



**ANNUAL REPORT AND ACCOUNTS 2020
FOR THE YEAR ENDED 31 DECEMBER 2020**

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INTRODUCTION

Board of Governors and Guardians

The Board comprises up to 17 members, of whom ten are appointed by the Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media, 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 a term of five years. Ex-officio members serve a term of varying duration, depending on the constitution of their organisation.

[Read more information on terms and appointment dates here.](#)

Royal Hibernian Academy (RHA) | President and two further nominated members

Royal Dublin Society (RDS) | President and Vice President

Royal Irish Academy (RIA) | President

Office of Public Works (OPW) | Chairman

- Maurice Buckley
- Mary Canning (new member)
- Lynda Carroll
- Diana Copperwhite (new member)
- Michael Cush (Chairperson until March 2020, retired from the Board in September 2020)
- John Dardis
- James English (retired from the Board in May 2020)
- Dan Flinter
- Patricia Golden (Director of Corporate Services, National Gallery of Ireland – in attendance)
- Jacqueline Hall
- Gary Jermyn
- Mary Keane (Chairperson, appointed in March 2020)
- Michael Peter Kennedy (retired from the Board in March 2020)
- Professor J. Owen Lewis
- Abigail O'Brien
- John O'Doherty
- Ann Prendergast
- Sean Rainbird (Director, National Gallery of Ireland – in attendance)
- Una Sealy
- Lesley Tully
- Barney Whelan (Vice-Chairman, appointed in July 2020)
- Jane Brennan (Secretary to the Board – in attendance)

Further information on the Board of Governors and Guardians is available here:

<https://www.nationalgallery.ie/what-we-do/governance/board-governors-and-guardians>



Board of Governors and Guardians of the National Gallery of Ireland 2020. Photo © Maxwell Photography

Back row (left to right): Lynda Carroll, Dan Flinter, Sean Rainbird (Director), John O'Doherty, Lesley Tully, Gary Jermyn, Una Sealy, Barney Whelan (Vice-Chairman), Abigail O'Brien, Michael Peter Kennedy (retired from the Board in 2020), Patricia Golden (Director of Corporate Services).

Front row (left to right): Jacqueline Hall, Mary Keane (Chairperson), Michael Cush (retired from the Board in 2020), James English (retired from the Board in 2020), Ann Prendergast.

Current Board members absent from picture: Maurice Buckley, Mary Canning, Diana Copperwhite, John Dardis, J. Owen Lewis

National Gallery of Ireland Corporate Structure

The Gallery's *Strategic Plan 2019 – 2023* sets out key strategic priorities to enrich lives and care for the collections that we hold in trust. In recent years, the Gallery has placed significant emphasis on good governance practice by ensuring that policies and procedures are in place in relation to equality and respect in the workforce. This is underpinned by a positive and respectful organisational culture. The organisational structure identifies the strategic pillars of the Gallery. These pillars are Collections and Research, Public Engagement, and Corporate Services, all of which are led by the Director of the Gallery and supported by Fundraising and Development and the Friends of the National Gallery of Ireland. During 2020 the Board, under a new Chair, reviewed the current strategic objectives, proposing to adopt refreshed objectives for the following year.

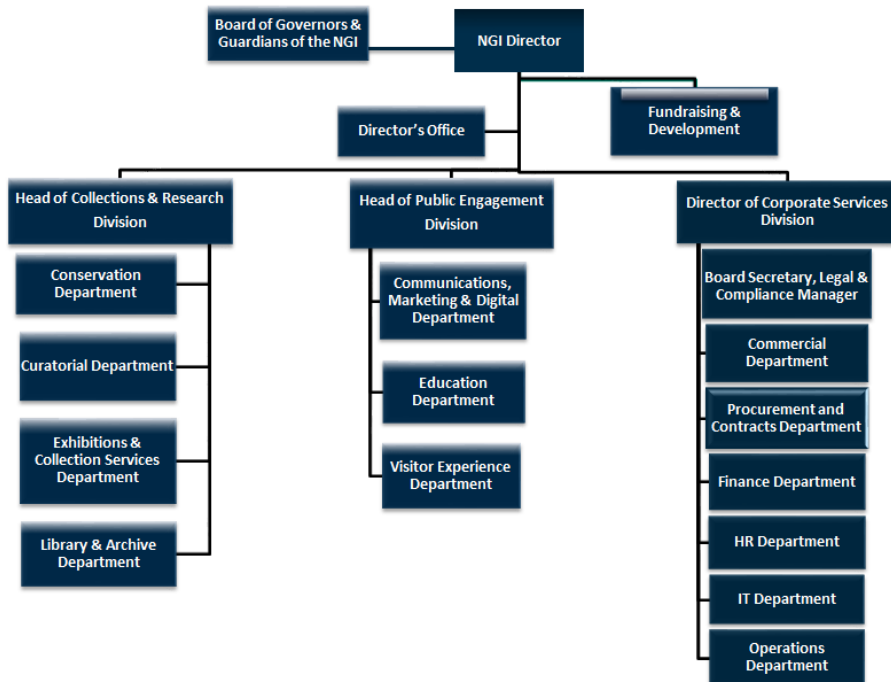
Executive Leadership Team

Director	Sean Rainbird
Director of Corporate Services	Patricia Golden
Head of Collections and Research	Kim Smit
Head of Public Engagement	Catherine Griffin

Working Groups

Staff Engagement	Buildings & Grounds
Risk Management	Research
Health & Safety	Collection Care
Commercial Activities	Communications & Social Media
Accessibility	MDP Group - Phase 4a & No. 7
Digital Collections	IT Systems
Programme	

NGI Structure



Statement from the Chair

The year 2020 will be remembered as the year of the COVID-19 pandemic. In line with other cultural institutions and organisations across Ireland, Europe and the world, the National Gallery of Ireland was compelled to close its doors; in our case three times, in March, October and December. Nonetheless, business continued unabated with meetings, discussions and engagement with Friends, Patrons and our audiences moving online.

A review of strategic objectives was initiated by the Board, in light of the implications of COVID-19 for the global economy, and the Gallery's activities were proposed with repurposed goals, focusing on the key objectives of:

- Greater Engagement.
- Sustainable Funding.
- Advancing Legacy.
- Developing the Collection.

The Board welcomed the Gallery's swift pivot to online programming necessitated by its closure. Within weeks of the COVID-19 shutdown on the evening of 12 March 2020, the Collections, Education, Communications, Marketing and Digital Engagement teams were creating and producing additional content and coordinating the flow of new material onto the Gallery's website. The Board initiated a discussion about special projects that might be conceived during the pandemic, for execution when conditions allowed. The Gallery reached out to many schools and community groups across the country. It created online tours, found enthusiastic audiences for talks and art appreciation courses, and provided a partnership venue in the Shaw Room during the 'Courage' series of concerts.

The Board welcomed support from the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media (DTCAGSM), to ensure that additional Health & Safety measures for the safe reopening of the Gallery were in place. The Department also provided welcome funding for the Gallery's *Mondrian* exhibition, enabling the eagerly anticipated project to proceed during a time of great uncertainty. We were honoured that Minister Catherine Martin TD attended the opening day of the *Mondrian* exhibition, and we were rewarded for our joint determination to host this stellar exhibition, when 93% of the available ticket slots were sold out in the days that followed.

The Board was both delighted and impressed to witness the Gallery responding with such creativity and resilience to all the challenges presented in 2020.

Mary Keane

Chairperson, Board of Governors and Guardians, National Gallery of Ireland

Director's Welcome

Shutting the doors of their Gallery is the last action any Director wishes to prescribe. Yet, on government instruction, the Gallery closed for 189 days in 2020. Of necessity, we rapidly increased our capacity to work remotely. We switched our programming online, providing educational materials, activities and courses, reaching out to our Friends and Corporate Partners, and giving greater focus to social media and digital content.

Our COVID-Response and Visitor Coordination teams, composed of operations, staff representatives, HR, security, front-of house, collections, maintenance, communications, and commercial and administrative staff, kept abreast of the regularly updated official guidance. While working patterns changed, with most staff working from home, the priorities of safeguarding the collection and maintaining the buildings remained. So too did the priorities of arranging the correct protocols and equipment for staff to work remotely, using enhanced IT solutions, and switching to online technologies for running meetings and keeping in touch with audiences.

