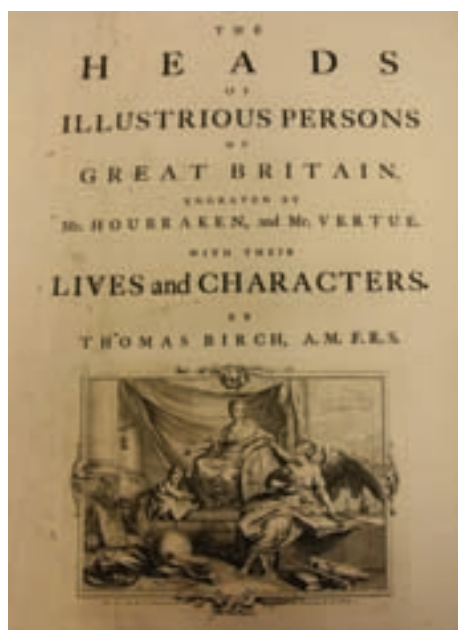
- Illustrated by Daniel Maclise, 1850
- 7018873

This 1850 edition of the important publication includes bright hand-coloured engraving illustrations throughout. The publication is possibly a unique copy and a significant addition to the collection, underlining Maclise's skill as an illustrator.

Thomas Birch

- The Heads of the Illustrious Persons of Great Britain* with engravings by Houbraken and Vertue, 1743
- 7018876

This large folio, dating to 1743, is a first edition. It includes a title page with engraved vignette and 80 full-page portraits, including some individuals who are significant for their impact on Irish history.



THOMAS BIRCH

- The Heads of the Illustrious Persons of Great Britain*, 1743.

DANIEL MACLISE

- Moore's Irish Melodies*, 1850.



Exhibitions & Publications



BEYOND CARAVAGGIO

Sergio Benedetti, /
Barbara Dawson and
Raymond Keaveney at
the *Beyond Caravaggio*
exhibition opening.



Beyond Caravaggio

11 FEBRUARY–14 MAY 2017

- ✍ Beit Wing
- ✍ Visitor numbers: 60,674

Caravaggio's sense of drama, use of light and uncompromising realism gave a startling immediacy to his subjects. They are inextricably linked to a whirlwind life, as Caravaggio went from being sought-after artist to fugitive from justice within a decade.

“This year’s must-see exhibition...
once seen, a Caravaggio masterpiece
will be seared on your memory.”

ANDREW LYNCH, *Irish Independent Review*

This exhibition—a collaboration between The National Gallery, London, the National Gallery of Ireland and the National Galleries of Scotland—placed Caravaggio's *The Taking of Christ* in the context of the artist's influence on thirty other baroque artists. For the first time in Dublin, *The Taking of Christ* was displayed alongside *The Supper at Emmaus* (The National Gallery, London), both originally commissioned by Ciriaco Mattei. This proved an experience in itself—a theatrical scene by day contrasting a dramatic encounter by night.

The representation of artists from Italy, France and the Low Countries demonstrated Caravaggio's influence over a fifty-year period. Drawn from public collections, and country houses across Britain, the exhibition brought together many rarities. A fully illustrated catalogue, by Letizia Treves, was published by The National Gallery Company, London, in association with the National Gallery of Ireland and National Galleries of Scotland. The publication included contributions from Aidan Weston-Lewis, Gabriele Finaldi, Christian Tico Seifert, Adriaan E. Waiboer, Francesca Whitlum-Cooper and Marjorie E. Wieseman.

Caravaggio Uncovered, a complementary display of special collection and archival material from the Gallery's Library & Archives holdings, was on view in the Atrium for the duration of the exhibition.



Margaret Clarke: An Independent Spirit

13 MAY–20 AUGUST 2017

- ✍ Print Gallery
- ✍ Estimated visitor numbers: 60,000

Curated by Niamh MacNally, this exhibition provided a comprehensive overview of Margaret Clarke's art and repositioned her as a significant figure in the history of early twentieth-century Irish art. As the second female artist, after Sarah Purser, to be elected a full member of the RHA in 1927, Clarke's work fully deserved to be brought out of the shadows. The exhibition examined the development of the artist's style, from her time at the Dublin Metropolitan School of Art, where she studied under William Orpen, to her later period when she produced a number of striking allegorical works based on diverse themes.

“An Independent Spirit aims to redress the balance and, as the title implies, allow us to see Margaret Clarke as an artistic personality in her own right.”

AIDAN DUNNE, *The Irish Times*

Comprising over forty works from private and public collections throughout the island of Ireland, and England, the exhibition presented Clarke's varied interests and influences, as well as her facility as a painter and draughtswoman. The exhibition also addressed the challenges she faced as an artist balancing her own practice, family life and the management of the Harry Clarke Studios after her husband's death in 1931.

A collaboration with the F.E. McWilliam Gallery & Studio in Banbridge, close to Clarke's birthplace in Newry, led to the exhibition travelling to that venue, where more than 8,500 people visited it. This partnership successfully tied in with the Gallery's remit of extending the collection beyond the walls and reaching an island-wide audience.

The exhibition was kindly supported by the Friends of the National Gallery of Ireland, and a group of individual sponsors: Norma Smurfit, Nuala Wall, Denise Whelan, and Tommy and Tilly, longstanding devotees of the Gallery.



OPENING RECEPTION

- HE Paul Schellekens, Dutch Ambassador to Ireland, and Mrs Maureen Schellekens at the opening reception for *Vermeer and the Masters of Genre Painting*.



GUIDED TOUR

- Adriaan Waiboer giving a tour of *Vermeer and the Masters of Genre Painting*.

Vermeer and the Masters of Genre Painting: Inspiration and Rivalry

17 JUNE–17 SEPTEMBER 2017

- ✧ Beit Wing
- ✧ Visitor numbers: 101,137

Conceived by Adriaan E. Waiboer, the project was carried out in collaboration with the Musée du Louvre, Paris, and the National Gallery of Art, Washington. The show explored the fascinating network of relationships among Dutch genre painters of the period 1650–1675 and provided an insight into how Vermeer and contemporary artists admired, inspired and rivalled each other.

“Getting 10 Vermeers in one place is an extraordinary feat, and Waiboer’s knowledge of the painter’s historical context made for an exhibition of stunning quality.”

AIDAN DUNNE, *The Irish Times*

Dutch genre paintings of the period 1650–1675 rank among the pinnacles of Western European art. While Vermeer is currently the most renowned painter of such scenes, the Delft master was only one of many artists who excelled in capturing everyday surroundings in exquisite detail. Other major genre painters included Gerrit Dou, Gerard ter Borch, Jan Steen, Pieter de Hooch, Gabriel Metsu and Frans van Mieris. Even though these artists were active in different cities in the Dutch Republic, their work bears strong similarities in style, subject matter, composition and technique. They frequently drew inspiration from each other’s paintings and then tried to surpass each other in verisimilitude, technical prowess and aesthetic appeal. This vibrant artistic rivalry contributed to the exceptionally high quality of their combined oeuvre.

A catalogue, with contributions from internationally recognised scholars, benefitted from an extensive research programme, led by the National Gallery of Ireland. This included a project, developed in collaboration with the Netherlands Institute for Art History (RKD), The Hague, aimed at documenting and visualising painters’ responses to each other’s stylistic and thematic innovations. This project ultimately led to the website *Connect Vermeer* (connectvermeer.org). A technical research project, under the supervision of Melanie Gifford, Research Conservator at the National Gallery of Art, examined the exchanges of painting techniques and materials among Dutch genre painters. A feature documentary entitled *Vermeer: Beyond Time*, directed by Jean-Pierre Cottet, Guillaume Cottet and produced by James Mitchell, was a co-production between Martange Production (Paris), Soho Moon Pictures (Dublin), Arte France and the Louvre.

The Gallery acknowledges Zurich Insurance plc, exhibition partner for *Vermeer and the Masters of Genre Painting*.





“This exhibition at the National Gallery of Ireland reminds you what art is all about. This, on the most simple level, is a show to luxuriate in.”

RACHEL CAMPBELL-JOHNSTON, *The Times*



Forgotten Faces

1 JULY–30 OCTOBER 2017

Room 31

Curated by Claire Crowley, Curatorial Assistant, this display was the first to be mounted in the new temporary exhibition space in the upper Beit Wing. Comprising a selection of sixteenth- and seventeenth-century portraits of unknown sitters, the display presented works from the Gallery's permanent collection in a new light. Freed from the associated biographies of sitters, and in some cases those of the artists, the interpretative material broached the universal themes of death, memory, and legacy, prompting visitors to consider the human intention behind portraits and to reflect on the significance of such artworks. The Gallery's first curator-led music playlist was created specially on Spotify to complement the existential themes presented by the exhibition.



FORGOTTEN FACES

Portraits of unknown sitters reinterpreted.



KÄTHE KOLLWITZ: LIFE, DEATH AND WAR

German Ambassador HE Matthias Hopfner, Anne Hodge, Curator of Prints & Drawings, and Sean Rainbird, Director, at the opening reception of *Käthe Kollwitz: Life, Death and War*.

Käthe Kollwitz: Life, Death and War

6 SEPTEMBER–10 DECEMBER 2017

Print Gallery

Visitor numbers: 37,314

Comprising 38 prints from the Staatsgalerie Stuttgart, and two lithographs recently acquired for the Gallery's collection, this exhibition was the first time that graphic work by the renowned German artist Käthe Kollwitz (1867–1945) was shown in the Gallery. Curated by Anne Hodge, the exhibition gave our diverse audiences an opportunity to discover this important artist, who created almost 300 prints, around 20 sculptures and some 1,450 drawings during her long career. These powerful works allowed visitors to reflect on the effects of conflict, in particular the grief left in its wake. With turmoil and war still creating headlines today, Kollwitz's work is just as relevant as when she created it in the early twentieth century.

“Impressive collection of 40 prints by this German artist in the year that marks her 150th birthday...A true pleasure.”

TOTALLY DUBLIN

One reason for putting this exhibition on in 2017 was to commemorate World War I, as Kollwitz's art is a reminder of the horror and ultimate futility of war. Her five print cycles—*Revolt of the Weavers* (1893–98), *Peasant War* (1902–08), *War* (1921–22), *Proletariat* (1924–25) and *Death* (1934–37)—place her among the foremost printmakers of the twentieth century. Her dark, sometimes visceral work can be seen as a poignant plea for the abolition of war and oppression for the sake of future generations. The works from the Staatsgalerie's rich collection included two of the print cycles: *Peasant War* and *War*, along with preparatory drawings and a number of powerful self-portraits.

“In these times the Käthe Kollwitz exhibition at the National Gallery of Ireland is a massively important reminder of the degradation of war.”

ELEANOR HOOKER, *Poet And Writer*

Collaboration with the Goethe Institut and the German Embassy in Ireland contributed to the success of the exhibition and the associated programme of events and educational activities.



FOR THE LOVE OF ART

- Minister Heather Humphreys, TD, at the opening of the exhibition *Frederic William Burton: For the Love of Art*, with Marie Bourke, exhibition curator.

Frederic William Burton: For the Love of Art

25 OCTOBER 2017–14 JANUARY 2018

- ✧ Beit Wing
- ✧ Visitor numbers (as at 31 December): 12,629

Curated by Marie Bourke, this exhibition explored the different phases of the nineteenth-century Irish artist's life and work. Many of the paintings on display highlighted his brilliance as a watercolourist, while other material, notably paintings he acquired, showed how his career developed, culminating in his appointment as Director of The National Gallery, London. His best known painting, *Hellelil and Hildebrand, the Meeting on the Turret Stairs*, 1864 (NGI.2358) was joined by equally romantic and accomplished masterpieces from public and private collections.

“Contemporary reviewers admired Burton’s feeling for ‘refinement’ and ‘loveliness’. His best paintings continue to offer beautiful encounters: here, they include *Dreams*, *Iostephane* and the stunning *Mrs George Smith*.”

CRISTÍN LEACH, *The Sunday Times*

The aim of the show was to reposition Burton as a painter of the first rank, one of Ireland’s finest watercolourists and an astute museum director. Themes addressed included Burton’s early life and the links between culture and national identity; his love of the west of Ireland; his popularity as a portraitist; the impact of his time in Germany on his work; his connections with the Pre-Raphaelites in London; and his legacy as Director of The National Gallery, London.

The exhibition was complemented by a richly illustrated 96-page catalogue, edited by Claire Crowley, with essays by Marie Bourke, Anne Hodge, Janet McLean, Patrick Duffy, Alison Fitzgerald and Elena Greer. An extensive and well-attended public programme of lectures and events accompanied the exhibition. During November and December two new plays directly inspired by Burton’s life were developed and performed by Umbrella Theatre Company.



GARRETT PHELAN

- LANDSCAPE: *The La Boisselle Bowl*, a ceramic bowl made from clay acquired from the Somme formed part of Garrett Phelan's work *I HAVE NO RIGHT TO BE SO NEAR*.

EXHIBITION TOUR

- Exhibition curator Donal Maguire leads a tour of *Aftermath: The War Landscapes of William Orpen*.

Aftermath: The War Landscapes of William Orpen

with *I HAVE NO RIGHT TO BE SO NEAR*
by Garrett Phelan

11 NOVEMBER 2017–11 FEBRUARY 2018

Room 31

The ESB Centre for the Study of Irish Art's (ESB CSIA) annual exhibition opened in Room 31 in November. Curated by Donal Maguire, the exhibition was inspired by Irish painter William Orpen's memoir *An Onlooker in France*. First published in 1921, a first edition from the ESB CSIA's collection was included in the exhibition. The memoir articulates the artist's personal struggle to comprehend the war, and the destruction and suffering it wrought. The book acted as a starting point for the exhibition. The exhibition marked the 100th anniversary of Orpen's experience as an official war artist, serving with the British Army, and explored a series of landscapes he painted in the aftermath of the battle of the Somme. The exhibition included loans from the Imperial War Museum, in addition to artefacts from the National Museum of Ireland and material from the Gallery's library and archive collections. Artist Garrett Phelan produced a new work in response to Orpen's 1917 experience. Phelan's project, titled *I HAVE NO RIGHT TO BE SO NEAR*, comprised two new works: one in sound and the other in ceramic.

“This is a show about the horror of war, but it is also about the human nature of the artistic gesture: the coexistence of beauty and pain, life and death”

CRISTÍN LEACH, *The Times*

The Gallery acknowledges the support received for the exhibition from the ESB, and The British Embassy in Dublin who supported the production of the exhibition booklet.

Hennessy Portrait Prize 2017

25 NOVEMBER 2017–25 FEBRUARY 2018

Room 23

The Hennessy Portrait Prize took place for the fourth time in 2017. In fulfilment of a goal expressed at the inception of the competition in 2014, the number of shortlisted artists was doubled from previous years. The resulting larger exhibition was facilitated by the availability, following the reopening of Gallery's historic wings, of Room 23 (Dargan mezzanine), the gallery otherwise committed to the National Portrait Collection. The Portrait Prize shortlist had previously been installed in the much smaller Millennium Studio, which proved an attractive display space, but did not allow for any expansion in the scale of the exhibition. Claire Crowley, Curatorial Assistant, and Brendan Rooney, Curator of Irish Art, administered the competition and curated the exhibition.

The panel of judges comprised James Hanley RHA; Niamh MacNally, Assistant Curator of Prints and Drawings, National Gallery of Ireland; Patrick T. Murphy, Director, Royal Hibernian Academy; and Yvonne Scott, Director, Trinity College Irish Art Research Centre. While the number of candidates was marginally lower than in 2016, the overall standard of the work was high. Moreover, the geographical spread remained wide, with artists from 33 counties submitting works, as well as many others from outside Ireland. The variety of media represented was also impressively broad.

The judges shortlisted twenty-four portraits, among them works on paper, photographs, sculpture, paintings, video and one installation. The artists represented included three—Comhghall Casey, Vera Klute and Cian McLoughlin—who had been shortlisted previously for the Hennessy Portrait Prize. The prize was awarded, however, to Cork-based artist Jack Hickey for his work *My Time*. Highly-commended prizes of €1,500 each went to David Hamilton and Myra Jago for their respective paintings *Cormac* and *Reflection*. The prize-giving event, which was attended by many shortlisted artists from previous years, was held very successfully in the Grand Gallery in November. 2017 also marked the end of a very fruitful and positive collaboration with Hennessy on the Portrait Prize. The competition will continue in 2018 under the sponsorship of Zurich.



HENNESSY PORTRAIT PRIZE 2017

- Jack Hickey, winner of the Hennessy Portrait Prize 2017, with his winning portrait *My Time*.





Selected Gallery Publications

- \\ Claire Crowley, ed.,
**Frederic William Burton:
For the Love of Art**, exh. cat.
National Gallery of Ireland
(*Dublin, 2017*).
- \\ Claire Crowley & Brendan Rooney, eds,
Hennessy Portrait Prize 2017, exh.
cat. National Gallery of Ireland
(*Dublin, 2017*).
- \\ Anne Hodge, ed., **Good Morning
Mister Turner: Niall Naessens
and J.M.W. Turner**, exh. cat. National
Gallery of Ireland (*Dublin, 2017*).
- \\ Anne Hodge & Niamh MacNally, eds,
**The works of J.M.W. Turner at the
National Gallery of Ireland**
(*Dublin, 2017*).
- \\ Muirne Lydon, Simone Mancini,
Elizabeth Mayes, eds,
**The Marriage of Strongbow
and Aoife: Conserving a National
Treasure** (*Dublin, 2017*).
- \\ Niamh MacNally, ed.,
**Margaret Clarke: An Independent
Spirit**, exh. cat. National Gallery
of Ireland (*Dublin, 2017*).
- \\ Adriaan E. Waiboer, ed.,
**Vermeer and the Masters
of Genre Painting. Inspiration
and Rivalry**, exh. cat. National
Gallery of Ireland (*New Haven and
London, 2017*).