The switch to digital channels built upon the many developments in programming and social media that had already become part of the Gallery's way of communicating with its audiences. We added digital tours of the collection displays and of exhibitions, including one dedicated to the *Irish Horse* exhibition, which, due to the pandemic, we regrettably had to cancel. The enforced changes amplified certain kinds of public engagement, with podcasts receiving five times the pre-lockdown listener numbers, and short videos gaining a spectacular growth of fifteen-fold increases in people watching.

On the other side of the coin, Gallery closures meant commercial revenue dipping alarmingly; this generates the income with which we pay for our programming. Yet, by relaunching online shopping, the Gallery Shop had one of its best months of December sales. A combination of pragmatic responses and spending less in certain areas, allied with additional government support – for COVID preparedness and for our winter *Mondrian* exhibition – enabled the Gallery to end the year on a more stable footing than we could ever have anticipated in March, when we first shut the doors. At the end of the year, the Gallery also received a generous donation of a major recent painting, as well as support for the upcoming 2021 programme.

2020 was, then, a year of unanticipated challenges. The staff showed great nimbleness, flexibility, and resilience by adapting to new ways of working. Much creativity went into evolving new activities and sharing these with our audiences, during which time we launched *The Gallery*, a pilot magazine that was posted out to the Gallery's Friends and stakeholders with very heartening positive feedback.

Inevitably, periods of optimism alternated with frustration, as well-laid plans could not be realised, while we were able to increase our digital offering. By the end of the year, with a further lockdown arriving just after Christmas, the prospects for 2021 appear equally challenging. Even with the swift development of vaccines during 2020, a fully reopened Gallery will require time and patience to find a consistent daily rhythm. Nonetheless, we anticipate such times with great keenness and enthusiasm.

Sean Rainbird

Director, National Gallery of Ireland

Mission / Vision / Role / Core Values

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.

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

Role: we are dedicated to bringing people and their art together.

Our **core values** are:

Integrity – we do things for the right reasons and provide people with an enriching experience of art.

Openness – we engage with a wide range of audiences and stakeholders. We embrace diversity and promote equality. Our doors are open seven days a week and admittance is free.

Creativity – we are creative, innovative and resourceful. We inspire our audiences by deepening their knowledge and heightening their enjoyment of art.

Expertise – our many specialists share their skills, knowledge and insights with all our audiences, both online and within the Gallery, in exciting and inventive ways.

Master Development Plan

In the Gallery's Shaw Room, in April 2018, government ministers announced *Project Ireland 2040*, relating to the improvement of cultural infrastructure. The sum of €54 million was allocated to the Gallery to complete its Master Development Plan (MDP). Planned, remedial and modernisation works on the Georgian houses fronting onto Merrion Square, which serve as Gallery offices, present an opportunity for their lower levels to be integrated into the MDP.

The Gallery has vigorously pursued progress to build on the success of completing the first phases of the MDP, which concluded in June 2017 with the reopening of the refurbished, historic Dargan and Milltown wings.

The final phase of the MDP will be managed through the requirements of the Public Spending Code, most recently updated in December 2019.

In November 2020, the DTCAGSM provided new guidance on the Governance and Operational Arrangements between itself, the OPW and the Gallery, for progressing the *Project Ireland 2040* project.

Strategy: Our Strategic Focus up to 2023

We have been focusing on three core strategic areas since 2019:

1. To grow and enhance our offering and presence, by attracting healthy visitor numbers and growing our national footprint.
2. To listen to and share with our audiences, to understand their needs and enable them to access the Gallery on their terms.
3. To invest in and protect the Gallery's long-term future, as the final phase of the MDP progresses towards completion. The Gallery will invest in staff and prepare the organisational structures needed to support this development and ensure long-lasting benefits.

Aims for 2021

In 2021, we aim to:

- Welcome **250,000** visitors to the Gallery.
- Have **650,000** social media engagements.
- Provide booked educational and public activities for **370,000** visitors.
- Mount **fourteen** temporary exhibitions, of which **two** will be ticketed.
- Continue offering **new and inventive ways of engaging** with our audiences and increase access to the collection.

As a major tourist attraction for the 'culturally curious', as defined by Fáilte Ireland, the Gallery aims for a visitor mix during the pandemic of **85% domestic visitors** and **15% short-term visitors from overseas**.

COLLECTIONS AND RESEARCH

ACQUISITION HIGHLIGHTS

Ludwig Meidner (Bernstadt 1884-1966 Darmstadt)

Bettler (Beggar), 1916

Reed pen and ink, brush over pencil, on cream paper, with a blind stamp of a flower

58.5 x 45.5 cm

Purchased, 2020

NGI.2020.3

Trained in Breslau, Berlin and Paris, Meidner was an accomplished painter and printmaker, best known for his 'apocalyptic' landscapes. The knowledge that he endured lengthy periods of poverty himself, despite his technical abilities, affords this expressive drawing of a beggar particular poignancy.

Ilya Bolotowsky (Saint Petersburg 1907-1981 New York)

City Rectangle, 1948

Oil on canvas

86 x 66 cm

Purchased, 2020

NGI.2020.35

This painting, in which vertical and horizontal lines form networks of varied widths, is a bold articulation of Bolotowsky's geomantic abstraction. The rhythm and harmony inherent in Bolotowsky's art was informed by his love of classical music and knowledge of its structures. Bolotowsky was also influenced by Constructivism in his native Russia, was *au fait* with Abstract Expressionism, and came to know Mondrian well during the latter's New York years.

Mandy O'Neill (b. Dublin 1967)

Edna O'Brien Diptych, 2020

Hahnemühle fine art photographic print

106.6 x 77.2 cm (each print)

Commissioned, National Gallery of Ireland, 2020, Zurich Portrait Prize

NGI.2020.47

Dublin-based O'Neill, who in recent years has focused her attention on themes of youth, adolescence, community, environment and institutions, undertook this commission as part of her prize for winning the Zurich Portrait Prize in 2018. The sitter, who has lived in London since 1959, but continues to draw heavily on her Irish origins, is regarded as one of Ireland's most accomplished and significant writers. The portrait was unveiled on O'Brien's 90th birthday.

Frederic William Burton (Corofin, Co. Clare 1816-1900 London)

A Blind Girl at a Holy Well: A Scene in the West of Ireland, 1840

Graphite and watercolour on paper, heightened with touches of white and scratching out

88.9 x 71.9 cm

Presented, 2020

NGI.2020.62

This large, meticulously finished watercolour made Burton's name as an artist. Completed in 1840, when the artist was just 24, and exhibited at the Royal Hibernian Academy in the same year, it was subsequently published as an engraving by the Irish Art Union. The wild, mountainous setting recalls the west of Ireland landscape with which Burton was very familiar.

Mairead O’hEocha (b. Dublin 1962)

Orangutan, Natural History Museum, Dublin, 2020

Oil on canvas
150 x 100 cm
Purchased, 2020
NGI.2020.73

In 2019, O’hEocha contributed two works to the exhibition *Shaping Ireland: Landscapes in Irish Art* at the Gallery. This work belongs to a series that focused on the architecture and collection of the neighbouring Natural History Museum. It relates to questions regarding evolution, and reflects O’hEocha’s interest in the relationship between humans and other species, and the politics and ethics of cultural production and display.

Markéta Luskačová (b. Prague 1944)

Portobello Road Market, London, 1975

Vintage silver gelatin print
30.5 x 25.4 cm
Purchased, 2020
NGI.2020.80

Throughout her long career, Luskačová has been drawn to the marginalised in society, from the inhabitants of remote Slovakian villages and visitors to East End markets in London, to the rural communities she encountered in Ireland. Examples of all of these, as well as images of Belfast and Croagh Patrick, now feature in the National Gallery of Ireland collection. This photograph of a musician typifies Luskačová’s ability to capture character and context without melodrama or mawkishness.

Juan Carreño de Miranda (Aviles 1614-1685 Madrid)

The Adoration of the Magi, mid-1660s

Oil on canvas
157 x 237 cm
Purchased, 2020
NGI.2020.101

Carreño, a student and friend of Diego Velázquez, enjoyed royal patronage and developed his own highly original style of painting, characterised by dynamic brushwork, soft contours, and rich colouring. This ambitious work is dated to the mid-1660s, shortly prior to Carreño’s appointment as ‘Painter of the King’. It presents a rare example of a mature, religious work by the artist, created before he turned his focus to portraiture.