Conservation & Photography

One of the central missions of the National Gallery of Ireland is preserving and protecting its collections. The Conservation Department – comprising Painting Conservation and Paper Conservation – is responsible for caring for the collection, while the Photography Department documents the collection, exhibitions, the Gallery buildings and activities.



PREPARING WORK FOR THE REHANG

- Simone Mancini, Head of Conservation, examining stained glass by Evie Hone and working on the shield with the head of Medusa by an unknown seventeenth-century Italian artist (NGI.4337).

97

GEORGE PETRIE
COLLECTION WORKS
TREATED



18 months
of research and
conservation

COMPLETED FOR THE
GUERCINO PROJECT



€250,000
grant

SECURED UNDER
THE NEW DIGITISATION
SCHEME

Conservation's work involves researching and assessing the collection, advising the Curatorial Department, and undertaking routine activities connected with collections care policies and procedures for exhibitions and loans. With a collection numbering some 16,000 paintings, drawings, watercolours, miniatures, prints, sculpture and decorative arts, the Conservation team has developed strategies to implement preventative treatments, including environmental monitoring and remedial actions to ensure risks to the long-term care of the collection are minimised.

Caring for the permanent collection

The refurbishment of the Gallery's historic wings presented the Conservation Department with a critical opportunity to address works in the permanent collection. The conservators surveyed and treated the curators' selection of permanent collection works ahead of the reopening in June (*See Appendix 3 for a list of selected treatments*).

As part of this major project, the conservators also reviewed and improved exhibition standards for works in the new display. This included designing new hanging systems for the icons and early Italian paintings on panel, which now hang in the Upper Beit Wing, as well as designing new plinths to display double-sided panel paintings for the first time, and bespoke framing systems for Irish stained glass (*see page 40 for further details*).

The Paper Conservation team devised a full conservation treatment programme for the George Petrie Collection (NGI.6865). This folder of material, comprising 97 drawings, watercolours and prints by Petrie, Margaret Stokes and other antiquarian artists, was bequeathed by Stokes in 1900. The collection is frequently requested by researchers and students. However, many of the works were previously too fragile to be handled or viewed. Following an initial survey, the team documented and surface-cleaned the items, and repaired all tears and losses using Japanese tissue and wheat starch paste. The drawings were humidified and pressed to remove creases, and finally collated and housed in polyester pockets. As a result of this work, the collection is now available for researchers and students to view and study.

Innovation and research

Upgrading technical scientific analysis is a key element of collection care. In 2017 the department upgraded its equipment with the acquisition of a new digital X-ray unit and camera for carrying out more sensitive and informative X-radiography and infrared documentation. A handheld X-ray fluorescent (XRF) analyser was also acquired. This piece of equipment will enable the Conservation team to perform elemental analysis on pigments and binders.

The environmental monitoring system throughout the Gallery was considerably improved with the installation of additional equipment for radio signals, and data loggers, which are now positioned throughout the galleries, collection storage facilities, No. 5 South Leinster Street, and the Gallery's art library stacks. This upgrade of equipment contributes considerably to maintaining museum standards. The information gathered by the equipment is also used by Exhibitions and Collection Services when dealing with requests from borrowing and lending institutions.

The Paper Conservation team collaborated with the curators to plan the refurbishment and upgrade of the Print Gallery which will be carried out in 2018.

In accordance with the Gallery's strategic plan the Conservation Department has carried out initial investigations into the establishment of a National Conservation Centre in the Gallery, with the aim of providing a more effective range of operations for painting and paper conservators from across the island, research and photography, whilst maximising and developing existing facilities.

Collaboration

A number of important partnership projects were initiated and/or completed during the year, including a collaboration with the Alfred Beit Foundation which involved a full-scale conservation project on Thomas Gainsborough's oil on canvas *Madame Baccelli*.

The completion of the Guercino Project—an 18-month research and conservation project in collaboration with the J. Paul Getty Museum and the J. Paul Getty Conservation Institute—was a highlight of the year. The project focused on Guercino's *Jacob Blessing the Sons of Joseph*, c.1620 (NGI.4648), which was in need of treatment. As part of the partnership, which began in 2016, four painting conservators from the Gallery travelled to work for a period of time alongside conservators, scientists and curators in the Getty. Grime, old retouchings and discoloured varnish were cleaned from the canvas, revealing brighter colours and details. The scale and complexity of the work required many analytical techniques, including X-radiography, spectroscopy and ultraviolet imaging. An exhibition detailing the technical research and challenges of the project will go on the display once the painting returns to the Gallery in 2018.



GUERCINO

- \ *Jacob Blessing the Sons of Joseph*, c.1620 (NGI.4648), which underwent conservation treatment in collaboration with the J. Paul Getty Museum in Los Angeles.





The Maclise Conservation Project

The Maclise Conservation Project (outlined on pages 43-45) involved collaboration from several international and interdisciplinary teams, including technical research undertaken on the painting by the CHARISMA, a unique transnational research team for restoration and conservation of cultural heritage.

The project was generously funded by the Bank of America Merrill Lynch Art Conservation Project.



CONSERVATION

- Painting conservation intern Giulia Campagnari treating an icon ahead of the rehang of the collection.



Dissemination of knowledge and expertise

Throughout the year the Conservation Department disseminated research in conservation science and collection care to the wider heritage community in Ireland. The team provided expert services to public and independent cultural institutions, in addition to training and guidance to arts and heritage professionals. Collection care programmes were established with a number of institutions to facilitate skills-sharing and to promote interdisciplinary co-operation with institutions both nationally and internationally.

As part of this strand of work, a fellowship agreement was established between the Gallery and the Royal Dublin Society to facilitate the care of artworks from the RDS Treasure Collection. The project, funded by the RDS, is administered by the Gallery with the supervision of the Conservation Department. The project began in August with the appointment of a RDS Painting Conservator Fellow.

Conservation's active internship programme continued to provide much-valued support to the team; over the course of the year two conservation students and one postgraduate conservator were offered research opportunities and training in painting and paper conservation.

As part of a shared services agreement, a painting conservation intern, supervised by Simone Mancini, worked in the Irish Museum of Modern Art and the Crawford Art Gallery for 4½ months at a time. Tasks included the installation of exhibitions, surveying and writing reports on the condition of works on display and in storage as well as conservation treatments and collection housekeeping.

Photography

A grant for €250,000 was secured under the new digitisation scheme, operated by the Department of Culture, Heritage and the Gaeltacht, as part of the Creative Ireland Programme. As a result, the Gallery's digital imaging equipment was upgraded and two projects were initiated: a digitisation project to document the collection to the highest international standards, and a digital investigation project which enables more efficient investigative operations and eliminates the need for film, darkroom and wet processing facilities. The equipment purchased included digital camera and lighting systems, digital X-ray and infrared reflectography systems.

In addition to documenting the refurbishment, the Photography team recorded the installation of the permanent collection in the historic wings, including the final stages of the Maclise Conservation Project. Additionally, the team contributed to exhibition catalogues including *Margaret Clarke: An Independent Spirit*; *Vermeer and the Masters of Genre Painting*; *Frederic William Burton: For the Love of Art*; and *Good Morning Mister Turner*, and produced facsimiles for the Burton exhibition. Infrared and ultraviolet examination was carried out on *Scenes from the Life of Saint Augustine* (NGI.823), and detailed photographs were taken of Vermeer's signature on *Woman Writing a Letter, with her Maid* (NGI.4535).

Library & Archives

The library and archive collections at the National Gallery of Ireland encompass unique and historically significant collections for the study of art history.



Over
2,000

RESEARCHERS
VISITED THE
READING ROOMS

1,500
people

ATTENDED LIBRARY
AND ARCHIVE TOURS
AND OPEN DAYS

3,900
titles

ADDED TO THE
BIBLIOGRAPHIC
COLLECTIONS

Supporting the Gallery's mission to care for, interpret and bring people and their art together, key developments included collection development and management, collaborations and partnerships, and increased public engagement. Notably, this year, the growing body of staff and the increased level of activity across the Gallery has greatly increased the demands on the research services and support provided by the library and archives.

Particular progress was made on cataloguing the Sir Denis Mahon library and archive, and public engagement activities continued to develop and receive positive feedback, testament to visitors' growing interest in the library, archive and ESB CSIA collections. The fellowship programme developed by the library and archives continued to provide an important stepping stone for graduates wishing to work with museum research collections.

We are indebted to the generosity and support of our longstanding partners, The ESB, The H.W. Wilson Foundation and The Sir Denis Mahon Trust, for their continuing support of the library and archive's collections, services and programmes.


Mr Tage S. Kristensen's gift

Mr Tage S. Kristensen's gift illustrates the unusual ways that collections can find their way into the Gallery's library. On turning 70, Kristensen wished to find a home for his collection of books relating to Vermeer. Fortunately, he chanced upon a piece on the Gallery's website highlighting Gustave Vanzype's 1925 publication, *Vermeer de Delft*. Knowing that the Gallery also held a painting by Vermeer, he offered his collection of books as a gift. This offer could not have been more timely given the plans for the exhibition *Vermeer and the Masters of Genre Painting* in June 2017. This collection of 135 publications, together with material already in the Gallery, forms an extremely strong research collection of books relating to the Golden Age of Dutch painting.

Library and archive exhibitions and public engagement

The important supporting role that the library and archives play in the development of exhibitions and displays was highlighted in a number of well attended open days featuring material relating to key exhibitions during the year.






“I know that my Vermeer books can now be found in the best possible library where they will be available for all interested users during the years to come. The recent Vermeer exhibition in Dublin has without any doubt increased the interest in Vermeer’s life and paintings, so I hope that many of the visitors of the library will enjoy this opportunity. André Malraux once said ‘**an art book is a museum without walls**’, and I totally agree.”

MR TAGE S. KRISTENSEN

VERMEER BOOKS

-  A collection of 135 publications donated to the Gallery by Mr Tage S. Kristensen.



Ealaín 2017

As the majority of the Irish art collection was inaccessible for much of the refurbishment period, the ESB CSIA organised Ealaín, a day celebrating Irish art and culture which took place on 23 July. The programme included tours exploring highlights of the Irish collection, workshops for children and families inspired by the works of Irish artist Jack B. Yeats, Irish-language tours, exhibition tours, and conservation talks.

Stained-glass artist Emer O'Donnell and traditional basket-maker Joe Hogan gave practical demonstrations, and Michelle Darmody's *Edible Collages* biscuit-making workshop for children was very popular with the younger visitors. The ESB CSIA opened its doors to the public, with a display from the archives featuring items connected to Mainie Jellett, Sarah Purser and Walter Osborne. The day ended with a free musical performance, to a packed house in the beautiful surrounds of the refurbished Shaw Room, with special guests Lisa Lambe and Hothouse Flowers members Liam Ó Maonlaí and Peter O'Toole.

Collaborations and partnerships

In recent years, significant progress has been made developing partnerships with third-level colleges. This year, the National College of Art and Design's BA Visual Culture and Trinity College's TRIARC MPhil students completed a course module which focused on material in the CSIA collections. Throughout the year, academic seminars and presentations were facilitated for students from IADT, University of Maynooth and UCD, and students from UCD, NCAD, TCD and Maynooth University completed placements and internships.

ARLIS UK & Ireland Annual Conference

In 2017 the annual gathering of art librarians was held in Dublin between 12 and 14 July; it had been nearly 30 years since Ireland hosted the conference. The Gallery, which played an instrumental role in bringing this important art library conference to Dublin, hosted the conference for two days. It was the first conference to take advantage of the newly refurbished spaces. The conference organisation was the result of a successful collaboration between the Gallery and sister institutions including the Royal Dublin Society, Dublin Institute of Technology, National College of Art and Design/NIVAL and the Royal Irish Academy. The theme of the programme was *[R]evolution: Re-imagining the Art Library* and it largely focused on new developments in collection management, public engagement and library buildings and spaces. The successful conference was an excellent opportunity to showcase the Gallery's library and archive holdings, and to outline the future plans for research facilities in the Gallery.



EALAÍN

- Ealaín included events for visitors old and young, including craft demonstrations and a performance by Lisa Lambe, Liam O'Maonlaí and Peter O'Toole in the Shaw Room.



CARAVAGGIO

- The display of library and archive collections has become increasingly important, often providing context and a greater depth to exhibition narratives. This year library and archive material featured in the exhibition *Frederic William Burton: for the Love of Art*, and in the small atrium display *Caravaggio Uncovered*.

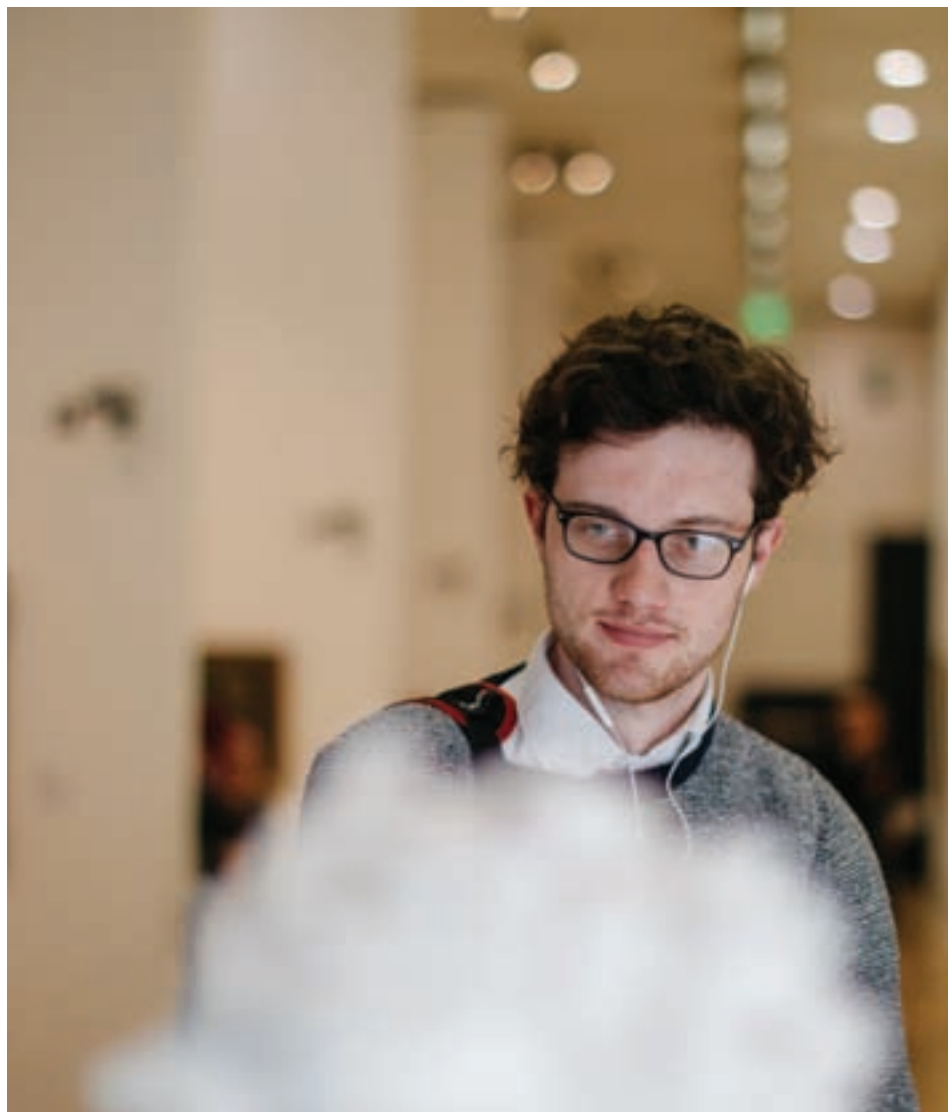


Public Engagement

The background of the page is a photograph of an art studio. In the foreground, a wooden easel is in sharp focus, showing its intricate structure. In the background, several other easels are visible, and a person wearing a plaid shirt is seated, working on a canvas. The scene is brightly lit, creating a warm and creative atmosphere.

Public Engagement

The Gallery brought together four departments in 2017 to form a new organisational pillar, Public Engagement. This pillar puts the needs of our audiences front and centre for the Gallery, listening, responding, and engaging.





PUBLIC ENGAGEMENT

- Visitors touring the Gallery and participating in tours and events.

Education

The Education team launched a new approach to programming for the core areas of Children and Families; Adults; Lifelong Learning; Teachers, Schools and Young People; Community Engagement; and Access and Additional Needs.



3,100
education
events

HELD IN THE
GALLERY IN 2017

102,362
participants

ATTENDED GALLERY
EVENTS IN 2017

331
Vermeer
events

ATTENDED BY
22,963 PEOPLE

In May, the team undertook a rigorous evaluation of the new approach and introduced a number of improvements. The programme was highly creative, designed to support the reopening and the exhibitions, tailored to excite existing visitors and also to engage new audiences. The output of this programme was 3,100 events delivered to 102,362 attendees. The department is proud of these figures and of the quality of the programme from which they arose.

In a year full of exciting and engaging events, these are some of the highlights:

Exhibition programming

The Education team launched a new series of tailored education programmes for the Gallery's major temporary exhibitions. Bespoke programmes were devised for *Beyond Caravaggio*, *Vermeer and the Masters of Genre Painting* and *Frederic William Burton: For the Love of Art* to support core themes, reach new audiences, and support both the Education Department's strategy and the Gallery's strategy.

Education's *Beyond Caravaggio* programme focused on 'the dark, the light and the drama' of the exhibition. Established offerings such as Thursday evening lectures, study mornings and children's workshops were enhanced and delivered alongside new activities. These included pop-up talks and music performances, shadow puppet theatre performances, a long-term schools collaboration with the Abbey Theatre, and an exciting new partnership with the Royal Irish Academy of Music.

In June, just two days after the re-opening of the historic wings, the Education team launched *Setting the Scene*, a programme to support *Vermeer and the Masters of Genre Painting*. *Vermeer to Maternity* baby workshops were particularly successful, as was a new collaboration with the staff and young people from Blossom Ireland, an organisation that serves children with intellectual disabilities and their families. *Dutch Golden Details*, an exciting collaboration with the nail salon Tropical Popical, brought in a new and younger audience. In September, an academic conference featured international experts on the Dutch Golden Age, including Junko Aono, Associate Professor, Kyushu University, Fukuoka.