Daphne Wright (b. Co. Longford 1963)

Maple Road Sunflower (big head), 2019

Mixed media, including fired clay
250 x 50 x 60 cm
Purchased, 2020
NGI.2020.102

Much of Wright’s sculpture quietly addresses the human condition and the stages of life. Her *Maple Row Sunflowers* series, of which this work is a part, consists of potted sunflowers, each nearing its end. The works serve as a metaphor for the brevity of life, and direct the viewer’s attention to items that are often dismissed once they start to lose their vibrancy.

Margaret Clarke (Newry 1884 – 1961 Dublin)

Miserere, 1926

Oil on canvas
80 x 66 cm
Presented, 2020
NGI.2020.120

The title of this painting is derived from Psalm 51, *Miserere Mei, Deus*, a prayer for forgiveness made by those who endure great suffering. Clarke shows the sick, the lame, the blind, and the dying, confessing their sins to God and seeking salvation. The models for the figures include the artist's three children and her housekeeper, Julia O'Brien. In 1926, the picture featured in the first exhibition of the Radical Painters' Club in Dublin.

Gerda Frömel (Šumperk, Czechoslovakia 1931-1975 Co. Mayo)

Disk, c.1967

White marble
38 cm (diameter)
Presented, Niall and Monica Scott, 2020
NGI.2020.69

Frömel, who moved to Ireland in 1956, excelled as both a carver and a modeller, and was devoted, as this work suggests, to finish and technical perfection. She was also versatile, moving from abstract to representational, and from delicate, softly modelled or carved heads and figures to austere, almost bare pieces. She was particularly fascinated with circular, oval and disc-shaped forms.

Andrew Jameson – Augustus John Correspondence (IE NGI/IA/JAM1/1)

Generously donated to the Library and Archives by the Irish Distillers Pernod Ricard group, this collection contains correspondence kept by Andrew Jameson, the 4th generation of his family to run the Jameson Distillery, relating to his unsuccessful efforts to commission a portrait of himself by artist Augustus John (1878-1961). Written between 1938 and 1940, the collection also features letters from Oliver St. John Gogarty, who introduced the two men.

***A full list of acquisitions in 2020 can be found in the Appendices**

EXHIBITIONS 2020

Despite the challenges of the COVID-19 restrictions and three lockdowns, we managed to mount a number of engaging exhibitions in 2020. They included two spontaneous responses to the pandemic, *Reined In* and *Lace, Paint, Hair*. We ran some of them as virtual events. We produced publications for *Murillo*, *Irish Horse*, *Shaw* and the *Zurich Portrait Prize 2020*.

Our 2020 exhibitions were:

- *Turner: The Visionary.*
- *Murillo: The Prodigal Son Returned.*
- *Drawn from Nature: Irish Botanical Art.*
- *Shaw and the Gallery: A Priceless Education.*
- *Reined in: Photographs from Irish Horse (The Irish Horse exhibition was cancelled so we presented a virtual exhibition of some of the photography featured in the original show).*
- *Lace, Paint, Hair.*
- *George Wallace: Reflections on Life.*
- *Mondrian.*
- *Zurich Portrait Prize 2020 and Zurich Young Portrait Prize 2020.*
- *Something from There.*

Please note: * in the text below refers to dates the exhibitions were actually open / closed due to the COVID-19 pandemic.

Turner: The Visionary

(1 – 31 January 2020), Print Gallery | Free Entry

Curators: Niamh MacNally and Adrian Le Harivel

Sponsored by Sarasin & Partners LLP

In January 2020, the NGI's annual *Turner* exhibition set the watercolours from the Vaughan bequest alongside the work of over twenty artists inspired by Turner. All of these works, by artists such as William Leech, Evie Hone, Paul Cézanne and John Singer Sargent, were drawn from the Gallery's own collection. Many had not been on show for a long time. The display also included recently acquired works by Basil Blackshaw and Kyffin Williams. It marked Turner's influence on artists who followed in his footsteps and demonstrated the continued evolution of the watercolour as a technique.

Murillo: The Prodigal Son Restored

(29 February 2020 – 10 January 2021), Hugh Lane Room (Room 31) | Free Entry

***Closed: 12 March – 6 July, 18 September – 30 November, 24 December 2020 – 10 January 2021**

Curators: Muirne Lydon and Aoife Brady

Supported by the Blavatnik Family Foundation

This exhibition showcased works by Bartolomé Esteban Murillo, based on the biblical parable of 'The Prodigal Son'. This series of six paintings had not been shown publicly recently, as they required extensive conservation treatments. Fully restored and unveiled in February 2020, the paintings in this exhibition celebrated the conservation treatment and Murillo's creative process, which were illustrated in a publication *Murillo: The Prodigal Son Restored*, co-written by Aoife Brady, Curator of Italian and Spanish Art, and Muirne Lydon, Conservator of Oil Paintings, who led the project. The book also featured investigative photography by the Gallery's Senior Photographer, Roy Hewson.

Drawn from Nature: Irish Botanical Art

(7 March – 30 August 2020), Print Gallery | Free Entry

***Open: 7 – 12 March, 29 June – 30 August 2020. Closed: 12 March – 29 June**

Curators: Patricia Butler (guest curator) and Janet McLean

Drawn from Nature, co-curated by invited expert Patricia Butler, celebrated three centuries of Irish botanical art. It included drawings, watercolours, prints, and illustrated publications dating from the eighteenth to the twenty-first centuries. While the artists may have differed in motivation and method, they shared a desire to observe, record, and advance knowledge of the natural world. Some ventured across the world, while others barely travelled beyond their townlands. Some were celebrated during their lifetimes; others (mainly women) worked diligently, anonymously, and with little recognition. The artworks depicted a wide variety of plants – common and rare; native to Ireland and exotic; growing wild and carefully cultivated. The exhibition featured work by ten contemporary artists, and included loans from artists, private collectors, and public collections, such as the National Botanic Gardens, Glasnevin, and the Royal Botanic Gardens, Kew.

Shaw and the Gallery: A Priceless Education

(13 July 2020 – 19 September 2021), Room 11 | Free Entry

***Open: 13 July – 18 September and 1-24 December. Closed: 18 September – 30 November and 24 December 2020 – 10 May 2021)**

Curator: Leah Benson

Supported by the ESB

When George Bernard Shaw died in 1950, he bequeathed one-third of the royalties from his estate to the National Gallery of Ireland. Known as the Shaw Bequest, it is one of the largest financial gifts ever given to the arts in Ireland. Over the course of its existence, it has had a profound effect on the development of the Gallery, from the pictures on the walls to the fabric of the buildings in which they hang. Marking 70 years since Shaw's death, the expiration of his copyright and the Shaw Fund, the 2020 ESB Centre of Studies of Irish Art exhibition, curated by Leah Benson, drew on material from the collections, library and archives that showed the impact of

Shaw's generosity, and highlighted stories behind Shaw's affection for the Gallery – the 'cherished asylum' of his childhood. A 32-page publication celebrated Shaw's unparalleled legacy to the Gallery, written by Leah Benson, the Gallery's Archivist, with essays by Sean Rainbird, Director, Patricia Golden, Director of Corporate Services, Anne Hodge, Curator of Prints and Drawings, and Maria Noonan, Head of Development. Complimentary copies were sent to the Gallery's Friends, stakeholders and donors, in acknowledgement of their ongoing generosity and support to the Gallery.

Reined In. Photographs from Irish Horse

(20 July – 1 November 2020), Portrait Gallery | Free Entry

***Open: 20 July – 18 September. Closed: 18 September – 1 November 2020**

Curator: Brendan Rooney

This in-focus display featured a selection of works by living artists that were to appear in the exhibition *Irish Horse*, scheduled to open in March 2020. However, it was cancelled due to the pandemic. While that exhibition was to comprise works in various media (sculpture, oil paintings, watercolours, pencil drawings, tapestry and photography), *Reined In* showcased photographic works by four artists. The display ranged from Laurence Riddell's *Provenance (II)*, a complex subversion of traditional horse portraiture, and Kim Haughton's *White Horses* (2010), a reflection on economic collapse, to Spencer Murphy's arresting portraits of four elite Irish jump jockeys (2013) – among them Sir A.P. McCoy – and three large works from Perry Ogden's critically acclaimed series *Pony Kids* (1999). The display provided the public with some welcome compensation for the loss of *Irish Horse*. The Gallery elected to publish a catalogue for *Irish Horse*, written by Brendan Rooney, Head Curator and selector of the exhibition.