After Vermeer, a contemporary art display in the Millennium Wing studio, was the culmination of a project conceived by Sinead K. Rice. Contemporary artists Brian Fay, Dragana Jurišić and Maser were invited to draw inspiration from the Vermeer exhibition and to create new work in response. Over its 17-day run, 13,550 people visited the *After Vermeer* exhibition.

The year concluded with a programme devised to complement the retrospective *Frederic William Burton: For the Love of Art*. This programme focused on the artist's life and relationships, as well as on his skill as a draughtsman. In addition to collaborating with the National Museum of Ireland, the Education team devised an extensive outreach programme which offered audiences outside Dublin the opportunity to engage in stimulating talks and workshops based on the exhibition.



BEYOND CARAVAGGIO

Education's *Beyond Caravaggio* programme focused on 'the dark, the light and the drama' of the exhibition.



SETTING THE SCENE

- \\ A spectacle and performance, as part of the education programme for *Vermeer and the Masters of Genre Painting*, involved members of the RIAM performing music of the Dutch Golden Age on instruments of the time, while members of the RHA painted the scene live.



NATIONAL DRAWING DAY

- Illustrator Fatti Burke and artist and presenter Don Conroy went head-to-head, creating portraits of two social media competition winners in front of a crowd of fans and Gallery visitors. In keeping with the theme of the day, the result of the art battle was declared a “draw”.

ST ANDREWS OUTREACH

- The team conducted 120 events offsite including collaborations with the Irish Film Institute, as well as vital outreach workshops with Our Lady’s Children’s Hospital, Crumlin and others. Above, participants of the new early years outreach project at St Andrews Resource Centre on Pearse Street, Dublin.

13th annual

NATIONAL
DRAWING DAY

1,700 visitors

PARTICIPATED IN
NATIONAL DRAWING
DAY ACTIVITIES IN THE
GALLERY

120 outreach events

FACILITATED BY THE
EDUCATION TEAM

National Drawing Day 2017

On 20 May, the 13th annual National Drawing Day took place in the Gallery: the last large-scale public event to be held before the reopening of the historic wings. 1,700 visitors, of all ages, observed artists' demonstrations, took part in workshops, and attended an in-conversation event with artist Gareth Reid and RTÉ's Evelyn O'Rourke in the lecture theatre.

The Gallery was a hive of drawing activity led by artists Jess Tobin, Sahoko Blake and Laura Hurley, the winner of *Imagining Ireland*, who sketched throughout the building. John O'Reilly, Paula McGloin, Conor Merriman, Leanne Mullen, David Eager Maher and Mick O'Dea, PRHA, created artworks inspired by Picasso. Artist and tutor Fintan Mahon also led visitors in a life-drawing workshop.

National Drawing Day is a nationwide, cross-border event, initiated and coordinated by the Gallery, with support from the Department of Culture, Heritage and the Gaeltacht. This year, over 150 institutions participated across Ireland.

Welcoming our visitors back to into the historic wings

The Education team developed a special programme of events to welcome people back into the historic wings of the Gallery. Titled *Inspire the Nation*, events took place from 26 June to 31 August, and included daily public tours and pop-up talks. Many members of staff from across the Gallery took part in the programme and shared their passion for the collection through pop-up talks. The team also offered new access and engagement tours for diverse audiences. These tours included tactile tours for individuals with visual impairments; Look & Respond tours for individuals with dementia, and their carers; enhanced tours for people who are hard of hearing; tours as Gaeilge; youth-led tours; and tours for new parents and families.

Additionally, Sinéad K. Rice, Head of Education, curated *14-23: The First Ten Days*. Photographer Conor O'Leary was invited to document the first ten days after the reopening (14-23 June), a significant and exciting time in the history of the Gallery. O'Leary, whose portfolio includes work for the New York Times, Fader and Penguin Random House, captured impressions, responses and stories of the people he encountered in the Gallery, through image, text and audio. O'Leary also took over the Gallery's Instagram feed for the duration of the project, posting some of his beautiful portraits of visitors and their reactions. These were very popular with visitors, resulting in an organic reach of 57,000.





THE FIRST TEN DAYS

- Portraits of Gallery staff members and visitors taken by Conor O'Leary as part of his *14-23 project*. Includes Adrian Le Harivel, Curator of British Art (lower left), and Esme Lewis (left), a loyal supporter of the Gallery.



Visitor Experience

The Visitor Experience team aims to heighten visitor engagement, foster the highest standard of visitor experience, and build on the Gallery's excellent reputation. This is delivered by a small team of Visitor Experience assistants and a dedicated group of volunteers.



VOLUNTEERS

- Our dedicated group of volunteers who welcome and assist our visitors.



39,000
visitors

PER WEEK DURING
THE SUMMER

95% of
visitors

SURVEYED SAID
THEY WOULD
RECOMMEND THE
GALLERY

186
people

WERE INVOLVED
IN THE VOLUNTEER
PROGRAMME
IN 2017

The team experienced a uniquely busy year with a 165% month-on-month increase in visitors following the reopening, with highs of 39,000 visitors per week during the summer.

Listening to our audiences

In April, the Gallery commissioned a Red C audience survey to understand how the Gallery was perceived towards the end of a long period of partial closure. 95% of those surveyed said they would recommend the Gallery to a family member or friend. Onsite and online feedback surveys similarly displayed a 90% Net Promoter score.

Making the Gallery more accessible

The Gallery is committed to being accessible to, and inclusive of, all visitors. In October, the Gallery re-established a cross-functional Accessibility Team, led by Visitor Experience. By December, the team finalised the Gallery Accessibility Policy and Action Plan 2018-2021.

Ticketing the art

This year, the Gallery recorded its highest ticket sales, in its history, for temporary exhibitions. This was facilitated by a team of exhibition assistants who provided booking support to visitors over phone, email and in person. 59% of all tickets were purchased online, an exceptionally high number for the museum and gallery sector which typically sees online booking of under 30%.

Volunteers

As the Gallery prepared for reopening, it expanded its dedicated group of volunteers who staff visitor desks. 186 people were involved in the volunteer programme by the end of the year. A Volunteer Steering Group Forum was initiated to gather valuable feedback from volunteers on an ongoing basis, and this has become an important channel for improving our visitors' experience of the Gallery. The Gallery has continued to build on the already valued volunteer programme by offering additional opportunities for development to the volunteers.

Our visitors had the following to say about the Gallery:

“Back, bigger and better! My previous review of the Gallery expressed disappointment at how much of it was closed for renovations and how long these were taking – **and it was worth the wait!** The Gallery is now much brighter than before and all facilities have been upgraded. Found some old friends & some real surprises.”

TRIPADVISOR REVIEWER, 20 June 2017

“Time to rediscover the Gallery: We had become used to seeing only a tiny fraction of the collection in the more confined space of the Millennium Wing. Now, not only is the original space back in use but the architects have given us some new spaces as well as letting natural light back in.”

TRIPADVISOR REVIEWER, 6 July 2017

“I am proud to be Irish and to have the opportunity to visit this wonderful gallery anytime.”

TRIPADVISOR REVIEWER, 11 July 2017



Digital Engagement

2017 was a year of growth, advancement and experimentation for the Digital team. The development of a new website for the Gallery was one of the chief achievements. The old website, launched in late 2010, was in need of a complete overhaul to meet advances in digital technology, and to showcase the Gallery's online content and collections to our visitors in an engaging and appealing way.



85,000

WEB SESSIONS ON
THE NEW SITE IN ITS
FIRST MONTH

70%

INCREASE ON
WEB SESSIONS ON
JUNE 2016Over
100,000
followersACROSS FACEBOOK,
TWITTER, INSTAGRAM,
YOUTUBE, VIMEO,
AND SOUNDCLOUD

A new website

A key aim was to make the website mobile-responsive; the number of visitors accessing the Gallery's website using mobile devices has grown exponentially since 2010. The new website went live on 1 June, two weeks before the reopening, allowing the Digital team to build visitors' excitement and anticipation online. It was exciting to see the huge leap in visitors accessing Gallery web content from their mobile devices: 57% of all sessions in June were on a mobile device, versus just 49% the month before.

Six months on, and the website has continued to grow and develop thanks to input from staff throughout the Gallery, with fresh content appearing weekly, and over 906,000 sessions recorded in 2017, over two thirds more than those in 2016.

Social media

The Gallery's social media presence continued to strengthen and develop at pace in 2017. What started in late 2009 as a proposal by two staff members from different departments (Education and Visitor Experience) to set up and run accounts for the Gallery on Twitter and Facebook, has now burgeoned into a thriving social media community of over 100,000 followers across six platforms: Facebook, Twitter, Instagram, YouTube, Vimeo, and Soundcloud.

This year alone, more than 32,000 new followers joined the Gallery across the three largest platforms (Facebook, Twitter and Instagram), increasing total follower numbers by 53%. Particular growth was evident in Instagram, which the Gallery joined in 2014, with an increase of 89%.

Activity across all social media channels was at its optimum over the reopening period, with 140+ posts created by the team across all platforms, garnering 2,600 new followers in a ten-day period, and a total Facebook post reach of 1,000,064.

The Digital team began trialling new social media features including Instagram Stories, to tell quirkier stories about the Gallery, and offer less formal behind-the-scenes glimpses. The Gallery's first curator-compiled playlist of music to complement an exhibition was created for the *Forgotten Faces* exhibition, and shared with visitors on the newly created Gallery Spotify channel.



Creating Anticipation

The Digital team worked across all digital channels to build a sense of anticipation around the reopening, using a combination of post types including short teaser video clips; images of the empty walls waiting to be hung with the permanent collection; archival photographs of the historic wings; and images of some of the more interesting things unearthed by the builders during the refurbishment. These items, dating back to the beginning of the twentieth century, and earlier, included old Guinness bottles and cigarette packets, betting slips, and ticket stubs for a 1921 dance in aid of the Antiquarian Cycling Society of Ireland.

SOCIAL MEDIA POSTS

- Photographs taken by Conor O'Leary of the items unearthed by builders during the refurbishment.







MOST-INSTAGRAMMED ARTWORK

Harry Clarke's *Song of the Mad Prince*, Canova's *Amorino*, and El Greco's *Saint Francis Receiving the Stigmata* overtook Monet's *Argenteuil Basin* as the most-Instagrammed artworks in the collection.





SOCIAL MEDIA

- One of the interesting things about social media is seeing how visitors engage with the collections, and what resonates with them when they visit the Gallery.



TURRET STAIRS

- A photograph of the Millennium Wing staircase, decorated with a decal of *Hellelil and Hildebrand, the Meeting on the Turret Stairs*, to promote the exhibition *Frederic William Burton: For the Love of Art*, had an astounding organic reach across all social platforms, reaching 532,000 people in three days.

Press & Communications

2017 was a banner year for the Gallery. To communicate the extent of activity, the Press and Communications team instigated a massive PR campaign involving high-profile international press visits, extra openings, PR events and photo calls.



Republic of Ireland press and broadcast coverage totalled 1,858, almost 2.5 times the 2016 coverage, and a percentage increase of 149%. The AVE (advertising value equivalent) of ROI coverage more than doubled that of the previous year, reaching €9,323,073, an increase of 122%. Reach in the Republic of Ireland in 2017 was over 72.4 million.

The Gallery's reopening and stellar exhibition programme also featured heavily in the international media, with coverage in *The Guardian*, *The London Times*, *The Sunday Times*, *The Spectator*, *The Observer*, *The Economist*, *Architect's Journal*, BBC TV News, *The Art Newspaper*, *The Burlington Magazine* and *Apollo*, among others.

“With its mesmerising mix of architectural styles and spaces, the National Gallery of Ireland (NGI) has some of Dublin’s most unexpected and compelling civic spaces... The visitor experience is utterly changed, and the architecture is again in harmony with the art.”

STEPHEN BEST, *The Sunday Times*, Culture

Press and Communications also supported the production of two documentary films: *Vermeer: Beyond Time* and *Portrait of a Gallery*. The latter is a major documentary by Wildfire Films, documenting the Gallery’s refurbishment between 2014 and 2017. Following the work of Gallery staff, architects, and builders, the documentary offered viewers behind-the-scenes access to the challenges and moments of beauty of the project. The finished documentary was broadcast on RTÉ One on 27 June.

**149%
increase**

IN PRESS
& BROADCAST
COVERAGE
IN 2017



**72.4
million**

REACH IN
THE REPUBLIC OF
IRELAND IN 2017



**122%
increase**

IN ADVERTISING
VALUE EQUIVALENT OF
REPUBLIC OF IRELAND
COVERAGE

“The notion that Vermeer may not have been a true originator, but rather a follower or even—gulp—a copycat, would be heresy to fans who have a cult-like love of his genius. But viewers of the two previous iterations of the exhibition in Paris and Dublin seem to be unruffled by the suggestion. “People keep saying to me that ‘I always liked Vermeer most,’ and I say ‘that was the whole point of the show,’” said Mr Waiboer. “I don’t believe that we need to tell people that Vermeer was an exceptional artist, because people can see that for themselves.” Instead, the show reveals how a genre painter, in dialogue with contemporaries, can still tower above them.”

THE ECONOMIST





Corporate Services

Corporate Service

Corporate Services manages funds, resources, facilities and systems for the achievement of the Gallery's strategic goals. The division also ensures compliance with governance obligations, particularly The Code of Practice for the Governance of State Bodies (2016), developing corporate and financial policies and procedures and ensuring effective use of resources and value for money outcomes.



AT THE SWIFT 3000 ACCREDITATION PRESENTATION

- \ Feargal Ó Coigligh, Assistant Secretary General, Department of Culture, Heritage and the Gaeltacht; Patricia Golden, Director of Corporate Services; Sean Rainbird, Director; Katherine Licken, Secretary General, Department of Culture, Heritage and the Gaeltacht; and Michael Cush SC, Chair, Board of Governors and Guardians, National Gallery of Ireland.

SWiFT 3000 Accreditation

1ST IRISH CULTURAL
INSTITUTION TO BE
ACCREDITED

Over
200,00

ONLINE TICKETING
TRANSACTIONS

New Senior Management Team

TO SUPPORT A NEW
ORGANISATION
STRUCTURE

Extensive liaison is maintained with the Department of Culture, Heritage and the Gaeltacht with regards to funding, staff sanctions, PQs and performance indicators as set out in the service level agreement. Additionally, it oversees the key support functions of HR, Finance, IT and Operations alongside the Commercial income streams. Key achievements include:

- ✧ Creation of a Senior Management Team to support a new organisation structure
- ✧ Implementation and phased roll-out of a new integrated financial management system
- ✧ Development of a Corporate Procurement Plan for 2018-2020
- ✧ Roll-out of a Gallery-wide Risk Management System
- ✧ Assisted in development of online ticketing solutions for exhibitions, processing over 200,000 transactions in 2017
- ✧ Promoted awareness of health and safety issues and supported training and compliance with health and safety legislative requirements

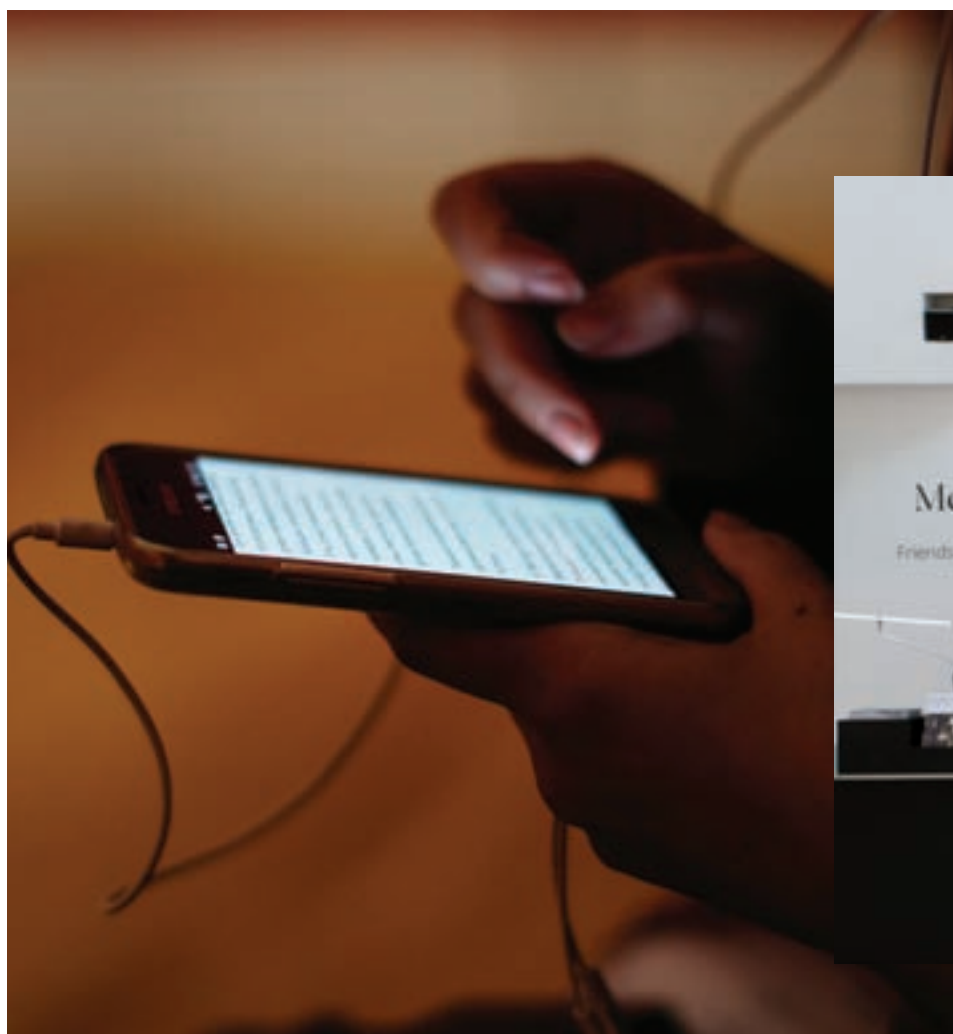
Accreditation

The Gallery was the first Irish cultural institution to gain accreditation from the National Standards Authority of Ireland under SWiFT 3000: 2010 Code of Practice for Corporate Governance Assessment in Ireland.