Lace, Paint, Hair

(25 July – 30 September 2020) Millennium Wing Studio | Free Entry

***Open: 25 July – 18 September. Closed: 18 September – 30 September**

Curator: Sinead Rice

Supported by Maples Group

This show coincided with the full reopening of the Gallery after the first closure of the year. For over 150 years, artists have found inspiration and support at the National Gallery of Ireland. This exhibition celebrated work created by three contemporary Irish artists during the March-June lockdown in the media of lace, paint and hair. The exhibition featured handmade lace by Fiona Harrington, oil paintings by Cian McLoughlin, and a series of mixed media artworks by Eimear Murphy. All three artists have made significant contributions to our public programme in recent years. From Fiona Harrington's masterful and delicate needlework to Cian McLoughlin's pulsating 'Crowd' canvases, evocative of something that was currently impossible to experience, and Eimear Murphy's innovative fusion of traditional techniques with unusual media, this exhibition celebrated the makers of art in Ireland today.

George Wallace: Reflections on Life

(11 September – 13 December 2020), Print Gallery | Free Entry

***Open: 11 – 18 September and 1 – 13 December. Closed: 18 September – 30 November**

Curator: Anne Hodge

Born in Dublin but based in Canada for most of his life, George Wallace (1920–2009) was a significant printmaker and sculptor, as well as an influential educator. This Print Gallery show comprised some 70 etchings, monotypes, woodcuts and drawings selected from a large collection presented to the Gallery by the Wallace family in 2016. The works spanned Wallace's long and prolific career and ranged from early abstract etchings inspired by the clay pits at St Austell in Cornwall to a series of satirical monotype 'heads' from the 1990s, based on newspaper 'mugshots' of business executives. Many of the works reflect Wallace's deep concern for humanity, including images of anonymous figures affected by the grief, loss and pain caused by war.

Mondrian

(4 November 2020 – 14 February 2021), Beit Wing, Rooms 6-10 | Ticketed

***Open: 1 – 23 December. Closed: 4 November – 24 December 2020 and 24 December 2020 – 14 February 2021**

Curators: Sean Rainbird and Janet McLean

Supported by Government

This exhibition, a close collaboration with the Kunstmuseum in The Hague, celebrated the work of Piet Mondrian (1872-1944), one of the most influential artists and theorists of the twentieth century. Featuring 39 works by Mondrian and paintings, and decorative arts by contemporaries including Theo van Doesburg, Bart van der Leek and Gerrit Rietveld, the exhibition provided an Irish audience with an unprecedented opportunity to enjoy the pioneering work of De Stijl. Mondrian's works from the Kunstmuseum, which accounted for the majority of the pieces in the exhibition, were complemented by outstanding loans from Tate and National Galleries, Scotland. Though the exhibition's run was curtailed by COVID-19 restrictions, all tickets were sold for the period during which it was open. The exhibition was staged with the assistance of financial underwriting from Government.

Zurich Portrait Prize 2020 and Zurich Young Portrait Prize 2020

(21 November 2020 – 21 March 2021) | Free Entry

***Open 1 – 23 December. Closed: 21 November – 1 December and 24 December – 21 March 2021**

Curators: Sarah McAuliffe and Niamh MacNally for the Zurich Portrait Prize and Jennie Taylor for the Zurich Young Portrait Prize

The year 2020 saw the seventh consecutive annual portrait competition at the Gallery, and the third under the sponsorship of Zurich Insurance plc. The competition attracted a record number of applications (nearly 550), which included a wide variety of works, from embroidered pieces and video works to portraits in bronze. The judges – Rita Duffy, Dr Philip Cottrell and Aoife Ruane – had the tough task of shortlisting just 26 entries for the Portrait Prize exhibition. Their elegant selection was shown, for the first time, alongside the equivalent shortlist of artworks for the Zurich Young Portrait Prize. Sligo-based artist Aidan Crotty won the competition with his painting *Portrait of a Boy, Morning*, while highly-commended prizes were awarded to Sarah Bracken Soper and Sathishaa Mohan. The Zurich Young Portrait Prize was won by 14-year-old Eva McParland for her portrait *Is this Normal?* The awards ceremony, which was held online due to the COVID-19 restrictions, proved a great success. Following an interrupted run at the Gallery, the exhibition moved to the Crawford Art Gallery. For the first time in the history of the competition, the Gallery published an 84-page catalogue to feature both the Zurich Portrait Prize and the Zurich Young Portrait Prize competitions, with two pages devoted to each artist in the main competition and one page to each of the finalists in the junior competition.

Something from There

(1 December 2020 – 28 February 2021) | Free Entry

Curators: The Something from There Group assisted by Dragana Jurišić and Brina Casey

The year 2020 was fraught with challenges for local and national community organisations. The Education team was able to bring to fruition one of its most ambitious community projects to date. Evgeny Shtorn had approached our Education Department with a concept about the significance of objects, specifically personal items, brought from home, by people seeking asylum in Ireland. Dragana Jurišić began working at the Gallery with a group of people seeking asylum, after arriving from countries all over the world. Through creative sessions connecting to the Gallery, its collection and archive, and other relevant cultural spaces, they explored personal expression relating to the objects they had selected. In December 2020, *Something from There* opened, as the culmination of these creative sessions. The group made the short film HOME | IRELAND, where an object of personal significance to each person was displayed, alongside a piece of creative writing inspired by it, bringing the audience closer to its significance and their experiences. Every aspect of the final exhibition was co-created. In order to maintain the integrity of this project, a democratic and equitable approach was imperative. The Gallery is proud that this collaborative approach became a hallmark of this exceptional and moving project.

IN ADDITION TO PUBLICATIONS LISTED UNDER EXHIBITIONS 2020

The Gallery magazine

A 32-page pilot magazine was published in September 2020, filled with news, behind-the-scenes stories and features by Gallery staff, and an article on winning the Zurich Portrait Prize in 2019 by photographer, Enda Bowe. *The Gallery* was co-produced with the Royal Academy London during the pandemic and 5,000 copies were distributed to the Gallery's Friends, stakeholders and donors, to acknowledge their support. A small number were on sale in the Gallery Shop. Following a change of publisher, *The Gallery* is set to become a regular feature, with two issues planned in June and October 2021, and three in 2022.

The National Gallery of Ireland Diary 2021

The National Gallery of Ireland Calendar 2021

CONSERVATION: CARE OF THE COLLECTION

Key Projects

The Conservation Department is responsible for ensuring that the collection is cared for. This involves researching, assessing the collection, and undertaking routine activities connected with policies and procedures for works on permanent display, in storage, on exhibition and on loan. Environmental monitoring and remedial actions are implemented to ensure that risks to long-term collection care are minimised.

Conservation also provides information on the condition of the Gallery's collections. Artworks are routinely individually examined. Details of their condition are entered into a survey database, which include loans, treatments and acquisition reports.

During 2020, the department completed several conservation projects of works on paper and paintings.

Lavinia Fontana Conservation and Research Project

An ambitious treatment and research project to conserve *The Visit of the Queen of Sheba to King Solomon*, a monumental painting by the female Renaissance artist Lavinia Fontana, was made possible by a generous grant from the Bank of America Art Conservation Project.

As the Gallery's largest Italian painting, its scale posed unique challenges for the conservation treatment, which aimed to restore stability to the structure and bring renewed clarity to the majestic group of figures depicted. The initial treatment focused on painstaking repairs to the canvas support, to ensure that the painting could be moved and displayed safely. The removal of layers of discoloured and aged varnish unveiled previously obscured details which, when examined in tandem with scientific analysis of the materials, provided fascinating new insights into the artist and her work.

Finding new ways to communicate and share conservation insights with Gallery visitors and the wider public was a cornerstone of the project. Visitors were welcomed to view conservation treatment live through a window into the Conservation Studio, with a conservator on hand to interact and answer questions. During the uncertain months of restrictions and closures, online materials and a series of short films enabled the public to connect with the project.

The making and meaning of this much-loved painting, which has been a highlight of the collection since its acquisition in 1872, has been surrounded by mystery. The fascinating new discoveries that emerged during the conservation process will be presented in a richly-illustrated publication celebrating the unveiling of the newly conserved work in 2021.

Richard King – Stained Glass Designs

Four Designs Mounted together for a Stained-glass Window in St Columba's Church, South Perth, Western Australia.

This work, a graphite, watercolour, ink, charcoal and bodycolour on primed hardboard, underwent major conservation treatment in preparation for the *New Perspectives* exhibition scheduled for spring 2021. Starting with the removal from the original mounting system (each of the four artworks was adhered directly to a front window mount with no support), and adhesive reduction and removal of rubber cement adhesive on the face of each artwork, mechanical removal was aided by the controlled delivery of acetone to soften the adhesive mass. A new mounting system was created

from acid-free museum board to hold each design in place with no adhesive contact, and the original mount with handwriting was retained in the final presentation, with the new mount below acting as a buffer. A deep frame was ordered to the dimensions of the original mount, to house the artworks in the long term.

William Orpen Archive

This important collection, acquired in 2018, includes letters and sketches, as well as photographs and photo reproductions of paintings. A total of 715 items were surveyed prior to cataloguing and digitisation, which gathered momentum in 2020. Around 110 items had condition issues, mainly linked to the media used (iron gall ink), which leads to the corrosion, embrittlement and fracturing of paper. There were also minor routine issues, such as small tears, adhesive tape, or surface dirt, which needed attention.

Murillo: The Prodigal Son Restored

Fully restored and unveiled in February 2020, a display in the Hugh Lane Room documented the extensive conservation treatment and Murillo's creative process. These were the subject of a richly illustrated publication, *Murillo: The Prodigal Son Restored*, accompanied by an array of online activities further explained in the public engagement section of this report.

LIBRARY AND ARCHIVES

The year 2020 posed new challenges for the Library and Archives. The national lockdown meant that staff had to provide services online and prioritise work that could be conducted remotely. Research services, collection management, development and engagement and exhibition activities continued online or remotely. Working remotely facilitated progress in our online collections, cataloguing and systems projects. Presentations, tours and talks given by the team all moved online and had the advantage of reaching audiences beyond Dublin. The year also saw an increased level of activity from the department on the Gallery's web and social media platforms, with online visitors enjoying a wide variety of content from the collections of the Library and Archives collections. An important development during the year was the establishment of a Diversity, Equity, & Inclusion Forum within the Library and Archives. This enabled staff to reconsider prior practices and to examine more equitable policies and procedures.

Virtual Reading Room

The public reading rooms closed in March, but services continued remotely, made possible by a 'drop and collect' service. A virtual reading room was successfully piloted during the year and eventually rolled out to all researchers. More than 800 direct enquiries kept staff busy throughout the year, as they operated a 'digital first' approach to research requests and provided direction to information available online. The suite of online resources and research tools available from the library were in high demand, with more than 44,000 searches carried out, as many researchers, including staff, worked from home. The available resources, which were updated regularly, covered a range of subjects, including art and artists of all periods, collection care, education and engagement, and all aspects of museum management and operations.

Artists' Voices: Life in a Pandemic

The ESB Centre for the Study of Irish Art (CSIA) embarked on an oral history series for the Gallery's archives, recording some of the experiences and thoughts of contemporary artists living and working through the pandemic. This project, supported by the ESB, was the Centre's first series of commissioned recordings. They responded to a current and evolving situation, a form of 'rapid response collecting'.

Artists featured in the series included Nick Miller, painter (Sligo); Amelia Stein, photographer (Mayo); Dorothy Cross, sculptor (Galway); Mairead O'hEocha, painter (Dublin); Kathy Prendergast, sculptor (London); and Ruth Lyons, sculptor (Offaly). The conversations were recorded by Donal Maguire, CSIA Curator. They range across descriptions of the artists' daily lives, their fears for the future, the loneliness that can accompany social distancing, and the pleasant surprises that can emerge from the disruption to normal routines.

Records Upgrade

Remote working presented an opportunity to work on digital collections, cataloguing and systems development. The library team upgraded almost 10,000 records from legacy data on the Library Management System. A further 5,000 archival records were added to the catalogue. Image metadata was also prioritised, with 2,612 records created. Onsite digitisation of the collection continued, with 2,555 items digitised during the year. Much of this work is part of the Source digital collections project. It will provide access to Irish art archives and research collections in the Gallery and is expected to go live in 2021.

Tours and Talks

A total of 40 tours and talks took place online, onsite and offsite, with 1,335 people in attendance. Library Lates, a new series of

free after-hours events highlighting the research collections, was launched in February. Popular sessions this year included *Archives at the Oscars* (6 February), *Me Auld Flower* (2 March) and an event to mark what would have been Sir Denis Mahon's 110th Birthday (6 November).

The Collections Café

The year 2020 also saw the introduction of the *Collections Café*, a staff engagement initiative to promote knowledge and awareness about the Library and Archives collections. This monthly meet-up moved online through the lockdown and was well attended by staff over the year.

Collaborations with the Friends of the NGL, the Education team and ongoing partnerships with third-level institutions, including University College Dublin and the National College of Art and Design, also continued in 2020.

Creating Content for the Gallery Website, Social Media and Online Programme

Throughout the year, staff created content for the Gallery's website and online programme. This included articles for the Explore and Learn section of the website, as well as videos and podcasts. Our first Instagram Live session featured Treasures from the Library & Archives and was streamed on Culture Night, 18 September, led by Research Fellows, Donna Rose and Mary Clare O'Brien, with 214 people tuning in on the night.

Contribution to Gallery Exhibitions

The department continued to contribute to the exhibition programme, highlights of which are listed here. The ESB CSIA show, in Room 11, *Shaw and the Gallery: A Priceless Education*, curated by Leah Benson. *Murillo: The Prodigal Son Restored*, included Antonio Palomino's volume *El Museo pictórico y escala óptica*, published in Madrid, 1715-1724, one of the most important early sources for the study of Spanish art. The 1739 English

translation by Samuel Harding was also on display. Catherine Sheridan and Leah Benson were filmed as part of the Murillo project, speaking about the Beit Gift, and highlighting the important archives and antiquarian volumes in our collections relating to Murillo.

PUBLIC ENGAGEMENT

Communicating to the Public during the COVID-19 Crisis

When the Gallery closed abruptly on the evening of 12 March 2020, the Communications, Marketing and Digital Engagement team moved swiftly to communicate the news with our visitors via our website, social media channels and newsletters. We reassured them that, while our doors were closed, we were still very much open, online, in new and innovative ways. A short and intense period of reflection and planning followed, when the Collections, Digital Media and Education teams repurposed some of the rich bank of existing online content, while identifying opportunities for exciting new projects.

During this period, we:

- Reached out to colleagues across the Gallery to work with us on creating new content.
- Created 21 family, baby and sensory step-by-step online videos, which had over 30,000 views on YouTube and social media. This involved the creation of:
 - Colouring sheets.
 - Mindfulness & Art programmes.
 - Curator's Choice videos.
- Created themed explorations of the collection that were shared via blogs and social posts on the theme of:
 - Mothers.
 - Domestic scenes.
 - Literary characters, etc.
- Incorporated digital content in progress into the content plan, including virtual tours and conservation videos.

GALLERY INITIATIVES DURING THE COVID-19 CRISIS

Changes to the Gallery Website

Aware that key barriers to effective, online visitor engagement are poor communication and difficulties in website navigation, we met these potential challenges head-on. We changed the layout of our website's homepage, to better reflect our visitors' new needs, and created a collaborative National Gallery of Ireland at Home hub to centralise all the new and repurposed online content.

Social Media Channels

We created a unifying hashtag #NationalGalleryAtHome – to underscore the message that our content was being created with a new reality in mind. Through our posts, we focused on bringing beauty and joy into the feeds of our visitors via beloved works from our collection. The works were complemented by engaging and insightful commentary, inspiring our audiences by heightening their knowledge and enjoyment, in keeping with the mission and values of the Gallery.

Schools Programme

Ireland's school children had a particularly difficult year. The Gallery's Schools Programme responded with an innovative set of online resources and live webinars, bringing the Gallery into the classroom in the last quarter of the year. Demand for these programmes was exceptional, with the first set of webinars booking out in just four minutes.

Virtual *Murillo* Exhibition and Events

A virtual exhibition of *Murillo: The Prodigal Son Restored* went live on the Gallery website in early April, receiving over 36,000 digital views in the months that followed. This was accompanied by a targeted online social media campaign with a series of specialist videos filmed in the Conservation Studio. These included interviews with key project contributors, especially with Sean Rainbird, Director, discussing the significance of the Beit gift to the Gallery in 1987, Muirne Lydon, Conservator and Aoife Brady, Curator, on the provenance of the paintings and relevance of the technical research undertaken on the series. Additionally, Leah Benson, Archivist and Catherine Sheridan, Librarian presented fascinating online talks on the Gallery's archival material relating to Murillo and the Library's rare book collection of sixteenth- and seventeenth-century Spanish art treatises.