IT Department

The IT Department made major steps to enhance the visitor experience through the installation of WiFi in the majority of gallery spaces. Access to free WiFi, which has become the norm in museums internationally, allows visitors to engage with the Gallery's active social media platforms and to research the collection online.



Over 3,000

IT SUPPORT
TICKETS LOGGED
AND CLOSED ON THE
NEWLY LAUNCHED
IT SUPPORT SYSTEM

Free WiFi

AVAILABLE
THROUGHOUT
THE GALLERY

Digital signage

Another significant project was the enhancement of visitor signage. The IT team worked with Focal Media who match-funded Fidelity Foundation's support for a digital display solution, with a content management system, that resulted in high-definition display screens. This new Gallery-wide digital signage allows staff to communicate with physical visitors, in a dynamic, visually appealing way, to promote everything from temporary exhibitions to workshops, pop-up talks, and Shop and Café offerings. Located at key points around the building, the screens are effective as both directional and informational tools for visitors. The street-facing screen at the Clare Street entrance is in a prime promotional spot in the heart of Georgian Dublin, engaging passers-by with works from the collection, thereby encouraging visits and increasing the public's familiarity with the national collection. Image and text content for the screens is managed by the Digital Engagement team.

Network and systems

With the establishment and connectivity of new buildings management systems, the Gallery network doubled in size and management. This project included the upgrading of network switches across the campus.

The IT team also successfully migrated the Gallery's mail system from the previous on-premises system to the cloud, the main benefits of which include an increase in storage per mailbox and less reliance and overhead on in-house technology.



DIGITAL SCREENS

— New Gallery-wide digital signage.

HR Department

2017 was a significant year for recruitment in the Gallery. The Museum Security Officer recruitment campaign, managed by HR, began in November 2016 and attracted over 2,000 applications, resulting in 37 new permanent staff being hired.



Training & Development

FUNDING
BUDGET INCREASED
SIX-FOLD

2,000

APPLICATIONS
ATTRACTED THROUGH
THE MSO RECRUITMENT
CAMPAIGN

37

NEW PERMANENT
STAFF HIRED
IN 2017

This recruitment campaign was unprecedented in the history of the Gallery, and the team is grateful to the Department of Culture, Heritage and the Gaeltacht for these newly sanctioned roles.

The Gallery is an equal opportunities employer and is strongly committed to equality of opportunity in all its employment practices, ensuring that the recruitment and selection process is clear, consistent, fair and transparent. The Gallery endorses a working environment that is free from all forms of discrimination, and promotes equality and respect in the workforce.

The Gallery has placed significant emphasis on training and staff development. This is evidenced by a six-fold increase in the training and development funding budget over recent years. Other new initiatives include:

- ✍ Staff induction programme
- ✍ Group training courses (development of technical or soft skills)
- ✍ Further Education and Training Scheme
- ✍ Management & Staff Development Programme. The Management Programme was a precursor to the implementation of the Staff Development Programme which was launched in January 2017.

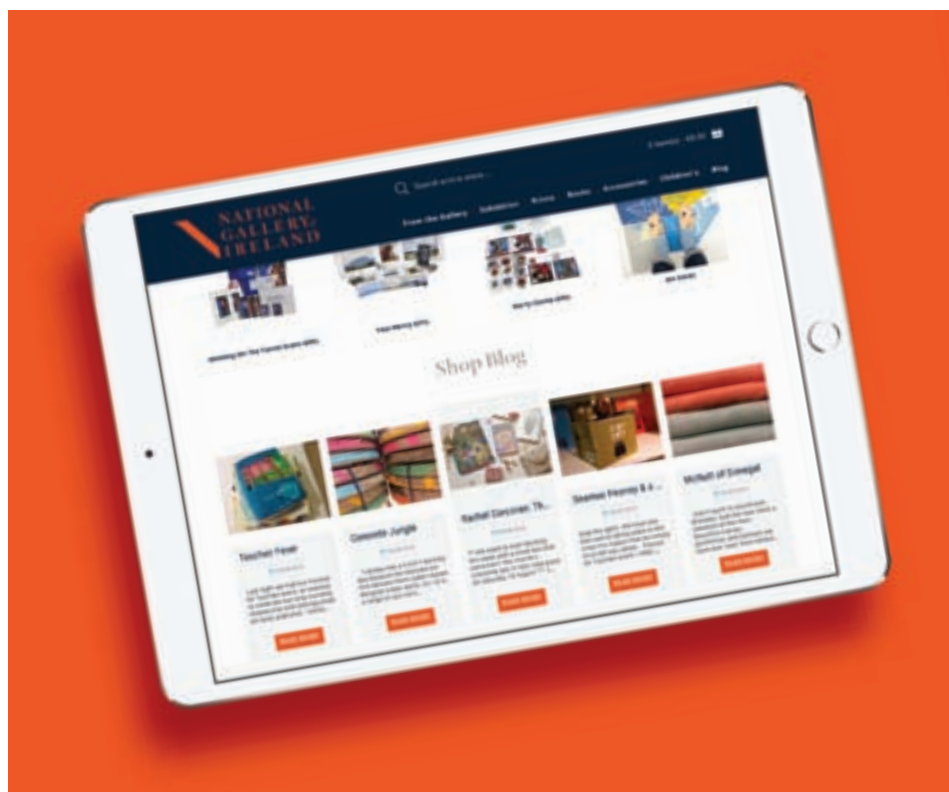
The Gallery is also committed to maintaining a strong focus on staff health and wellbeing. The Safety, Health and Welfare at Work Act 2005, requires the Gallery to put in place systems of work which protect employees from hazards which could lead to mental or physical ill-health.

An increase in funding for development opportunities and staff events has had a significant benefit on staff and the organisation as a whole. The investment in staff training emphasises the Gallery's commitment to broadening staff skills and awareness of their own welfare, along with those who work in their respective teams. Various staff events are organised by the Gallery's Social Committee such as a summer BBQ and Christmas party. Also, staff are invited to a monthly *First Friday lunch*. These events provide a social outlet for staff but equally serve as an opportunity to meet staff from other departments and to build positive relations with others.

The Gallery appreciates the significant role of Trade Unions in ensuring a stable and positive working environment. In recent years, the Gallery has made significant progress in developing and maintaining positive relations with SIPTU representatives and staff. This progress is underpinned by a concerted effort on the part of management, staff and union representatives to work in consultation and collaboration to resolve any issues that arise.

Retail

Growing an online customer base was a key focus of the Gallery Shop team. In June, the Shop launched a new online store which is vibrant, efficient and user-friendly. Each exhibition is now advertised with related products, and the site has been a commercial success since it launched, with sales doubling in its first six months.



414,958

GALLERY SHOP
VISITORS
IN 201750%
increaseIN GALLERY
SHOP VISITORS68%
increaseIN SALES FROM
PREVIOUS YEAR

The Gallery Shop online

In December, the Shop trialled a weekly blog to share news about new stock, events, competitions and exhibition merchandise. Each blog post focuses on different products, exhibitions and events, with a recurring Book of the Week feature. The blog is housed on the Shop's website, but the posts are shared on the Gallery's social media channels by the Digital Engagement team. The blog enjoys an active readership, with the most popular post being viewed 6,330 times.

Connecting with exhibitions

Exhibition merchandise allowed visitors to take a piece of their Gallery experiences home with them. During the run of the Vermeer exhibition the Shop received the largest number of visitors in its history, and the accompanying exhibition catalogue achieved record sales. *"Ireland's Favourite Painting"* was front and centre in the Shop during the Frederic William Burton exhibition with customers able to enjoy their own versions of the watercolour be it a lens cloth, a framed canvas print, or a tea towel!

Shop events

The first-ever *Museum Shop Sunday* took place on 26 November, a new initiative that celebrates retail in cultural institutions and ties in with the growing popularity of Black Friday. With in-store promotions, entertainment and refreshments, the Gallery Shop was the only Irish cultural institution to take part in this international commercial event. The success of the day was reflected in the daily sales exceeding €11,000.

New events for children and families were devised, aimed at developing strong connections with the local community. Events included readings and drawing sessions with Sadhbh Devlin and Tarsila Kruse; a real astronaut talk about science and reading by Norah Patten; and a Christmas-themed story time with professional storyteller Ruth Concannon.

A new look for the Gallery Shop

While extensive refurbishment was taking place throughout the Gallery, the Shop was also undergoing changes and improvements to inject light, space and colour. A consultant was brought in to assist with product mix, new products and the Shop's look and feel. Bright display units were installed and new ranges of products stocked to re-connect the shop with the Gallery's collection. Gallery-branded merchandise was also developed, helping to embed brand-familiarity with the Gallery's audience.

Towards the end of the year visual merchandisers designed and installed impressive window displays which complemented exhibitions and events. They were also on hand to assist with creating modern and effective displays in the Shop.

Events

Although the Gallery is not a bespoke event venue, the Events team worked closely with Operations to accommodate a multitude of event types throughout the year. Over 150 events took place in the Gallery in 2017, covering exhibition openings, dance and music recitals, corporate hires, private dining and weddings.



Over 150

EVENTS TOOK PLACE IN
THE GALLERY IN 2017

600 Guests

INVITED TO THE
OPENING OF THE
HISTORIC WINGS

Some event highlights from 2017:

Annual Director's Dinner

The annual Director's Dinner was established in 2017. This event was an opportunity to thank patrons and benefactors for their continued support, especially during the period of the refurbishment project.

Reopening of the historic wings

The celebratory party for the reopening of the historic wings, with 600 invited guests from across various cultural backgrounds.

The Creative Ireland Programme

The launch of the Creative Ireland programme in the newly-restored Shaw Room.



WOMEN ON BOARDS IN THE ARTS

- Guests at the Women on Boards in the Arts dinner event in the National Gallery of Ireland.

Images & Licensing Department

Images & Licensing facilitated broader awareness of the Gallery and its collections by providing high-resolution digital images and licensed their use for a huge variety of purposes: books, academic journals, websites, magazines, exhibition panels, film props, stamps, online teaching portals, DVDs, CD covers, brochures, leaflets and customised reproductions on paper and canvas.



IMAGES & LICENSING WEBSITE

79,743 users visited the website in 2017.

79,743

USERS VISITED THE
WEBSITE IN 2017


Numerous
filming
projects and
photo-calls

FACILITATED BY
THE IMAGES &
LICENSING TEAM

Filming projects

The Images & Licensing team facilitated a number of internal and external filming projects and photo-calls and provided Intellectual Property Agreements for guest authors and artists participating in Gallery exhibitions, as well as publishing contracts for key exhibition catalogues such as *Vermeer and the Masters of Genre Painting* (National Gallery of Ireland and Yale University Press).

Filming and commercial photo-calls were facilitated on the premises for a number of internal and external productions including:

- \ Animo Productions, *My Astonishing Self: Gabriel Byrne on George Bernard Shaw*
- \ Red Shoe Productions, *House of Art*
- \ Mantange Productions, *Vermeer: Beyond Time*
- \ *Citizen Lane*, feature documentary about Hugh Lane
- \ Moose Productions, Gallery advertising campaign for the reopening
- \ Gallery contracts for commissioned filming in Louvre

The Gallery bought out copyright and related rights to the William Leech paintings in the collection, and copyright holders were firmly established for artists Elizabeth Rivers and Norah McGuinness.

The five top-selling images were:

1. **JACK B. YEATS**, *The Liffey Swim*, 1923
(NGI.941)
2. **CARAVAGGIO**, *The Taking of Christ*, 1602
(L.14702)
3. **JOHN JOSEPH SLATTERY**, *Portrait of William Carleton (1798-1869), Novelist*
(NGI.224)
4. **ADRIAEN COLLAERT**, *Saint Patrick*, 1603
(NGI.2007.7)
5. **GABRIEL METSU**, *Man Writing a Letter*, 1664-66
(NGI.4536)



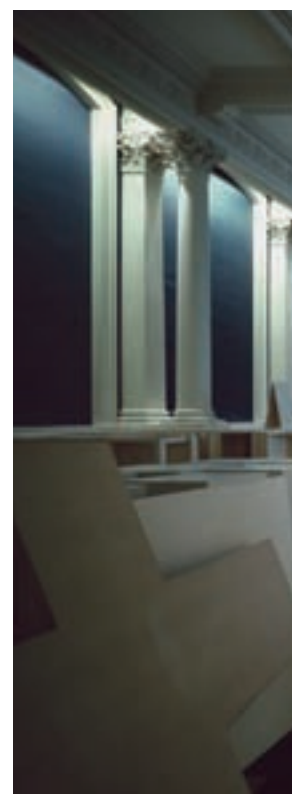
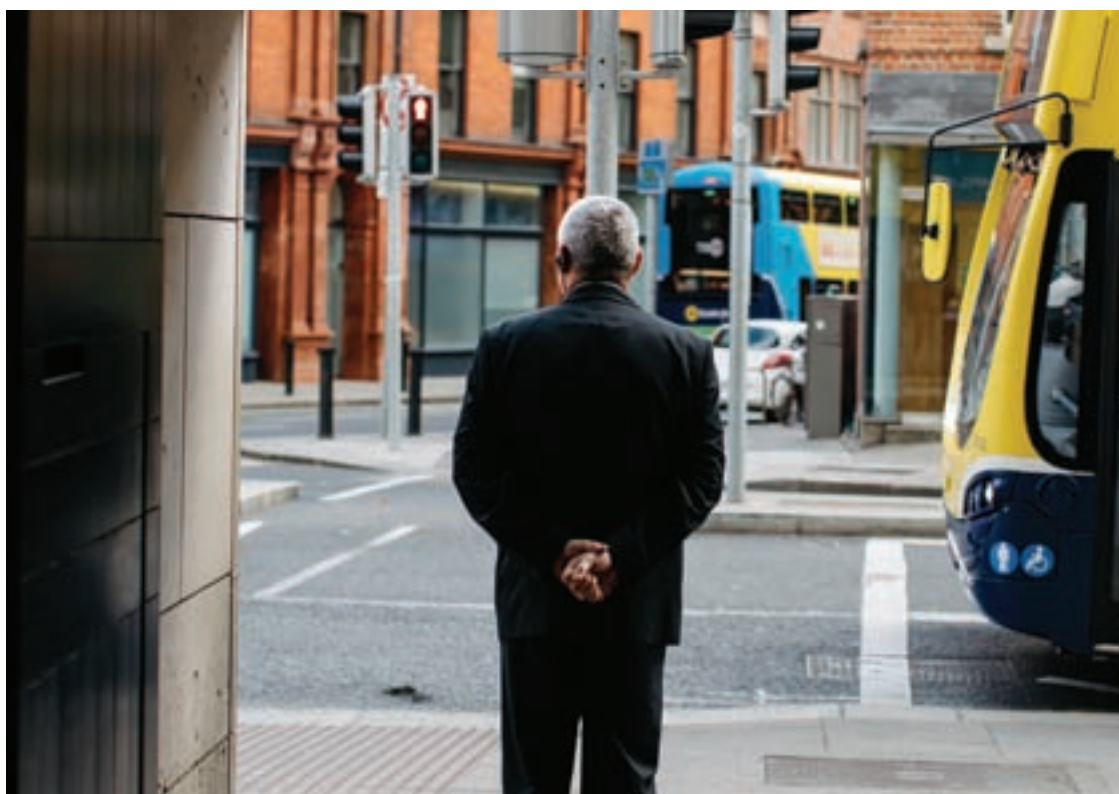


THE TOP-SELLING IMAGE OF 2017

\\ Jack B. Yeats, *The Liffey Swim*,
1923 (NGI.941).

Operations Department

In the lead up to the reopening in June, a significant works package was undertaken by the Operations team including remodelling and redecorating the Beit Wing galleries and Atrium; redecorating the Millennium Wing circulation spaces; separating the Conservation Studio from public spaces; and fitting-out Room 20 to house the new stained glass display.



Additionally, the team completed a full fit-out of staff accommodation, office areas and storage facilities, with the entire Security team, Education Department and Conservation Department moving into new office accommodation in the historic wings of the building.

Forty-one additional Museum Security Officers and supervisors were recruited to provide a thorough security presence throughout the enlarged gallery complex.

The Operations Department facilitated many aspects of the rehang of the collection, most significantly the transfer of Maclise's *Marriage of Strongbow and Aoife* from the Conservation Studio to its original location in the Shaw Room, and the installation of Joseph Walsh's sculpture *Magnus Modus* in the Courtyard.

PUNCH Consulting Engineers won the Heritage and Conservation award at the Engineers Ireland Excellence Awards 2017, in recognition of the Gallery's historic wings restoration and refurbishment project.



Board of Governors & Guardians



BACK ROW, LEFT TO RIGHT:

- Professor Owen Lewis, Lesley Tully, Suzanne Macdougald, Maurice Buckley, Sean Rainbird, Gary Jermyn, Patricia Golden, Mick O'Dea, Vivienne Roche, Barney Whelan.

FRONT ROW, LEFT TO RIGHT:

- Lynda Carroll, Mary Keane, Michael Cush, Margaret Glynn, Jacqueline Hall.

MISSING:

- Bernie Brennan, Professor Michael P. Kennedy, Ann Prendergast.



Financial Statements

for the year ended
31 December 2017

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Governance Statement & Board Members' Report

Governance

The National Gallery of Ireland (**the Gallery**) is a statutory corporate body established by the National Gallery of Ireland Act, 1854 (**the 1854 Act**). The Gallery operates in accordance with the provisions of National Gallery of Ireland Acts 1854 to 1963 and the National Cultural Institutions Act, 1997 (**together, the Acts**) and under the aegis of the Department of Culture, Heritage and the Gaeltacht.

The business and affairs of the Gallery are managed on its behalf by a non-executive Board of Governors & Guardians (**the Board**). The main functions of the Board are set out in the Acts and its Byelaws. The Board is responsible for ensuring good governance and performs this task by setting strategic objectives and targets and taking strategic decisions on all key business issues.

The regular day-to-day management, control and direction of the Gallery is the responsibility of the Director, assisted by the senior management team. The Director and the senior management team must follow the broad strategic direction set by the Board, and must ensure that all Board members have a clear understanding of the key activities and decisions related to the entity, and of any significant risks likely to arise. The Director acts as a direct liaison between the Board and management.

In 2017, the Gallery became the first organisation to be awarded certification under the National Standards Authority of Ireland (NSAI) SWiFT 3000 standard under the new Code of Practice for the Governance of State Bodies as published by the Department of Public Expenditure and Reform in August 2016 (**the Code**). SWiFT 3000 is a standard relating to a Code of Practice for Corporate Governance assessment in Ireland. Its objective is to assess the corporate governance frameworks of organisations and specifically the level of compliance by organisations with governance codes and best practice. The award evidences the Gallery's commitment to operate to best practice corporate governance standards.

Board Responsibilities

The main work and responsibilities of the Board are set out in the Byelaws. The Board has also adopted a formal schedule of matters specifically reserved for Board decision.

KEY MATTERS RESERVED FOR THE BOARD INCLUDE:

- ✍ approval of acquisitions, donations, loans and exhibitions of works of art
- ✍ assessment and approval of the Annual Report and Financial Statements
- ✍ compliance with statutory and non-statutory obligations, including under the Byelaws, the Code and Government circulars
- ✍ approval of strategic plans, the annual operating plan and budget
- ✍ approval of appointment, remuneration, assessment of performance and succession planning for the Director
- ✍ appointment of the Chairperson of the Board and approving the Terms of Reference of all Board Committees
- ✍ amending or updating the Byelaws
- ✍ approval of the terms of major contracts, investments and capital projects, significant acquisitions, disposals, export licences (pursuant to a delegated authority from the Minister of Culture, Heritage and the Gaeltacht under the National Cultural Institutions Act, 1997) and retirement of assets
- ✍ maintenance of a sound system of internal controls, including financial, operational and compliance controls and risk management processes
- ✍ approval of risk management policy, monitoring the Gallery's risk management processes and systems, to ensure the effective identification, monitoring and control of external risks, and identification of opportunities, to support the Gallery's statutory objectives (delegated to the Audit, Risk & Finance Committee which reports back to the Board at regular intervals)
- ✍ approval of fundraising strategy and treasury policy
- ✍ authorisation to open bank accounts and approve borrowing facilities
- ✍ formal review of its own performance, that of its committees and individual Board members.

STANDING ITEMS CONSIDERED BY THE BOARD INCLUDE:

- ✍ declaration of interests
- ✍ reports from Board committees and from the Director
- ✍ finance & risk, including financial reports and management accounts
- ✍ performance reports
- ✍ corporate governance
- ✍ loans & acquisitions of works of art
- ✍ reserved matters.

Section 35 of the National Cultural Institutions Act 1997 requires the Board of Governors and Guardians to prepare accounts for each financial year in such form as may be approved by the Minister for Culture, Heritage and the Gaeltacht, with the consent of the Minister for Public Expenditure and Reform.

IN PREPARING THESE FINANCIAL STATEMENTS, THE BOARD IS REQUIRED TO:

- ✍ select suitable accounting policies and apply them consistently
- ✍ make judgements and estimates that are reasonable and prudent
- ✍ prepare the financial statements on the going concern basis unless it is inappropriate to presume that it will continue in operation
- ✍ state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements.

The Board is responsible for keeping adequate accounting records which disclose, with reasonable accuracy at any time, its financial position and enables it to ensure that the financial statements comply with section 35 of the National Cultural Institutions Act, 1997. The maintenance and integrity of the corporate and financial information on the Gallery's website is the responsibility of the Board.

The Board is responsible for approving the annual budget. The performance of the Gallery, by reference to its annual plan and budget, was carried out at regular intervals at Board meetings throughout 2017.

The Board is also responsible for safeguarding its assets and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Board considers that the financial statements of the Gallery give a true and fair view of the financial performance and the financial position of the Gallery at 31 December 2017.

Board Structure

The Board comprises up to seventeen members, of which ten are appointed by the Minister for Culture, Heritage and the Gaeltacht, five are ex-officio holders of the offices listed below, and two are nominated and appointed by the Royal Hibernian Academy pursuant to a power bestowed on them in the 1854 Act. Members appointed by the Minister serve terms of five years. Ex-officio members serve terms of varying duration depending on the constitution of their organisation.

Ex-Officio Members:

- ✍ Royal Hibernian Academy (RHA) | President
- ✍ Royal Dublin Society (RDS) | President and Vice President
- ✍ Royal Irish Academy (RIA) | President
- ✍ Office of Public Works (OPW) | Chairman

The Board appoints its own Chairperson and Vice Chairperson, pursuant to a power bestowed on them under the Acts.

The table below details the appointment period for current members:

MINISTER'S NOMINEES (5-YEAR TERM)

NAME	APPOINTED	EXPIRATION DATE
Lynda Carroll	15 November 2016	15 November 2021
Michael Cush (<i>Chairman</i>)	15 November 2016	15 November 2021
Jacqueline Hall	15 November 2016	15 November 2021
Gary Jermyn	15 November 2016	15 November 2021
Ann Prendergast	15 November 2016	15 November 2021
Lesley Tully	15 November 2016	15 November 2021
Barney Whelan	15 November 2016	15 November 2021
Suzanne Macdougald	26 June 2014	26 June 2019
Mary Keane (<i>Vice-Chairperson</i>)	2 July 2014	2 July 2019
Margaret Glynn	2 July 2014	2 July 2019

The Board commenced an external Board Effectiveness and Evaluation Review in February 2017, which was completed in April 2017.

RHA NOMINEES

NAME	APPOINTED	EXPIRATION DATE
James English RHA	5 May 2017	5 May 2020
Vivienne Roche RHA	21 October 2015	31 December 2018

EX-OFFICIO MEMBERS

NAME	APPOINTED	EXPIRATION DATE
Maurice Buckley (<i>Chairman OPW</i>)	14 December 2016	Ongoing
Mick O'Dea (<i>President RHA</i>)	9 October 2014	Ongoing
Michael Peter Kennedy (<i>President RIA</i>)	16 March 2017	16 March 2020
Bernie Brennan (<i>President RDS</i>)	5 December 2013	5 December 2019
Owen Lewis (<i>Vice-President RDS</i>)	1 December 2016	1 December 2019

The Board and its committees underwent an external performance review between February and March 2017 as part of the SWIFT 3000 accreditation process.

Board Changes

During 2017, Professor Mary Daly's term ended and Professor Michael Peter Kennedy was appointed in her place. In May 2017, Stephen McKenna sadly passed away and James English was appointed in his place.

During 2017, the Director, Sean Rainbird, was reappointed for a second term in office.

Board Committees

DURING 2017, THE BOARD OPERATED SIX COMMITTEES AS FOLLOWS:

Acquisitions & Exhibitions Committee

The role of the Committee is to advise and agree on the potential acquisition, donation, gift and purchase of works of art and to advise and agree on the exhibitions programme. The Committee reports to the Board in writing after each meeting, as well as annually. The Committee comprises four members, of which one is the Chairman of the Board. The Director and the Head of Collections and Research attend all meetings. There were five meetings of the Committee in 2017.

Committee Members 2017: Michael Cush, James English, Margaret Glynn, Suzanne Macdougald, Stephen McKenna and Mick O'Dea (*Committee Chairman*).

Audit, Risk & Finance Committee

The role of the Committee is to support the Board in ensuring that it meets its relevant statutory functions and advise the Board on the robustness and effectiveness of corporate governance, financial management, risk management and internal audit. The Committee is independent from the internal financial management of the Gallery. The Committee reports to the Board in writing after each meeting, as well as annually. The Committee comprises at least three Board members and up to two external members. The Director and the Director of Corporate Services attend all meetings. The Comptroller & Auditor General and the Gallery's Internal Auditors attended relevant meetings throughout the year. There were five meetings of the Committee in 2017.

Committee Members 2017: Michael Cush, Bernie Brennan (*Committee Chairperson*), Lynda Carroll and Kieran Wallace (*external member*).

Buildings & Grounds Committee

The role of the Committee is to monitor and oversee any building programme or work taking place in or on behalf of the Gallery, including the Master Development Plan. The Committee reports to the Board in writing after each meeting, as well as annually. The Committee comprises four members, of which one is the Chairman of the Board. The Director and the Head of Operations attend all meetings. Following the reopening of the Gallery's Historic Wings in 2017, this Committee ceased its regular meetings in 2017. Therefore, there was only one meeting of the Committee in 2017.

Committee Members 2017: Michael Cush, Maurice Buckley, Jacqueline Hall, Mary Keane, Owen Lewis, and Des McMahon (*Committee Chairman and external member*).

Development Committee

The role of the Committee is to promote and facilitate the future development of all aspects of the Gallery. The Committee reports to the Board in writing after each meeting, as well as annually. The Committee comprises seven members, of which one is the Chairman of the Board. The Director and the Head of Development attend all meetings. There were six meetings of the Committee in 2017.

Committee Members 2017: Lynda Carroll, Michael Cush, Mary Daly, Jackie Gallagher (*external member*), Gary Jermyn (*Committee Chairman*), Suzanne Macdougald, Michael Maughan (*external member*), Vivienne Roche and Lesley Tully.

Education & Public Engagement Committee

The role of the Committee is to oversee all matters relating to education, public programming and public engagement. The Committee was established in March 2017. The Committee reports to the Board in writing after each meeting, as well as annually. The Committee comprises five members, of which one is the Chairman of the Board. The Director and the Head of Public Engagement attend all meetings. There were three meetings of the Committee in 2017.

Committee Members 2017: Michael Cush, Margaret Glynn (*Committee Chairperson*), Jacqueline Hall, James Hanley and Barney Whelan.

Governance & Strategy Committee

This Committee comprises five Board members, of which one is the Chairman of the Board. The role of the Committee is to support the Board on matters relating to governance and organisation, to monitor and advise on the Gallery's strategic plan and on external legislative and strategic matters. The Committee reports to the Board in writing after each meeting, as well as annually. There were six meetings of the Committee in 2017.

Committee Members 2017: Michael Cush, Mary Daly, Mary Keane (*Committee Chairperson*), Barney Whelan and Ann Prendergast.

Board Meetings and Expenses

The Board meets at least six times a year and, in 2017, met 7 times. In 2017, the Board met a number of times without the executive present.

BOARD MEMBER	MEETINGS ATTENDED / MEETINGS ELIGIBLE TO ATTEND	EXPENSES PAID
Mr. Michael Cush (<i>Chair</i>)	7/7	-
Ms. Bernie Brennan	6/7	€829
Mr. Maurice Buckley	6/7	-
Ms. Lynda Carroll	6/7	-
Prof. Mary Daly	1/1	-
Ms. Margaret Glynn	7/7	-
Ms. Jacqueline Hall	7/7	-
Mr. Gary Jermyn	7/7	-
Ms. Mary Keane (<i>Vice-Chairperson</i>)	7/7	-
Mr. Owen Lewis	6/7	-
Ms. Suzanne Macdougald	7/7	€2,119
Mr. Stephen McKenna	2/2	-
Mr. Mick O'Dea	7/7	-
Ms. Ann Prendergast	6/7	-
Ms. Vivienne Roche	6/7	€2,552
Ms. Lesley Tully	5/7	-
Mr. Barney Whelan	6/7	€595
Mr. Peter Kennedy	3/5	-
Mr. James English	3/4	-
TOTAL		€6,095

No Board fees are payable to Board members.

Salary of the Director

SEE NOTE 8 (D) TO THE FINANCIAL STATEMENTS.

Schedule of Attendance at Committee Meetings in 2017

	ACQUISITIONS & EXHIBITIONS	AUDIT, RISK & FINANCE	BUILDINGS & GROUNDS	DEVELOPMENT	EDUCATION & PUBLIC ENGAGEMENT	GOVERNANCE & STRATEGY
NO. MEETINGS	5	5	1	6	3	6
COMMITTEE MEMBER						
Michael Cush	3/5	4/5	1/1	6/6	3/3	3/6
Bernie Brennan		5/5				
Maurice Buckley			0/1			
Lynda Carroll		5/5		5/6		
Mary Daly				1/1		0/1
James English	1/1					
Jackie Gallagher (<i>external</i>)				2/6		
Margaret Glynn	5/5				3/3	
Jacqueline Hall			1/1		3/3	
James Hanley (<i>external</i>)					3/3	
Gary Jermyn				6/6		
Mary Keane			1/1			6/6
Owen Lewis			0/1			
Suzanne Macdougald	5/5			6/6		
Michael Maughan (<i>external</i>)				4/6		
Stephen McKenna	1/2					
Des McMahon (<i>external</i>)			1/1			
Mick O'Dea	4/5					
Ann Prendergast						5/6
Vivienne Roche				3/6		
Lesley Tully				4/6		
Kieran Wallace (<i>external</i>)		2/5				
Barney Whelan					2/2	4/6

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

The Board is responsible for ensuring that the National Gallery of Ireland has complied with the requirements of the Code of Practice for the Governance of State Bodies (**the Code**), as published by the Department of Public Expenditure and Reform in August 2016.

THE FOLLOWING DISCLOSURES ARE REQUIRED BY THE CODE:

Employee Short Term Benefits Breakdown

SEE NOTE 8 (E) TO THE FINANCIAL STATEMENTS.

Consultancy Costs

CONSULTANCY COSTS INCLUDE THE COST OF EXTERNAL ADVICE TO MANAGEMENT AND EXCLUDE OUTSOURCED "BUSINESS-AS-USUAL" FUNCTIONS.

	2017	2016
	€	€
Legal Fees	43,007	95,699
Economic/MDP	71,872	111,184
Financial including Portfolio Management	94,763	56,321
Marketing	61,577	46,486
Procurement	-	70,440
Human Resources	15,782	4,992
Operational	18,555	2,896
Curatorial	-	9,046
TOTAL	305,556¹	397,064

¹ In addition to €305,556 above, shop operating costs include retail consultancy in 2017 - €19,200 (2016: nil) – see Note 7.

Travel and Subsistence Expenditure

TRAVEL AND SUBSISTENCE IS CATEGORISED AS FOLLOWS:

	2017	2016
	€	€
DOMESTIC		
Board	5,266	3,589
Employees	2,141	1,527
Non Staff ¹	1,762	-
INTERNATIONAL		
Board	829	-
Employees	52,861	33,759
Non Staff ¹	5,473	2,169
FRIENDS OF THE NATIONAL GALLERY OF IRELAND	479	508
TOTAL	68,811	41,552

¹ Non Staff Travel & Subsistence expenditure relates to guest speakers, intern travel and consultant expenses.

	2017	2016
	€	€
Travel and Subsistence in Income and Expenditure Account	61,604	36,617
Board Travel and Subsistence included in Note 9 (<i>Other Costs</i>)	6,095	3,589
Bookshop Travel and Subsistence included in Note 7 (<i>Operating Costs</i>)	633	838
Friends Travel and Subsistence included in Note 6 (<i>Operating Costs</i>)	479	508
TOTAL	68,811	41,552

Hospitality Expenditure

THE STATEMENT OF INCOME AND EXPENDITURE INCLUDES THE FOLLOWING HOSPITALITY EXPENDITURE:

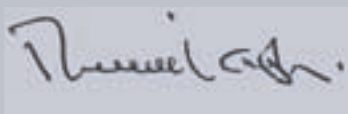
	2017	2016
	€	€
Staff hospitality	2,029	405
Client hospitality	11,495	2,294
TOTAL	13,524	2,699

Statement of Compliance

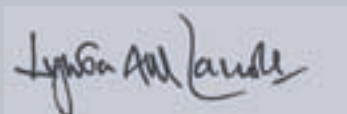
The Board has adopted the Code of Practice for the Governance of State Bodies (2016) and has put procedures in place to ensure compliance with the Code. The Gallery was in full compliance with the Code of Practice for the Governance of State Bodies, as published by the Department of Public Expenditure and Reform in August 2016, with the following exceptions:

- ✍ Each of the Board's Committees did not undertake a self-evaluation in 2017, but such evaluations are planned for 2018.
- ✍ Certain of the terms of reference of each of the Board's Committees do not currently mirror each other in minor respects. This will be examined and brought into line during 2018.
- ✍ The Schedule of Matters Reserved for Board Decision requires updating and will be brought in line with the terms of the Code during 2018.

ON BEHALF OF THE GOVERNORS AND GUARDIANS OF THE NATIONAL GALLERY OF IRELAND:



MICHAEL CUSH, CHAIRMAN
20 DECEMBER 2018



LYNDA CARROLL, BOARD MEMBER
20 DECEMBER 2018

Statement on Internal Control

Scope of Responsibility

On behalf of the Board of Governors and Guardians of the National Gallery of Ireland (**the Board**), 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

The system of internal control is designed to manage risk at a tolerable level rather than to eliminate it. The system of internal control can therefore provide only 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 manner. Maintaining the system of internal controls is a continuous process and the system and its effectiveness are kept under ongoing review. The system of internal control, which accords with guidance issued by the Department of Public Expenditure and Reform has been in place in the National Gallery of Ireland (**the Gallery**) for the year ended 31 December 2017 and up to the date of approval of the financial statements.

Capacity to Handle Risk

The Board has an Audit, Risk & Finance Committee (ARF) comprising four members, with financial and audit expertise, one of whom is Chair. The ARF met five times in 2017. The ARF produces an annual report of activity which is circulated to the Board.