Exciting and engaging events, such as a study day for specialists, workshops, lectures and pop-up talks, were presented to focus groups in schools and universities. These garnered positive comments and excellent viewer numbers, totalling more than 76,000 views of the exhibition videos, the website and the Education and Learning Programme. This varied digital programme was possible due to the ongoing documentation of the project, which had occurred throughout its process, providing a ready-made archive of high-quality imagery.

Virtual Tour of *Mondrian* Exhibition

Uncertainty became a hallmark of planning in 2020. With little information about how long the landmark *Mondrian* exhibition might remain open, the Gallery created an in-depth, online tour of the exhibition. This engaging video was viewed more than 10,000 times and was provided free to healthcare workers and schools.

Changes to Newsletters

We increased the frequency of email newsletters from monthly to weekly and expanded the level of engagement and activity across all our social channels. This uptick in online communications allowed us to amplify our messaging across different platforms during a period when many organisations were vying for attention online.

Increase in Engagement

Our audiences responded with enthusiasm. Building on an already strong base of online audiences, the Gallery saw engagement increase in a sustained and meaningful way. Overall, there was a 28% increase in engagement across social platforms, with some areas, like YouTube, seeing a 457% increase.

PUBLIC ENGAGEMENT HIGHLIGHTS

- **204,746** onsite visitors (usually 750,000+ annually, with more than 1 million in 2017).
- **697,979** attendees engaged with 764 educational events.
- **514,214** people tuned in to talks / tours / resources and podcasts.
- **160,031** followers across Facebook, Instagram & Twitter (18% growth).
- Launch of the innovative **National Gallery at Home hub**.
- **68,140** school students and teachers took part in 226 talks and engaged with resources.
- **44,600** people used the online Library and Archive resources.

- **35,953** children and families engaged with 47 family activities.
- **29,430** views of the Mindfulness and Art series on National Gallery at Home.
- **9%** increase in subscribers to the Gallery *Newsletter*.
- **4,177** posts on social accounts.
- **148%** increase in Soundcloud listens.
- **457%** increase in YouTube subscribers.
- **28%** increase in the average engagement rate across social platforms.
- **25%** increase in visits to Gallery website from Irish audiences outside Dublin.

AUDIENCES, COMMUNITY AND NEW CONNECTIONS

Education – Reaching National Audiences and Beyond

The year 2020 saw an acceleration in engaging with audiences online. From March onwards, it was no surprise to see the traditionally more digitally confident family audiences engaging with our activities. For example, we had more than 30,000 views of our 21 family, baby and sensory step-by-step online videos on YouTube and social media.

Surprisingly, many adults who had not previously been keen users of online platforms before the restrictions adopted them and used them to engage with us. This resulted in an increased offering of live and recorded online activities for this audience (Talk and Tea, Artist Masterclass sessions, Pop-Up talks, Through a Lens tours) and significant increase in our geographical reach. Not only were many participants from outside Dublin and the commuter counties, but many were from very remote parts of the country, and even abroad, with event attendees from the UK, the USA and Canada. Our digital Teachers and Schools Programme had a truly national reach, with schools from every county in Ireland engaging with our free resources and workshops.

Online Programming for Schools

The Gallery prioritised finding ways to engage effectively with Ireland’s school children through online methods. With schools closed, and hundreds of thousands of families home-schooling for the first time, we immediately created a guide to the Gallery’s rich bank of resources, so that they could be easily navigated by teachers, students and their parents and guardians. Communication and support for teachers was vital. Our Teacher Network provided insight into priority areas and gave feedback on new resources and programmes available on the Gallery’s website. These were regularly communicated to teachers through a monthly newsletter.

When schools reopened, we sought to find ways to programme interactive workshops and engaged artist / facilitator Fala Buggy to collaborate on a programme for the *Mondrian* exhibition. Entitled *Mondrian’s Forest*, the primary school workshop focused on Mondrian’s work in nature, using the motif of a tree to demonstrate the development of the artist’s style from naturalism to abstraction. The workshop was broadcast directly into the classroom from the artist’s home studio and included mindfulness, discussion and practical art activities.

We learned how effective digital methods could be in delivering a programme, helping us to meet the needs of our national audience. A piece of feedback from a student sums up how effective these workshops were: “It was amazing. I love the artist’s style and before I wasn’t as interested but now I love it.” We plan to build on this learning in 2021 and beyond, by expanding our digital schools offering with new flexible formats.

Visitor Experience – Connecting with Onsite Visitors in a Year of Online Activity

On Monday 29 June, fifteen weeks after the initial closure, the Gallery reopened its doors. The core focus was on delivering a safe return within government guidelines, and to welcome visitors onsite to see the collection in person. Universally, visitors were delighted to be back in the Gallery. They told us how they missed viewing their favourite works, and how a visit to the Gallery had been high on their post-lockdown lists. This period of opening culminated with Culture Night on 18 September. In collaboration with the French Embassy in Ireland, the Gallery hosted a live drawing event with works projected onto the exterior of the Merrion Square façade. The event, which included artists such as Tomm Moore, Fala Buggy and Claire Prouvost, attracted more than 85,000 engagements, 2,000 unique participants, and 10,000 drawings from the public (70% from Ireland and 30% from overseas). Following a further closure between mid-October and early-December, the Gallery reopened again on 5 December and welcomed more than 21,986 visitors in the four weeks of opening. Visitors were delighted to return, prioritising visits to the *Mondrian* exhibition, the collection, and buying Christmas presents in the Gallery Shop.

DEVELOPMENT, FUNDRAISING AND FRIENDS

DEVELOPMENT, FUNDRAISING AND FRIENDS

The significant closures throughout 2020 resulted in an unprecedented decline in several important forms of support to the Gallery. Onsite donations were severely impacted, as was the income from the Gallery Shop, Café and events – all much-needed forms of financial assistance to the Gallery. We are grateful to our loyal supporters, who helped to sustain us during these difficult times.

- Our thanks go to the family of artist and social campaigner Sarah Cecilia Harrison (1863-1941) for choosing to establish the Sarah Cecilia Harrison Award. Commencing in 2022, this annual award will focus on women in Irish art and will recognise the best, new scholarly research and writing on the history of women in the visual arts in Ireland.
- Funding from the Apollo Foundation enabled the Gallery to successfully grow the Apollo Project – our programme for young people aged 16-25. In 2020, we engaged with 53,516 young people through 46 live events and 171 pieces of online content.
- ESB's valuable contribution makes possible the production of a public and academic engagement programme that connects people with the archival collections, as well as an annual exhibition on an aspect of Irish Art. The ESB CSIA Fellowship provides a much-needed opportunity for early-career museum, library and archive professionals. In 2020, the ESB Fellows made a valuable contribution to the Gallery At Home public programme.
- Collaboration with the Sir Denis Mahon Foundation continued in 2020, together with work on cataloguing Mahon's academic archive and research papers, and preparations for the launch of the catalogue of the collection online in 2021.
- The HW Wilson Fellow, supported by the HW Wilson Foundation, played an important role in ensuring that research services continued through the establishment of a dedicated online portal. This provided easy access to information resources, together with a virtual reading room service. The HW Wilson Fellow also led an innovative social media campaign engaging new audiences with highlights from across the collections of the Library and Archives.
- The exhibition *Murillo: The Prodigal Son Restored*, generously supported by the Blavatnik Family Foundation, was enjoyed by the public in person and as a much-visited 'virtual exhibition'.

Thank you to all our donors who have supported the work of the Gallery in 2020.

They include Brian and Susan Dickie, Tony Ahearne, Brendan Burgess, Prevailing Art Fund, Irish Society of Botanical Artists, Irish Distillers Pernod Richard Group, Hospital Saturday Fund, and others who wish to remain anonymous. The Gallery remains grateful for the ongoing support of both the American Friends of the National Gallery of Ireland and the International Friends of the National Gallery of Ireland.

Corporate Partners and Sponsors

For their vital support and loyalty, we would like to thank all our Corporate Partners and Sponsors: AIB, Bank of America, ESB, Focal Media, Maples Group, Northern Trust, Permanent TSB, Ryanair, Sarasin & Partners LLP, SMBC Aviation Capital, Sotheby's, and Zurich Insurance plc.

Friends and Patrons

Special thanks go to the *Friends of the National Gallery of Ireland*. Late January 2020 saw the first ever Friends Fortnight – fourteen events over fourteen days – concluding with the first of a new Wednesday lunchtime lecture series on Irish Women Artists. It was heartening to see that online engagement activities created for members during the pandemic proved so popular and kept them feeling connected to the Gallery. Monthly *Artwork in Focus* talks and *Welcome Tours* moved online, making history in April 2020, by scheduling the first ever guided virtual tour of the Gallery. This was thanks to the availability of the Gallery virtual tour, which was made public in the same month.