The Gallery has also established an internal audit function which is adequately resourced and conducts a programme of work agreed with the ARF Committee.

The ARF has developed a risk management policy which sets out its risk appetite, the risk management processes in place and details the roles and responsibilities of staff in relation to risk. This policy has been issued to all staff who are expected to work within its terms, to alert management to emergent risks and control weaknesses and assume responsibility for risks and controls within their own area.

Risk and Control Framework

Deloitte provide comprehensive internal audit reports focused on areas of higher risk, but with an overall objective of evaluating controls in all of the Gallery's major areas of activity over a cycle of three years. The current internal audit plan runs from September 2015 to September 2018 and all scheduled audits for 2017 took place. A review of Internal Financial Control was undertaken in 2017. Reports are prepared in accordance with Deloitte's internal audit approach, which is consistent with standards laid down by the Chartered Institute of Internal Auditors. Findings identified during internal and external audit were used to inform the updated Risk Register and the 2017 Internal Audit Workplan.

A framework of administrative procedures and regular management reporting is also in place including segregation of duties and a system of delegation and accountability. In particular:

- ✧ There is an appropriate budgeting system with an annual approved budget which is kept under review by senior management.
- ✧ There are regular reviews by senior management of periodic and annual financial reports which indicate financial performance against forecasts.
- ✧ The Risk Register is presented in summary to the ARF on a periodic basis and is reviewed in full by the ARF annually.
- ✧ There are systems aimed at ensuring the security of the ICT systems.
- ✧ There are appropriate capital investment control guidelines and formal project management disciplines.
- ✧ Security procedures for safeguarding the collection are reviewed regularly.
- ✧ The Gallery ensures that there is an appropriate focus on good practice in purchasing and that procedures are in place to ensure compliance with all relevant guidelines.

Ongoing 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 have been assigned, and
- ✧ There are regular reviews by senior management of periodic and annual performance and financial reports which indicate performance against budgets/forecasts.

Procurement

I confirm that the Gallery has procedures in place to ensure compliance with current procurement rules and guidelines, including a corporate procurement plan and a procurement operational plan and that during 2017, the Gallery complied with these procedures, save for matters outlined under "Internal Control Issues" below.

Review of Effectiveness

I confirm that the Gallery has procedures to monitor the effectiveness of its risk management and control procedures. The Gallery'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 ARF which oversees their work, and the senior management within the Gallery responsible for the development and maintenance of the internal control framework.

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

Internal Control Issues

I. REVIEW OF INFORMATION TECHNOLOGY (IT) GENERAL CONTROLS

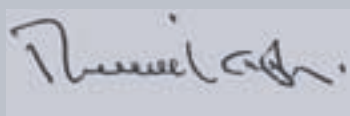
During 2017, a National Gallery internal audit review into information technology general controls was carried out, resulting in one significant and 6 important findings being identified. The significant finding related to weaknesses in physical access controls to certain Gallery rooms and back up tapes. These matters have been reviewed and appropriate steps have been, or are being taken, to address the control weaknesses identified.

II. REVIEW OF INTERNAL FINANCIAL CONTROLS

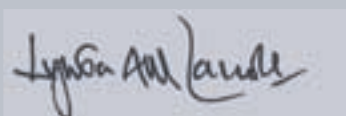
During 2017 a National Gallery internal audit review into internal financial controls identified no significant findings and 2 important findings with regard to procurement compliance and timeliness of preparation of management accounts. With regards to procurement, one instance was noted where a contract for security services was rolled over with payments amounting to €354,225. This arose in 2017 during an intense period leading up to the reopening of the refurbished wings. The safety and security of the collection is paramount, and with the Gallery being essentially closed during refurbishments the impact of the reopening date being unavoidably pushed out on several occasions from December 2016 to June 2017, resulted in overruns in this strategic contract. The contract has been subsequently tendered for. Management have reviewed these findings and put in place steps to address them – in particular a Corporate Procurement Plan has been approved by the Board.

Through the processes outlined above, the ARF confirms that the Board is satisfied with the effectiveness of the internal controls in operation in respect of the year ended 31 December 2017, based on a review carried out by Deloitte on 23 November 2017.

ON BEHALF OF THE GOVERNORS AND GUARDIANS OF THE NATIONAL GALLERY OF IRELAND:



MICHAEL CUSH, CHAIRMAN
20 DECEMBER 2018



LYNDA CARROLL, BOARD MEMBER
20 DECEMBER 2018

Ard Reachtaire Cuntas agus Ciste Comptroller and Auditor General

Report for presentation to the Houses of the Oireachtas

National Gallery of Ireland

OPINION ON FINANCIAL STATEMENTS

I have audited the financial statements of the National Gallery of Ireland for the year ending 31 December 2017 as required under the provisions of section 35 of the National Cultural Institutions Act 1997. The financial statements comprise

- ✧ the statement of income and expenditure
- ✧ the statement of comprehensive income
- ✧ the statement of financial position
- ✧ the statement of changes in reserves and capital account
- ✧ 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 National Gallery of Ireland at 31 December 2017 and of its income and expenditure for 2017 in accordance with Financial Reporting Standard (FRS) 102 — *The Financial Reporting Standard applicable in the UK and the Republic of Ireland*.

EMPHASIS OF MATTER – ACCOUNTING FOR HERITAGE ASSETS

Without qualifying my opinion on the financial statements, I draw attention to Note 23 which discloses that the National Gallery has amended its policy for accounting for heritage assets.

Up to 2017, the National Gallery did not recognise heritage assets in the statement of financial position as required by Financial Reporting Standard 102 (FRS 102).

In the 2017 financial statements, the Gallery recognises heritage assets valued at €37.7 million which were acquired since 1 January 2007. The Gallery has also restated its 2016 financial position in line with the new accounting policy.

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 National Gallery of Ireland 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.

REPORT ON INFORMATION OTHER THAN THE FINANCIAL STATEMENTS, AND ON OTHER MATTERS

The National Gallery of Ireland has presented certain other information together with the financial statements. This comprises the annual report, the governance statement and Board members' report and the statement on internal control. My responsibilities to 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.



SEAMUS MC CARTHY,
COMPTROLLER AND AUDITOR GENERAL
21 DECEMBER 2018

Appendix to the report

Responsibilities of Board members

The governance statement and Board members' report sets out the Board members' responsibilities. The Board members are responsible for

- ✍ the preparation of financial statements in the form prescribed under section 35 of the National Cultural Institutions Act 1997
- ✍ ensuring that the financial statements give a true and fair view in accordance with FRS 102
- ✍ ensuring the regularity of transactions
- ✍ assessing whether the use of the going concern basis of accounting is appropriate, and
- ✍ such internal control as they determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Responsibilities of the Comptroller and Auditor General

I am required under section 35 of the National Cultural Institutions Act 1997 to audit the financial statements of the National Gallery of Ireland and to report thereon to the Houses of Oireachtas.

My objective in carrying out the audit is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement due to fraud or error. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the ISAs will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with the ISAs, I exercise professional judgement and maintain professional scepticism throughout the audit. In doing so,

- ✧ I identify and assess the risks of material misstatement of the financial statements whether due to fraud or error; design and perform audit procedures responsive to those risks; and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- ✧ I obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the internal controls.
- ✧ I evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures.
- ✧ I conclude on the appropriateness of the use of the going concern basis of accounting and, based on the audit evidence obtained, on whether a material uncertainty exists related to events or conditions that may cast significant doubt on the National Gallery of Ireland's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my report. However, future events or conditions may cause the National Gallery of Ireland to cease to continue as a going concern.
- ✧ I evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

INFORMATION OTHER THAN THE FINANCIAL STATEMENTS

My opinion on the financial statements does not cover the other information presented with those statements, and I do not express any form of assurance conclusion thereon.

In connection with my audit of the financial statements, I am required under the ISAs to read the other information presented and, in doing so, consider whether the other information is materially inconsistent with the financial statements or with knowledge obtained during the audit, or if it otherwise appears to be materially misstated. If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact.

REPORTING ON OTHER MATTERS

My audit is conducted by reference to the special considerations which attach to State bodies in relation to their management and operation. I report if there are material matters relating to the manner in which public business has been conducted.

I seek to obtain evidence about the regularity of financial transactions in the course of audit. I report if there is any material instance where public money has not been applied for the purposes intended or where transactions did not conform to the authorities governing them.

I also report by exception if, in my opinion,

- ✧ I have not received all the information and explanations required for my audit, or
- ✧ The accounting records were not sufficient to permit the financial statements to be readily and properly audited, or
- ✧ The financial statements are not in agreement with the accounting records.

Statement of Income and Expenditure

For The Year Ended 31 December 2017

	NOTE	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2017 TOTAL	2016 RESTATED
INCOME		€	€	€	€
Oireachtas Grant	2	8,535,000	869,486	9,404,486	7,645,929
Oireachtas Grant - Other	2a	-	483,000	483,000	290,000
Donations Revenue		232,011	-	232,011	74,592
Café/Events Revenue		243,824	-	243,824	208,417
Exhibitions Income		1,595,570	-	1,595,570	150
Education Income	3	76,998	-	76,998	38,690
Royalties		158,850	-	158,850	183,841
Sponsorship/Research Income	4	717,989	318,264	1,036,253	862,204
Miscellaneous Income	5	15,580	-	15,580	33,164
Heritage Asset Donations		-	81,400	81,400	3,854,977
Net Income from Friends of the NGI	6	-	89,264	89,264	26,878
Net Income from Shop	7	419,326	-	419,326	134,277
TOTAL INCOME		11,995,148	1,841,414	13,836,562	13,353,119
EXPENDITURE					
Remuneration & Other Pay Costs	8a	6,520,023	176,989	6,697,012	5,392,655
Recruitment, Training & Education		111,228	(5)	111,223	118,982
Travel & Subsistence		59,826	1,778	61,604	36,617
Security Costs		428,960	-	428,960	413,624
Lectures & Tours		184,687	407	185,094	85,633
Advertising, Promotion & Publicity		420,195	15,886	436,081	3,398
Insurance		27,160	-	27,160	23,906
Collection,Care & Exhibition Costs		1,506,766	154,917	1,661,683	350,850
Postage & Telecoms		99,691	-	99,691	98,861
IT Costs		159,808	-	159,808	163,651
Printing, Stationery & Supplies		167,825	-	167,825	99,740
Premises Expenses		907,261	-	907,261	682,412
Consultancy/Professional Fees		362,197	29,981	392,178	460,447
Audit Fees		24,000	-	24,000	28,925
Depreciation	12	292,885	-	292,885	118,149
Other Costs	9	329,933	31,377	361,310	213,183
TOTAL EXPENDITURE		11,602,445	411,330	12,013,775	8,291,033

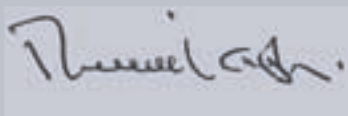
Statement of Income and Expenditure

For The Year Ended 31 December 2017 Continued

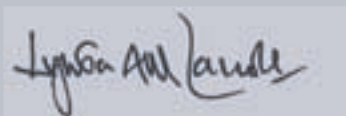
	NOTE	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2017 TOTAL	2016 RESTATED
		€	€	€	€
SURPLUS FOR THE YEAR BEFORE APPROPRIATIONS		392,703	1,430,084	1,822,787	5,062,086
Transfer (to)/from the Capital Account	10	(628,844)	-	(628,844)	61,084
Transfer (to) Heritage Asset Reserve	11	(11,128)	(729,672)	(740,800)	(4,247,768)
Unrealised revaluation gain/(loss) on investments	13	87,539	(90,593)	(3,054)	4,076
Gain on investment disposals	13	64,960	122,024	186,984	211,356
MDP commissioning costs		-	(336,902)	(336,902)	(1,446,672)
SURPLUS/(LOSS) FOR THE YEAR AFTER APPROPRIATIONS		(94,770)	394,941	300,171	(355,838)

The statement of Cash Flows and Notes 1 to 26 form part of these financial statements.

ON BEHALF OF THE GOVERNORS AND GUARDIANS OF THE NATIONAL GALLERY OF IRELAND:



MICHAEL CUSH,
CHAIRMAN
20 DECEMBER 2018



LYNDA CARROLL,
BOARD MEMBER
20 DECEMBER 2018

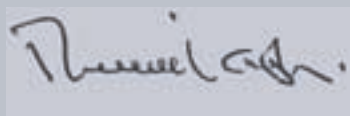
Statement of Comprehensive Income

For The Year Ended 31 December 2017

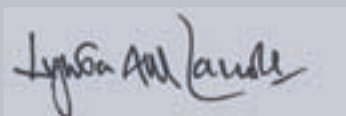
	NOTE	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2017 TOTAL	2016 RESTATED
		€	€	€	€
SURPLUS / (LOSS) FOR THE YEAR AFTER APPROPRIATIONS		(94,770)	394,941	300,171	(355,838)
Revaluation of Property	12	130,000	150,000	280,000	620,000
Unrealised (loss) in Foreign currency translation		-	-	-	(3,596)
Adjustment to Shop reserves		-	-	-	(16,988)
Other Comprehensive Income for the year		130,000	150,000	280,000	599,416
TOTAL COMPREHENSIVE INCOME FOR THE YEAR		35,230	544,941	580,171	243,578

The statement of Cash Flows and Notes 1 to 26 form part of these financial statements.

ON BEHALF OF THE GOVERNORS AND GUARDIANS OF THE NATIONAL GALLERY OF IRELAND:



MICHAEL CUSH,
CHAIRMAN
20 DECEMBER 2018



LYNDA CARROLL,
BOARD MEMBER
20 DECEMBER 2018

Statement of Financial Position

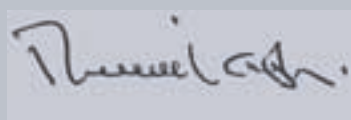
For The Year Ended 31 December 2017

	NOTE	2017 TOTAL	2016 RESTATED
FIXED ASSETS		€	€
Heritage Assets ¹	10/11	37,674,559	36,933,759
Property, Plant & Equipment	12	6,829,522	5,844,330
Financial Assets	13	5,442,694	5,154,892
TOTAL FIXED ASSETS		49,946,775	47,932,981
CURRENT ASSETS			
Inventory	14	394,037	357,557
Receivables	16	571,838	314,897
Cash and Cash Equivalents	15	2,262,407	2,336,097
TOTAL CURRENT ASSETS		3,228,282	3,008,551
CURRENT LIABILITIES (AMOUNTS FALLING DUE WITHIN ONE YEAR)			
Payables	17	1,150,468	748,989
Deferred Income - Government Grant	19	91,659	102,145
Deferred Income - Other	20	2,339,912	2,447,195
TOTAL CURRENT LIABILITIES		3,582,039	3,298,329
NET CURRENT ASSETS		(353,757)	(289,778)
TOTAL NET ASSETS		49,593,018	47,643,203
REPRESENTING			
Capital Account	10	918,391	289,547
Unrestricted Reserves	21	7,015,309	6,980,079
Restricted Reserves	21	3,984,759	3,439,818
Heritage Assets Reserves	11/21	37,674,559	36,933,759
TOTAL RESERVES		49,593,018	47,643,203

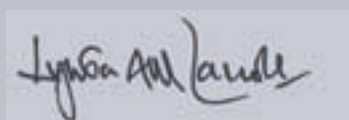
¹ All Heritage Assets acquired since 1 January 2007 have been included in the Statement of Financial Position at their cost or value at the date of donation.

The statement of Cash Flows and Notes 1 to 26 form part of these financial statements.

ON BEHALF OF THE GOVERNORS AND GUARDIANS OF THE NATIONAL GALLERY OF IRELAND:



MICHAEL CUSH,
CHAIRMAN
20 DECEMBER 2018



LYNDA CARROLL,
BOARD MEMBER
20 DECEMBER 2018

Statement of Changes in Reserves and Capital Account

For The Year Ended 31 December 2017

	NOTE	UNRESTRICTED FUNDS		RESTRICTED FUNDS		TOTAL
		CAPITAL ACCOUNT	RESERVES	HERITAGE ASSET RESERVES	OTHER RESTRICTED RESERVES	
		€	€	€	€	€
BALANCE 1 JANUARY 2016	23	350,631	7,710,118	32,685,991	2,466,201	43,212,941
Surplus/(loss) for the year after appropriations		-	(993,051)	-	637,213	(355,838)
Other Comprehensive Income		-	263,012	-	336,404	599,416
Heritage Assets purchased		-	-	392,791	-	392,791
Heritage Assets at valuation		-	-	3,854,977	-	3,854,977
Payment to acquire Fixed Assets	10	39,044	-	-	-	39,044
Amortisation of Fixed Assets	10	(100,128)	-	-	-	(100,128)
BALANCE AT 31 DECEMBER 2016		289,547	6,980,079	36,933,759	3,439,818	47,643,203
BALANCE AT 1 JANUARY 2017		289,547	6,980,079	36,933,759	3,439,818	47,643,203
Surplus for the year after appropriations		-	(94,770)	-	394,941	300,171
Other Comprehensive Income		-	130,000	-	150,000	280,000
Heritage Assets purchased	10/11	-	-	659,400	-	659,400
Heritage Assets at valuation	10/11	-	-	81,400	-	81,400
Payment to acquire Fixed Assets	10	856,386	-	-	-	856,386
Amortisation of Fixed Assets	10	(227,542)	-	-	-	(227,542)
BALANCE AT 31 DECEMBER 2017		918,391	7,015,309	37,674,559	3,984,759	49,593,018
INCLUDED IN THE BALANCES AT 31 DECEMBER 2017:						
<i>VALUE OF PROPERTY REVALUATIONS:</i>						
Unrestricted Reserves						1,716,951
Restricted Reserves						2,220,128

Statement of Cash Flows

For The Year Ended 31 December 2017

	2017	2016
	€	€
NET CASH FLOWS FROM OPERATING ACTIVITIES		
Excess Income over Expenditure	300,171	(355,838)
Depreciation and impairment of fixed assets	306,873	131,643
Gain on Foreign Currency Translation	-	(3,596)
Increase in Inventory	(36,480)	(127,181)
Increase in Receivables	(256,941)	38,305
Increase in Payables	401,479	238,542
Bank Interest received	(130)	(3,464)
Dividends received	(15,450)	(29,700)
Decrease in Deferred Government Grant	(10,486)	(9,929)
Decrease in Deferred Income - Other	(107,283)	(364,097)
Movement on Capital Account	628,844	(61,084)
NET CASH INFLOW FROM OPERATING ACTIVITIES	1,210,597	(546,399)
CASH FLOWS FROM INVESTING ACTIVITIES		
Payments to acquire property, plant and equipment	(1,012,065)	(144,381)
Payments to acquire quoted investments	(2,027,752)	(2,342,280)
Receipts from disposal of quoted investments	2,060,601	995,012
Movement of investment cash balances	(136,721)	2,452,761
Unrealised revaluation gain on investments	3,054	(4,076)
Gain on investment disposals	(186,984)	(211,356)
NET CASH FLOWS FROM INVESTING ACTIVITIES	(1,299,867)	745,680
CASH FLOWS FROM FINANCING ACTIVITIES		
Bank interest received	130	3,464
Dividends received	15,450	29,700
NET CASH FLOWS FROM FINANCING ACTIVITIES	15,580	33,164
NET INCREASE /(DECREASE) IN CASH AND CASH EQUIVALENTS	(73,690)	232,445
Cash and Cash Equivalents at 1 January	2,336,097	2,103,652
CASH AND CASH EQUIVALENTS AT 31 DECEMBER	2,262,407	2,336,097

Notes to the Financial Statements

1. Accounting Policies

The basis of accounting and significant accounting policies adopted by the National Gallery of Ireland are set out below. They have been applied consistently throughout the year and for the preceding year.

a) General Information

The National Gallery of Ireland was founded by an Act of Parliament in 1854 and opened to the public in 1864 at Merrion Square, Dublin 2.

The National Gallery of Ireland's primary objectives as set out in Part VI of the National Cultural Institutions Act, 1997, are as follows:

60. — (1) IT SHALL BE A FUNCTION OF THE GOVERNORS AND GUARDIANS –

- (a) to increase and diffuse in or outside the State knowledge of the visual arts by whatever means they consider appropriate,
- (b) to dispose of land or an interest in land subject to the consent of the Minister, and to dispose of any other property (other than cultural objects in the collection of the National Gallery), and
- (c) to engage in such activities for the purpose of raising funds for purposes of the National Gallery as they think appropriate.

(2) THE FUNCTIONS AFORESAID ARE IN ADDITION TO AND NOT IN SUBSTITUTION FOR ANY FUNCTIONS CONFERRED ON THE GOVERNORS AND GUARDIANS BY THE NATIONAL GALLERY OF IRELAND ACTS, 1854 TO 1963.

The National Gallery of Ireland is a Public Benefit Entity.

b) Statement of Compliance

The financial statements of the National Gallery of Ireland are prepared in accordance with FRS 102, the Financial Reporting Standard applicable in the UK and Ireland issued by the Financial Reporting Council (FRC), as promulgated by Chartered Accountants Ireland.

This is the first set of financial statements where the Board has adopted the requirements of FRS 102 in respect of Heritage Assets. This change in accounting policy has no impact on the previously reported financial performance. However, the previously reported net assets at 31 December 2016 and 31 December 2015 have increased by €36.9 million and €32.7 million respectively, matched by a Heritage Assets Reserve.

c) Basis of Preparation

The financial statements have been prepared under the historical cost convention, except for certain assets and liabilities that are measured at fair values as explained in the accounting policies below. The financial statements are in the form approved by the Minister for Culture, Heritage and the Gaeltacht, with the concurrence of the Minister for Finance under the National Cultural Institutions Act, 1997. A Performance Delivery Agreement and oversight agreement between the National Gallery and the Department of Culture, Heritage and the Gaeltacht is now in place. The following accounting policies have been applied consistently in dealing with items which are considered material in relation to the financial statements.

d) Format of Financial Statements

The format of these financial statements has been approved by the Minister for Culture, Heritage and the Gaeltacht and comprises the *Statement of Income and Expenditure*, *Statement of Comprehensive Income*, *Statement of Financial Position*, *Statement of Changes in Reserves and Capital Account*, *Statement of Cash Flows* and related notes. These financial statements are a consolidation of all the activities of the National Gallery of Ireland (Gallery) and comprise of: -

DEFERRED INCOME ACCOUNTS (NOTE 20 & 21)

JOHN BARRY / PETRONELLA BROWN SCHOLARSHIP FUND	This fund was established in 1988 to provide for a Scholarship for the promotion and encouragement of educational research.
DARGAN COUNCIL	The Dargan Council was established in 2005 to raise funds to purchase major works of art that will most benefit the Gallery's Collection.
FELLOWSHIP FUND	This fund was set up by deed in 1986 (and amended in 2005) to generate income in order to provide Fellowships in areas of research, conservation, painting, sculpture and other academic purposes.
LANE FUND	This fund was established in 1918 when Sir Hugh Lane bequeathed part of his estate to the National Gallery of Ireland specifically for the acquisition of Irish paintings.
THE MILLENNIUM WING FUND	This fund was set up to record donations from private benefactors towards the construction of the Gallery's Millennium Wing and its related expenditure.

RESERVE ACCOUNTS (NOTE 21)

SHAW FUND	This fund was established in 1950 on the death of George Bernard who bequeathed one-third of the residuary income of his estate to the National Gallery of Ireland to be expended at the discretion of the Board of Governors and Guardians.
NATIONAL GALLERY SHOP	The shop was initially established under The Magawley Banon Trust set up to fund reproductions and catalogues of works of art in the collection.
OWN RESOURCES ACCOUNTS	This account records all transactions in respect of monies donated to the Gallery and commercial income generated including sponsorships, educational activities, restaurant licence income and the hire of Gallery facilities. This account also records income and expenditure relating to Exhibitions

THE FOLLOWING ARE LEGAL ENTITIES, SEPARATE TO THE GALLERY, LIMITED BY GUARANTEE: (NOTE 20)**FRIENDS OF THE
NATIONAL GALLERY OF IRELAND**

This company, which is limited by guarantee, was established in 1986 to support the activities of the Gallery by recruiting membership, to encourage an appreciation of painting, sculpture and architecture.

**THE BRITISH FRIENDS OF THE
NATIONAL GALLERY OF IRELAND**

This company, which is limited by guarantee, is a registered charity in the UK, was set up to raise funds for the construction of the Millennium Wing, and has also donated funds for the acquisition of paintings of a particular origin and era.

e) Format for Charities

The National Gallery of Ireland is a registered charity (CHY2345). In accordance with recommended practice for charities, the Gallery's income and expenditure has been analysed to reflect their availability to the Board of Governors and Guardians as follows:

RESTRICTED FUNDS: These funds may be expended by the Gallery only for the specific purposes for which they were received.

UNRESTRICTED FUNDS: These funds are available to the Gallery to apply for the general purposes of the Gallery as set down in the legislation under which it has been established.

f) Capital Account

State grants used for the purchase of fixed assets are transferred to the Capital Account in the year in which the expenditure occurs and reflected in the *Statement of Income and Expenditure* over the useful life of the related assets. The Capital Account represents the unamortised funds utilised of the acquisition of fixed assets

g) Revenue

OIREACHTAS GRANTS

Oireachtas Grant is accounted for on a cash receipts basis.

GOVERNMENT GRANTS AND SPONSORSHIP INCOME

Government Grants and sponsorship income received for specific purposes are recognised in the *Statement of Income and Expenditure* so as to match them with the expenditure towards which they are intended to contribute. Unspent amounts at the balance sheet date are included in Deferred Income in the *Statement of Financial Position*. Sponsorship income received for non-specific purposes is recognised in the *Statement of Income and Expenditure* on a cash receipts basis.

INTEREST INCOME

Interest income is recognised on an accruals basis using the effective interest rate method

DIVIDEND INCOME

Dividend income is recognised on a cash receipts basis.

OTHER INCOME

Other income is recognised on an accruals basis.

h) Receivables

Receivables are recognised at transaction price, less a provision for doubtful debts. All movements in the provision for doubtful debts are recognised in the *Statement of Income and Expenditure*.

i) Recognition of Expenditure

All expenditure is recognised in the period to which it relates and any such expenditure incurred but unpaid at the balance sheet date is included in *Payables*.

j) Heritage Assets

The National Gallery of Ireland's collection comprises paintings, sculpture, works on paper, miniatures, books, archives and applied art, chiefly silverware, stained glass and furniture, and these are treated as heritage assets.

In accordance with FRS 102, works of art acquired or donated are capitalised and recognised in the Statement of Financial Position at their cost or value at the date of acquisition, where such a cost or value is reasonably obtainable.

Additions to the collection are made by purchase, bequest, gift of the asset and/or the purchase of assets funded by donation.

INITIAL RECOGNITION

Purchased items are recorded at cost in the Financial Statements. Donation items are recorded at a current valuation ascertained by the Gallery's curators with reference, where possible, to commercial markets using recent transaction information from auctions. Donations, where the National Gallery avails of Section 1003 of the Taxes Consolidation Act 1997, are recorded on the basis of the valuation of the Office of the Revenue Commissioners. Donations are recognised as income with a corresponding transfer to the Heritage Fixed Assets capital account.

VALUATION

The Board of Governors and Guardians of the National Gallery of Ireland is of the opinion that the collection is unusual as an asset in many ways. It is unique, irreplaceable, fragile and extraordinarily valuable. In this regard, it is an asset that is difficult to value in a way that would be meaningful for readers of financial statements.

The Board consider that even if valuations could be obtained for some of the works of art in the collection, the cost of performing such an exercise would not be commensurate with any benefit that could be derived by the reader of the financial statements from the inclusion of part of the collection on the Statement of Financial Position. As a result, no value has been included in the Statement of Financial Position for heritage assets acquired before 2007, the point at which additions to the collection were first capitalised.

The treatment required by FRS 102, section 34 results in a partial capitalisation of heritage assets on the basis of the date of acquisition.

IMPAIRMENT

Heritage assets are not depreciated. If there is objective evidence of impairment of the value of a heritage asset, an impairment loss is recognised in the Statement of Income and Expenditure and Retained Revenue Reserves in the year. A heritage asset may be impaired, for example, where it has suffered physical deterioration, breakage or doubts arise as to its authenticity.

CONSERVATION COSTS

Expenditure which is required to preserve or prevent further deterioration of individual collection items, as well as the costs of managing the collection, are recognised in the Statement of Income and Expenditure when incurred.

Further information on the nature and scale of the Gallery's collection can be found in Note 11.

k) Property, Plant and Equipment

Except as below, property, plant and equipment are stated at cost or valuation, less accumulated depreciation. The depreciation charge is calculated to write off the original cost or valuation, less estimated residual value, over the expected useful life as follows:

LAND & BUILDINGS	NIL
FURNITURE & FITTINGS	10% STRAIGHT LINE
EQUIPMENT & MOTOR VEHICLES	20% STRAIGHT LINE

A full year's depreciation is applied in the year of acquisition and no depreciation is applied in the year of disposal, or on Assets under Development. Assets below the value of €1,000 are not capitalised and are charged to the *Statement of Income and Expenditure*.

The majority of the buildings occupied by the National Gallery are owned and maintained by the OPW and accordingly these buildings are recognised in OPW's financial statements.

The National Gallery own 2 properties – No. 90 Merrion Square and No. 5 South Leinster Street. These properties are recognised in the financial statements using the revaluation model. Revaluations are conducted on an annual basis so as to ensure the carrying amount does not differ materially from that which would be determined using fair value at the end of the reporting period.

If the asset's carrying amount is increased as a result of a revaluation, the increase is recognised in the *Statement of Comprehensive Income*. If the carrying amount has decreased as a result of revaluation it is recognised in the Statement of Comprehensive Income to the extent that it reverses a revaluation increase of the same asset previously and any balance is recognised in the *Statement of Income & Expenditure*.

The Gallery does not depreciate its buildings as it has a policy of regular maintenance and repairs such that the buildings are kept to previously assessed standard of performance.

l) Financial Assets

The Gallery has a number of funds relating to amounts both bequeathed and gifted to the Gallery for specific purposes. The funds are managed by external fund managers and included in the *Statement of Financial Position* at market value. The funds are valued at the end of each reporting period and the changes in the value of the managed funds due to changes in market value are recognised in the *Statement of Income and Expenditure* as unrealised gains or losses. Any gains or losses on disposal of investments are recognised in the *Statement of Income and Expenditure*.

m) Inventory

Inventory comprise goods for resale in the Gallery's Shop and are valued at the lower of cost and net realisable value. Full provision is made for obsolete and slow moving items.

n) Foreign Currencies

Monetary assets and liabilities denominated in foreign currencies are translated at the rates of exchange ruling at the *Statement of Financial Position* date. The resulting translation differences are recognised in the *Statement of Income and Expenditure*. Transactions during the year, which are denominated in foreign currencies, are translated at the rates of exchange ruling at the date of the transaction. The resulting exchange differences are accounted for in the *Statement of Income and Expenditure*.

o) Employee Benefits

SHORT-TERM BENEFITS

Short term benefits such as holiday pay are recognised as an expense in the year, and benefits that are accrued at year-end are included in the Payables figure in the *Statement of Financial Position*.

RETIREMENT BENEFITS

The National Gallery of Ireland operates the following pension schemes:

The defined benefit pension payable to established civil servants and non-established state employees in the Gallery, liability for which has been assumed by the Minister for Public Expenditure and Reform. The pension contributions deducted from employees are remitted to the Department of Culture, Heritage and the Gaeltacht.

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 member's contributions are paid over to the Department of Public Expenditure and Reform (DPER).

Personal Retirement Savings Accounts (PRSA), operated through an authorised PRSA provider. The National Gallery makes a contribution of up to 7% to the scheme and both contributions are remitted directly to the PRSA provider on a monthly basis.

p) 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 *Statement of Financial Position* date and the amounts reported for revenues and expenses during the year. However, the nature of the estimation means that actual outcomes could differ from those estimates. The National Gallery have not made any judgements that have made a significant effect on amounts recognised in the financial statements.

DEPRECIATION AND RESIDUAL VALUES

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

2. Oireachtas Grant ¹

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2017 TOTAL	2016 TOTAL
	€	€	€	€
Current - Contribution to Administration costs	8,535,000	-	8,535,000	6,777,000
Capital - Contribution to Refurbishment, Conservation & Library	-	858,000	858,000	858,000
Current - Contribution to Jesuit Fellowship	-	1,000	1,000	1,000
Release of deferred grant for Conservation, Library & Jesuit Fellowship (Note 19)	-	10,486	10,486	9,929
	8,535,000	869,486	9,404,486	7,645,929

2.A OIREACHTAS GRANT - RECEIVED FROM DEPARTMENT OF CULTURE, HERITAGE AND THE GAELTACHT

M.D.P. commissioning costs for refurbished building ²	-	233,000	233,000	290,000
Digitised Collection Funding Scheme ³	-	250,000	250,000	-
	-	483,000	483,000	290,000

¹ Oireachtas Grant (Vote 33 Subhead A.13) is the Gallery's annual grant for current and capital expenditure. Current expenditure relates to pay, operation costs and programme expenditure. Capital costs relate to the expenditure on the refurbishment project, conservation and library books.

² In 2017 the Gallery received a grant of €233,000 (Vote 33 Subhead A.7) from the Department of Culture, Heritage and the Gaeltacht as a contribution towards the M.D.P. commissioning costs of €754,520.

³ In 2017 the Gallery received a grant of €250,000 (Vote 33 Subhead A. 7) from the Department of Culture, Heritage and the Gaeltacht as a contribution towards the Digitised Collections Funding Scheme.

3. Education Income

This income is generated from the provision of tutorials and guided educational tours.

4. Sponsorship/Research Income

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2017 TOTAL	2016 TOTAL
	€	€	€	€
Library Research Projects	-	173,353	173,353	198,052
Exhibition Sponsorship	307,000	-	307,000	-
Education Sponsorships	-	5,000	5,000	6,229
Development Office	79,112	25,400	104,512	24,400
Conservation/Curatorial	131,877	-	131,877	25,000
Corporate Sponsorship	200,000	-	200,000	244,410
	717,989	203,753	921,742	498,091
TOTAL TRANSFERRED FROM DEFERRED INCOME	-	114,511	114,511	364,113
	717,989	318,264	1,036,253	862,204

5. Miscellaneous Income

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2017 TOTAL	2016 TOTAL
	€	€	€	€
Bank Interest	130	-	130	3,464
Dividends	15,450	-	15,450	29,700
	15,580	-	15,580	33,164

6. Friends of the National Gallery of Ireland

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2017 TOTAL	2016 TOTAL
	€	€	€	€
Income	-	251,770	251,770	151,385
Operating Costs	-	162,506	162,506	124,507
SURPLUS	-	89,264	89,264	26,878

7. Shop

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2017 TOTAL	2016 TOTAL
	€	€	€	€
Sales / Other Income	1,853,210	-	1,853,210	1,148,110
Cost of Sales	926,143	-	926,143	583,851
	927,067	-	927,067	564,259
Operating Costs ¹	507,741	-	507,741	429,982
NET PROFIT	419,326	-	419,326	134,277

¹ Included in Operating Costs is an amount of €8,000 in respect of the C & AG Audit Fee (2016: €8,000) and €19,200 Consultancy Costs (2016: nil).