- To ensure deeper engagement of members with the national collection during these challenging times, *Friends of the National Gallery of Ireland* created five video mini-series, which proved to be very popular.
- *The Impressionist Connections* provided an opportunity to look at this ever popular group of artists and *Holiday Through Art* linked the collection to Greek and Roman Civilisation and thereby gave a chance for viewers to explore the Classical world. *Techniques in Art* was a collaboration designed by Mags Harnett (artist and Gallery guide) on behalf of *Friends*, showcasing the work of selected Irish artists (Nicholas Benedict Robinson, Eimear Murphy, Niamh Jackman and Roseanne Lynch) across a range of media.
- *Before Mondrian* was scheduled in advance of the *Mondrian* exhibition, so that members could learn about the Gallery's Dutch collection.
- The two-part series on *Irish Art* in November offered an opportunity to explore Dublin and some counties outside Dublin, through lesser-known works in the collection.
- In addition, exclusive 'Friends Friday' newsletters were sent, providing behind-the-scenes video talks and tours. These replaced the Gallery-based, members-only events, usually organised to give first sight of Gallery projects and exhibitions.
- Special events for Patron members included a virtual visit to the studio of artist Nick Miller and an in-depth look at the *Murillo: The Prodigal Son Restored* exhibition and conservation project.
- There were 18,000 video views, which enabled us to reach greater audience numbers and people further away from the Gallery. "Thank you so much for doing it online. I've been a friend for more than 30 years, but as I live in Dingle, I seldom get to enjoy your lectures. This was a real treat."
- SMBC Aviation Capital supported a new initiative 'Your Gallery at School', which will break down barriers to accessing art by working directly with schools.
- *The Plants We Played With*, by Yanny Petters, was acquired with the support of the Prevailing Art Fund.
- The American Friends of the National Gallery of Ireland received a selection of photographs by Gilles Peress, a major gift from a corporate donor to the American Friends.

CORPORATE SERVICES

CORPORATE SERVICES

Human Resources

Human Resources (HR) ensures that programmes, policies, and procedures enable staff to maximise their contribution towards the achievement of the overall Gallery strategic objectives. HR promotes a supportive and inclusive work environment, fosters positive staff welfare and engagement initiatives, and enhances work performance through career and professional development opportunities. The application of these HR programmes and policies, together with the effective management of employee and industrial relations, underpins the Gallery's ambition to be a world-class art gallery and an employer of choice within the Public Sector.

In 2020, the Time and Attendance (T&A) project was agreed and fully implemented across all divisions at the Gallery. This ensures that the T&A process is fair and transparent, and is compliant with the Organisation of Working Time Act.

The COVID-19 pandemic had a significant impact on the overall operational activities in the Gallery in 2020. During this crisis, HR played a significant role in balancing the needs of staff with the operational requirements of the Gallery, while adhering to the government guidelines. HR's success was demonstrated by an ability to adapt work priorities, radically shift HR policies and ways of working (onsite / remote), promote staff welfare, and manage change effectively within a limited timeframe.

IT

The IT Department successfully organised remote working capabilities for staff during the COVID lockdown, providing technology and resources, in order to help them to work effectively while away from the Gallery.

The department also successfully coordinated with the Office of the Government Chief Information Officer (OGCIO) access to their 'Build to Share' platform, granting all Gallery staff the ability to use shared OGCIO resources, where possible.

IT worked with the Gallery Shop to successfully migrate two separate sales platforms to a brand new system, covering both in-person and online sales to visitors.

Operations

Normal NGI Operations were impacted by the global COVID-19 pandemic in March 2020. This resulted in the closure of the NGI for the following periods in 2020 and 2021:

- Closed on 12 March 2020. Phased reopening, starting with the Gallery Shop on 22 June 2020.
- Closed on 18 September 2020. Reopened on 1 December 2020.
- Closed on 23 December 2020. Reopening on 10 May 2021.

Operations oversaw the development and implementation of a comprehensive COVID-19 response plan for the institution. The COVID-19 Response Team consists of fourteen members and met frequently during 2020.

During the periods of closure, Operations maintained a daily presence of essential staff, ensuring that the collection continued to be cared for and secured, environmental conditions were maintained and facilitating ongoing essential maintenance of plant and equipment,. This included replacing lighting tracks and upgrading lighting in some areas.

Procurement

The Gallery operates a strategic approach to procurement, as outlined in the its *Corporate Procurement Plan 2019–2021*. Good procurement practice is of vital importance to the Gallery, in order to provide value for the public money spent, and to ensure that all key suppliers provide the required goods and services at the quality and standard agreed. Discretionary expenditure in 2020 amounted to €4.96m.

The Corporate Procurement function provides in-house support and guidance for all Gallery procurements and tenders, while ensuring compliance with national and EU Public Procurement rules and the *Code of Practice for the Governance of State Bodies*.

Tender competitions completed in 2020 include:

- Legal services.
- Marketing and communications.
- Contract publisher for the National Gallery of Ireland magazine.
- Website maintenance.
- Design and print services.

Commercial

The role of this department is to generate revenue and to support a more consistent funding model for reinvestment into the Gallery, required to help fund the public programme. The closure of the Gallery for 189 days during 2020 had a significant impact on commercial operations, with the budget becoming progressively out of reach through the lockdown. All efforts were made to use the closures to the Gallery's best advantage and to either re-engineer old ways of doing things or see what alternative revenue streams could be found.

Gallery Shop: an outdated ePos system in the shop, with a very limited online offering, was replaced by a new ePos system with a fully integrated, user friendly, online store with data analytics. This was populated with 1,200 products in time for the busy seasonal shopping period in quarter four. After months of zero sales, or high, double-digit declines, it was very promising to see an uplift coming into the end of the year.

Gallery Café: between uncertainty around closures and limited capacities due to social distancing, the café was no longer commercially viable for a licensee operation. For reopening on 1 December, the decision was made to redeploy some Gallery staff to set up a limited café offering to meet this visitor expectation at the end of their Gallery visit.

Events: due to the guidelines, no events weret allowed this year. However, the Gallery was able to host a small number of intimate weddings.

Exhibitions: ticket sales were lost throughout the year. At the same time, the costs of installing exhibitions that had been pre-planned, some of which were never open to the public, were incurred.

Legal and Compliance Office

The Legal and Compliance Department is responsible for oversight of legal, compliance, risk management and data protection in the Gallery. It also serves as Board Secretary to the Board and carries out company secretarial duties for the Gallery's UK and Irish corporate entities.

In 2020, efforts focused on:

- Maintaining strong and meaningful communication and engagement with the Board, particularly during the periods of Gallery closure.
- Responding to legal, data protection and risk-related issues connected with the COVID-19 pandemic.
- Establishing and maintaining the Gallery's risk management framework.
- Maintaining the Gallery's Corporate Governance Framework and other compliance records.

Finance

The Finance Department is responsible for correctly processing and recording all financial transactions in the Gallery, preparing and presenting timely financial reports and implementing and maintaining an effective system of internal financial control. It is also responsible for preparing and managing the Gallery's annual budgeting system. In 2020 2,590 invoices and 2,431 payments were processed. 78% of total payments were made within 15 days, 16% of payments were made within 16 to 30 days and 6% of payments were made in excess of 30 days, which were not subject to LPI and compensation costs.

**FINANCIAL STATEMENTS FOR THE YEAR ENDED
31 DECEMBER 2020**

Governance Statement and 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 Tourism, Culture, Arts, Gaeltacht, Sport and Media (the Department).

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 Executive Leadership Team (ELT). The Director and the ELT 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.

The National Gallery of Ireland's Charitable Status

The National Gallery of Ireland is a registered charity (RCN: 20003029) and CHY no: 2345) with its registered address at 89 Merrion Square West, Dublin 2, Republic of Ireland. Its charitable purpose is in the:

- Advancement of Education.
- Other purpose that is of benefit to the community.
- Advancement of the arts, culture, heritage and sciences.
- Integration of those that are disadvantaged and the promotion of their full participation in society.

Charitable Objects, Section 60 of the National Cultural Institutions Act, 1157:

- To increase and diffuse in or outside the state, knowledge of the visual arts by whatever means they consider appropriate.

To engage in such activities for the purpose of raising funds for the purposes of the National Gallery as they think appropriate.