8. (a) Remuneration & Other Pay Costs ²

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2017 TOTAL	2016 TOTAL
	€	€	€	€
THE STAFF COSTS ARE COMPRISED OF:				
Wages and salaries	5,592,925	159,813	5,752,738	4,687,975
Employers PRSI	557,263	17,176	574,439	462,257
Agency Staff	369,835	-	369,835	242,423
	6,520,023	176,989	6,697,012	5,392,655
STAFF COSTS CLASSIFIED ELSEWHERE (SEE NOTES 6 & 7)				
Shop	289,804	-	289,804	246,389
Friends of the NGI	-	79,798	79,798	78,547
Payroll Costs	30,308	8,432	38,740	29,936
Pension Costs	6,206	-	6,206	4,931
Agency Staff	11,505	23,222	34,727	60,787
	337,823	111,452	449,275	420,590
TOTAL REMUNERATION	6,857,846	288,441	7,146,287	5,813,245

² No termination benefits were paid in 2017.

(b) Number of employees

THE NUMBER OF PERSONS EMPLOYED (INCLUDING EXECUTIVE DIRECTORS) AT 31 DECEMBER:

	2017	2016
	F.T.E.	F.T.E.
Office staff	86	76
Attendants	83	45
	169	121

(c) Key Management Personnel

Key management personnel in NGI consists of the members of the Board, the Director, the Director of Corporate Services, Head of Collections & Research and Senior Manager Public Engagement. The total value of employee benefits for key management personnel is set out below.

	2017	2016
	€	€
Salary	284,016	233,263
Allowances	-	-
Termination benefits	-	-
Health Insurance	-	-
	284,016	233,263

This does not include the value of retirement benefits earned in the period. The key management personnel are members of NGI pension scheme and their entitlements in that regard do not extend beyond the terms of the model public service pension scheme.

(d) Director's Remuneration

In 2017 the Director of the Gallery was paid a salary €96,632 (2016 : €92,975). The superannuation entitlements of the Director are the standard entitlements of the public sector defined benefit superannuation scheme. In 2017, the Director of the Gallery incurred expenses of €2,289 (2016: €5,768).

(e) Employee benefits breakdown

		NO. OF EMPLOYEES 2017	NO. OF EMPLOYEES 2016
RANGE OF TOTAL EMPLOYEE BENEFITS			
FROM:	TO:		
€60,000	€69,999	15	10
€70,000	€79,999	1	1
€80,000	€89,999	1	-
€90,000	€99,999	1	2

9. Other Costs

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2017 TOTAL	2016 TOTAL
	€	€	€	€
Sundry Expenses ¹	102,617	440	103,057	84,815
Gallery Functions	71,829	537	72,366	22,962
Uniforms	50,213	-	50,213	8,995
Subscriptions	45,938	-	45,938	22,596
Currency (Gain)/Loss	42,973	-	42,973	19,400
Portrait Prize	-	30,400	30,400	13,874
Courier & Taxis	10,268	-	10,268	4,452
Board Expenses	6,095	-	6,095	3,589
Compensation Award	-	-	-	32,500
	329,933	31,377	361,310	213,183

¹ Sundry Expenses includes €39,701 that has been reclassified in the 2017 Statement of Income & Expenditure due to significant increases in spend under these categories following the reopening of the Gallery.

10. Capital Account

	2017	2016
	€	€
<i>PROPERTY, PLANT AND EQUIPMENT:</i>		
BALANCE 1 JANUARY	289,547	350,631
<i>TRANSFER FROM INCOME AND EXPENDITURE ACCOUNT:</i>		
Additions to Plant, Property and Equipment	856,386	39,044
Asset Depreciation	(227,542)	(100,128)
Total Movement in the Year	628,844	(61,084)
CLOSING BALANCE 31 DECEMBER	918,391	289,547
<i>HERITAGE ASSETS:</i>		
BALANCE 1 JANUARY	36,933,759	32,685,991
Assets Purchased in the Year	659,400	392,791
Assets Donated Under Section 1003 Taxes Consolidation Act, 1997	-	3,500,000
Other Asset Donations	81,400	354,977
Total Movement in the Year	740,800	4,247,768
CLOSING BALANCE 31 DECEMBER	37,674,559	36,933,759

11. Heritage Assets

The National Gallery of Ireland is Ireland's major national cultural institution devoted to the collection and care of fine art comprising some 16,300 paintings, drawings, watercolours, miniatures, prints, sculpture and objets d'art, and over 100,000 volumes in the Fine Art Library. The institution's extensive holdings include masterpieces by many of the most celebrated figures in the history of western European art. In addition, the Gallery houses the most representative collection of historic Irish art. Funded by the State, the Gallery provides free access to the public 361 days a year.

All acquisitions are approved by the Board of Governors and Guardians of the Gallery, except for Library and Archives items which may be approved by the Director or the Librarian. The Gallery's Acquisitions policy is reviewed periodically. Approximately 680 works of art are currently on public display in the Gallery and 475 are on loan elsewhere. Works on paper are available to view on request.

The Board of Governors and Guardians is prohibited from disposing of any Heritage Assets.

The National Gallery of Ireland houses Ireland's national collection of paintings, sculpture, works on paper, miniatures, books, archives and applied art. The collection consists principally of European art from 1300 to 1930. There are significant holdings in British, Dutch, and Italian, periods and with different concentrations of quality and depth. The Gallery also holds the national collection of Irish art, from the late seventeenth century until circa 1970, and the national collection of portraiture which extends to the present day. There is a significant library collection, including rare books, and several important archival collections connected with Irish art and other areas of specialism in the collections, including pre-eminently the Centre for the Study of Irish Art, the Yeats Archive and Sir Denis Mahon's papers. Overall, the Gallery's collection is of great significance and is on par with the most prestigious museums in Europe.

The Gallery is committed to the sound and responsible management and preservation of its collection. To achieve this, the Gallery closely adheres to principles of preventative conservation, mainly through environmental and light control and conservation treatments where necessary. The Gallery also uses a collections management system (TMS) to catalogue the collection and to manage acquisitions, location recordings, exhibitions and loans.

HERITAGE ASSETS CAPITALISED IN THE STATEMENT OF FINANCIAL POSITION ARE SHOWN BELOW:

	COST	VALUATION	TOTAL
	€	€	€
As at 1 January 2016	10,721,246	21,964,745	32,685,991
Additions 2016	392,791	3,854,977	4,247,768
AS AT 1 JANUARY 2017	11,114,037	25,819,722	36,933,759
Additions 2017	659,400	81,400	740,800
AS AT 31 DECEMBER 2017	11,773,437	25,901,122	37,674,559

All Heritage Assets acquired since 1 January 2007 have been included in the Statement of Financial Position at their cost or value at the date of acquisition. Where Heritage Assets have been acquired under the Section 1003 of the Taxes Consolidation Act, 1997, valuations are provided by an external professional valuer appointed by the Revenue Commissioners. Where pictures have been donated, bequeathed or acquired other than on the open market, valuations have been performed by the Gallery's curators, who are recognised experts in their field. The primary method of valuation involves the analysis of recent market values for comparable works, together with a detailed technical assessment of the painting's physical condition to arrive at a reasonable valuation. However, there is an inherent limitation to valuation of works acquired by the Gallery, because by their nature they are usually unique works of art for which little or no comparable market.

Five-year financial summary of acquisitions

	2017	2016	2015	2014	2013
	€	€	€	€	€
Total cost of acquisitions	659,400	392,791	81,840	254,111	39,705
Total valuation of acquisitions	81,400	3,854,977	3,251,174	388,100	213,000
TOTAL	740,800	4,247,768	3,333,014	642,211	252,705

Heritage Assets not capitalised on the Statement of Financial Position

THE PROPORTION OF THE COLLECTION NOT CAPITALISED ON THE STATEMENT OF FINANCIAL POSITION IS SET OUT BELOW:

	TOTAL NUMBER OF ITEMS	NUMBER CAPITALISED	% CAPITALISED	NUMBER NOT CAPITALISED	% NOT CAPITALISED
Works of Art	16,309	1,027	6.3	15,282	93.7

The vast majority of the National Gallery of Ireland's collection is not capitalised. The nature and scale of the collection can be viewed on the Gallery's website (<https://www.nationalgallery.ie/>).

12. Property, Plant & Equipment

	LAND AND BUILDINGS	OFFICE EQUIPMENT & MOTOR VEHICLES	FURNITURE & FITTINGS	ASSETS UNDER DEVELOPMENT	TOTAL
	€	€	€	€	€
AT 1 JANUARY 2017	5,320,000	256,563	830,370	107,610	6,514,543
Additions	-	646,030	366,035	-	1,012,065
Revaluation ¹	280,000	-	-	-	280,000
Assets under development capitalised ²	-	107,610	-	(107,610)	-
AT 31 DECEMBER 2017	5,600,000	1,010,203	1,196,405	-	7,806,608
DEPRECIATION					
AT 1 JANUARY 2017	-	146,552	523,661	-	670,213
Charge for the year	-	195,945	110,928	-	306,873
AT 31 DECEMBER 2017	-	342,497	634,589	-	977,086
NET BOOK VALUE					
AT 31 DECEMBER 2017	5,600,000	667,706	561,816	-	6,829,522
AT 31 DECEMBER 2016	5,320,000	110,011	306,709	107,610	5,844,330

¹ The revaluation of the land and buildings was carried out by qualified Chartered Surveyors of independent valuers Lambert Smith Hampton. The Assets were individually revalued on 31 December 2017 at an aggregate fair value of €5,600,000. They are based on the definition of Market Value as defined in the Royal Institution of Chartered Surveyors Appraisal and Valuation Standards Manual on an Existing Use basis. The valuation was carried out on 16 May 2018. The buildings referred to above are owned by the National Gallery of Ireland. All other offices and buildings occupied by the Gallery are owned and maintained by the Office of Public Works.

² Assets under development 2016 relates to two projects, FMS and the development of the new Gallery website. Both projects were completed in 2017 and their costs were included in Office Equipment and Motor Vehicles.

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2017 TOTAL	2016 TOTAL
	€	€	€	€
DEPRECIATION CHARGE				
Charged to the Income & Expenditure Account	292,885	-	292,885	118,149
CHARGED ELSEWHERE:				
Shop	13,988	-	13,988	13,814
Friends	-	-	-	(320)
TOTAL	306,873	-	306,873	131,643

13. Financial Assets

	2017 TOTAL	2016 TOTAL
	€	€
MARKET VALUE AT 1 JANUARY	4,733,664	3,170,964
Additions at cost	2,027,752	2,342,280
Disposals at market value	(2,060,601)	(995,012)
Realised Gain on disposal	186,984	211,356
Unrealised Gain/(Loss) on revaluation	(3,054)	4,076
VALUE OF QUOTED INVESTMENTS AT 31 DECEMBER	4,884,745	4,733,664
Cash held as part of the Investment Portfolio	557,949	421,228
AT 31 DECEMBER	5,442,694	5,154,892

The Gallery's Funds are managed by Davy Stockbrokers and Tilman Brewin Dolphin. The Gallery's Investment Policy has been approved by the Board of Governors and Guardians and is reviewed regularly during the year.

14. Inventory

	2017 TOTAL	2016 TOTAL
	€	€
STOCK IN TRADE	394,037	357,557

The National Gallery of Ireland operates a shop on its premises. Inventory consists of goods for resale in these operations. Inventory to the value of €926,143 (2016: €583,851) was charged to the cost of sales.

15. Cash & Cash Equivalents

	2017	2016
	€	€
Current Accounts	1,954,103	1,403,188
Deposit Accounts	304,519	928,812
Credit Card	180	-
Petty Cash	505	474
Other	3,100	3,623
TOTAL	2,262,407	2,336,097

16. Receivables

	2017	2016
	€	€
Trade debtors	281,008	85,715
Other debtors	102,157	39,976
Prepayments and accrued income	188,673	189,206
	571,838	314,897

17. Payables

	2017	2016
	€	€
AMOUNTS FALLING DUE WITHIN ONE YEAR		
Trade creditors	263,454	65,184
VAT, PSWT & PAYE/PRSI	281,285	121,051
Other creditors	17,671	10,082
Accruals and deferred income	588,058	552,672
	1,150,468	748,989

18. Related Party Disclosures

Key management personnel in the National Gallery consist of the Director and members of the Board of Governors and Guardians. Details of the salary and expenses of the Key Management Personnel is included in Note 8. Following a decision by the Minister for Arts, Heritage and the Gaeltacht, board fees are not payable after 28 February 2014.

The National Gallery adopts procedures in accordance with the guidelines issued by the Department of Public Expenditure and Reform, covering the personal interests of Board members. In the normal course of business, the National Gallery may enter into contractual arrangements with entities in which its Board members are employed or are otherwise interested. In cases of potential conflict of interest, Board members do not receive Board documentation or otherwise participate in or attend discussions regarding these transactions. A register is maintained and available on request of all such instances.

19. Deferred - Government Grant

	2017	2016
	€	€
OPENING BALANCE 1 JANUARY	102,145	112,074
Release of deferred grant for Conservation , Library & Jesuit Fellowship	(10,486)	(9,929)
CLOSING BALANCE AT 31 DECEMBER	91,659	102,145
The balance of €91,659 above comprises €91,659 in respect of the Jesuit Fellowship.		

20. Deferred Income - Other

	BALANCE 1 JANUARY 2017	MOVEMENT INCOME	MOVEMENT EXPENDITURE	BALANCE 31 DECEMBER 2017
	€	€	€	€
Millennium Wing Fund	827,487	10,790	(13,367)	824,910
Dargan Council Fund	347,110	-	-	347,110
British Fund	20,514	-	(1,743)	18,771
Fellowship Fund	321,122	11,141	(19,052)	313,211
Friends of the NGI	138,709	251,770	(239,874)	150,605
John Barry / Petronella Brown Scholarship Fund	204,949	8,517	(9,174)	204,292
Lane Fund	74,295	-	-	74,295
Maclise Fund	23,353	-	(23,353)	-
Sir Denis Mahon Archive Fund	108,430	101,804	(81,233)	129,001
Decipher EU Library Research Fund	87,815	-	-	87,815
LEM Education Fund	2,616	-	-	2,616
MOP Education Fund	351	-	-	351
Vermeer Project Fund	4,429	-	(4,045)	384
Wilson Library Project	48,127	21,549	(11,921)	57,755
O'Neill Research Fund	7,543	-	-	7,543
Monet Conservation Project	1,288	-	-	1,288
Creating History	-	1,747	(18)	1,729
Ageing Creatively Education Fund	2,304	-	-	2,304
Battle of the Boyne Conservation Project	27,516	-	(27,225)	291
Hennessy Portrait Prize	10,000	25,400	(30,400)	5,000
Head of Development	81,541	-	(81,541)	-
Monument Trust	-	5,000	(407)	4,593
Centre for the Study of Irish Art	107,696	50,000	(51,648)	106,048
TOTAL	2,447,195	487,718	(595,001)	2,339,912

21. Reserves

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	TOTAL 2017	TOTAL 2016 RESTATED
	€	€	€	€
Heritage Assets ¹	-	37,674,559	37,674,559	36,933,759
Capital Account	918,391	-	918,391	289,547
Exchequer	(846,417)	1,024,607	178,190	680,751
Own Resources ²	1,615,234	10,152	1,625,386	975,153
Shaw Fund	6,246,492	-	6,246,492	5,963,993
Millennium Wing Fund	-	2,950,000	2,950,000	2,800,000
BALANCE AS AT 31 DECEMBER	7,933,700	41,659,318	49,593,018	47,643,203

¹ Heritage Assets acquired since 1 January 2007 have been capitalised in line with FRS102, Section 34.

² Incorporates Donations, Exhibitions and Bookshop.

22. Master Development Plan

A project to refurbish two older wings of the Gallery commenced in January 2014 and was completed in December 2016. The Gallery contributed a total of €12.1 million towards the cost of the project. The remaining costs were funded by the Department of Culture, Heritage and the Gaeltacht and the Office of Public Works (OPW). The OPW are responsible for managing the project and are in the process of settling the final account. The NGI has made all payments in respect of its contribution to the project. The value of the asset is recorded in the OPW's financial statements. The Gallery's refurbished wings re-opened on 15th June, 2017.

23. Prior Period Adjustment

	31 DECEMBER 2015	31 DECEMBER 2016
RECONCILIATION OF CAPITAL RESERVES	€	€
Capital and reserves as previously stated	10,526,950	10,709,444
Adjustment to capital account Heritage Assets ¹	32,685,991	36,933,759
CAPITAL AND RESERVES AS RE-STATED	43,212,941	47,643,203

	YEAR ENDED 31 DECEMBER 2016
RECONCILIATION OF SURPLUS/(DEFICIT) FOR THE PREVIOUS YEAR	€
Deficit for the year as previously stated ¹	(355,838)
Heritage Asset donations ¹	3,854,977
Heritage Asset purchases	392,791
Transfer to capital account - Heritage Assets	(4,247,768)
DEFICIT FOR THE YEAR AS RE-STATED	(355,838)

¹ As set out in accounting policy 1(j) in 2017, the Gallery amended its accounting policy and this is reflected in the Statement of Financial Position. This has resulted in an increase of €36.9 million to net assets and reserves at 31 December 2016 and an increase of €32.7 million at 1 January 2016. Heretofore purchased assets were recognised as expenditure and the Gallery did not recognise assets that had been donated. The assets are matched by an equivalent capital account for Heritage Assets.

THE TABLE BELOW SETS OUT THE VALUE OF ASSETS PURCHASED AND DONATED UP TO 31 DECEMBER 2016:

	ASSETS PURCHASED	ASSETS DONATED	TOTAL
	€	€	€
Up to 31 December 2015	10,721,246	21,964,745	32,685,991
2016	392,791	3,854,977	4,247,768
UP TO 31 DECEMBER 2016	11,114,037	25,819,722	36,933,759

24. Contingent Liabilities

The Gallery is involved in a number of legal challenges which may give rise to financial liabilities depending on their outcome. The total amount or timing of these contingent liabilities cannot be estimated with certainty at this time but it is unlikely to exceed €500,000 in any event.

25. Approval of Financial Statements

The financial statements were approved by the Board on 13 December 2018.

26. Constitution

The National Gallery was established by Act of Parliament on 10 August 1854. It has Charitable Status and is registered with the Revenue Commissioners under CHY 2345.

Credits

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