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 for Tourism, Culture, Arts, Gaeltacht, Sport and Media (the Minister) 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 to prepare accounts for each financial year in such form as may be approved by the Minister, 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 review of the Gallery, by reference to its annual plan and budget, was carried out at regular intervals at Board meetings throughout 2020.

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 2020.

Board Structure

The Board comprises up to seventeen members, of which ten are appointed by the Minister, 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.

Current Members

The table below details the appointment period for current members:

Ministers’ Nominees (5-year term)

Name	Appointed	Expiration Date
Lynda Carroll	17 November 2016	16 November 2021
Jacqueline Hall	17 November 2016	16 November 2021
Gary Jermyn	17 November 2016	16 November 2021
Ann Prendergast	17 November 2016	16 November 2021
Lesley Tully	17 November 2016	16 November 2021
Barney Whelan	17 November 2016	16 November 2021
John O’Doherty	19 September 2019	18 September 2024
Mary Keane (Chairperson)	2 July 2014	30 June 2024
Dan Flinter	19 September 2019	18 September 2024

RHA Nominees (3 year term)

Name	Appointed	Expiration Date
Diana Copperwhite RHA	6 May 2020	6 May 2023
Una Sealy RHA	1 January 2019	31 December 2021

Ex-officio Members

Name	Appointed	Expiration Date
Maurice Buckley (Chairman OPW)	12 December 2016	Ongoing
Abigail O'Brien (President RHA)	9 October 2018	Ongoing
Mary Canning (President RIA)	16 March 2020	15 March 2023
Owen Lewis (President RDS)	1 December 2016	1 December 2022
John Dardis (Vice-President RDS)	5 December 2019	5 December 2025

The Board and its committees will undertake an external performance review in 2021, in line with the requirements of the Code. This was due to occur in 2020 but was delayed due to COVID-19.

The Board undertook a review of its own internal Board Effectiveness and Evaluation in 2020, as part of its compliance under the Code.

Board Changes

In March 2020, Michael Peter Kennedy's term on the Board expired and Mary Canning was appointed in his place.

In May 2020, James English's term on the Board expired and Diana Copperwhite was appointed in his place.

In September 2020, Michael Cush stood down from the Board. As such, there is currently one Board vacancy.

Mary Keane was appointed as chair on 30 March 2020.

Diversity and Inclusion

As regards the Gallery's approach to the promotion of diversity and inclusion, including gender equality, the following progress and achievements are of note:

- The Gallery has a Gender Equality Policy in place since 2018. This is published prominently on our website and is in addition to Circular 42/2001 Gender Equality Policy for the Civil Service (in force since 2001).
- The Board is currently comprised of 9 women (56%) and 7 men (44%). The Executive Leadership Team is currently comprised of three women and one man.
- The Gallery does not discriminate in terms of gender, race, religion, sexual orientation, Traveller's status, age, disability, or civil status as regards employees and potential employees, as per the requirements of the Employment Equality Acts 1998 – 2015.
- The HR Department continually reviews the Gallery's policies to ensure that they are fair to all staff.
- During 2020, the Education Department addressed the issues of Inclusion, Diversity and Gender Balance through a range of programming initiatives. Amongst these was our major project, Something From There, which worked with people seeking asylum in Ireland, and

many of whom were living in Direct Provision. We also continued our project working with Gaisce Likeminded, a long term community project working with LGBTQIA+ youth completing their Gaisce Awards. We produced an LGBTQIA+ Through a Lens, which looked at the Gallery's collection through an LGBTQIA+ lens and highlighted artworks and stories relating to LGBTQIA+ lives. For WinterPride 2020, the Gallery released a Pop Up Video in which Kate Drinane highlighted the life and work of Oscar Wilde using the drawing of him by Alexander Stuart Boyd on the Gallery's Instagram account. Unfortunately, the COVID-19 pandemic forced the cancellation of the Outing the Past programme, originally scheduled for 2020.

Board Committees

During 2020, the Board operated five committees as follows:

Acquisitions & Exhibitions Committee

The role of the Committee is to recommend potential acquisitions, donations, gifts and purchases of works of art and exhibition proposals to the Board for its approval. The Committee reports to the Board in writing after each meeting, as well as annually. The Committee currently comprises five members, of which one is the Chairperson of the Board. The Director, the Head Curator and the Head of Collections and Research attend all meetings. There were eight meetings of the Committee in 2020.

Committee Members 2020¹: Mary Canning, Michael Cush, James English, Gary Jermyn (Committee Chair), Mary Keane, Owen Lewis, Abigail O'Brien, and Lesley Tully.

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 reports to the Board in writing after each meeting, as well as annually. The Committee currently comprises eight members, including two external members and the Chairperson of the Board. The Director, the Director of Corporate Services and the Head of Finance attend all meetings. The Gallery's Internal Auditors attended relevant meetings throughout the year. There were five meetings of the Committee in 2020.

Committee Members 2020²: , Maurice Buckley, Lynda Carroll (Committee Chairperson), Michael Cush, Dan Flinter, Jean Philippe Grigy (external member), Mary Keane, Ann Prendergast, Kieran Wallace (external member) and Barney Whelan.

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 currently comprises six members, including the Chairperson of the Board. The Director and the Head of Development attend all meetings. There were six meetings of the Committee in 2020.

¹ Serving during 2020

² Same as note above

Committee Members 2020³: Lynda Carroll, Michael Cush, John Dardis, Dan Flinter, Gary Jermyn Mary Keane, Suzanne Macdougald (external), Michael Maughan (external member), John O’Doherty, Vivienne Roche (external) and Lesley Tully (Committee Chair).

Education & Public Engagement Committee

The role of the Committee is to oversee all matters relating to education, public programming and public engagement. The Committee reports to the Board in writing after each meeting, as well as annually. The Committee currently comprises seven members, including two external members and the Chairperson of the Board. The Director and the Head of Public Engagement attend all meetings. There were six meetings of the Committee in 2020.

Committee Members 2020⁴: Martina Byrne (external member), Mary Canning, Michael Cush, Jacqueline Hall (Committee Chairperson), James Hanley (external member), Mary Keane, Una Sealy and Barney Whelan.

Governance & Strategy Committee

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. This Committee currently comprises five Board members, of which one is the Chairperson of the Board. There were six meetings of the Committee in 2020.

Committee Members 2020⁵: Lynda Carroll, Michael Cush, Mary Keane, Michael Peter Kennedy, Owen Lewis, Ann Prendergast and Barney Whelan (Committee Chair).

³ Same as note above

⁴ Same as note above

⁵ Same as note above

Board Meetings and Expenses

The Board meets at least six times a year and, in 2020, met 7 times. A session without the Executive present is included as a standing item on the agenda of each Board meeting.

Board Member	Meetings Attended/ Meetings Eligible to Attend	Expenses Paid €
Mary Keane (Chairperson)	7/7	-
Maurice Buckley	7/7	-
Mary Canning	5/6	-
Lynda Carroll	7/7	-
Diana Copperwhite	5/5	-
Michael Cush	4/4	-
John Dardis	7/7	-
James English	2/2	-
Dan Flinter	7/7	-
Jacqueline Hall	7/7	-
Gary Jermyn	7/7	-
Michael Peter Kennedy	1/1	-
Owen Lewis	6/7	-
Abigail O'Brien	6/7	-
John O'Doherty	7/7	-
Ann Prendergast	7/7	-
Una Sealy	7/7	-
Lesley Tully	6/7	611
Barney Whelan	7/7	-
		<hr/>
		611
		<hr/>

No Board fees are payable to Board members.

Salary of the Director

See Note 9 (d) to the Financial Statements.

Schedule of Attendance at Committee Meetings in 2020

	Acquisitions & Exhibitions	Audit, Risk & Finance	Development	Education & Public Engagement	Governance & Strategy
No. of meetings	8	5	6	6	6
Mary Keane (Chairperson)	8/8	4/4	4/4	4/4	6/6
Michael Cush	1/2	2/2	2/2	2/2	2/2
Maurice Buckley		5/5			
Lynda Carroll		5/5	3/3		4/4
James English	3/3				
Jean-Philippe Grigy (external)		5/5			
Jacqueline Hall				6/6	
James Hanley				5/6	
Gary Jermyn	6/6		3/3		
Michael Peter Kennedy					1/2
Owen Lewis	5/6				3/4
Suzanne Macdougald (external)			1/2		
Michael Maughan (external)			5/6		
Abigail O'Brien	7/8				
Ann Prendergast		4/4			6/6
Vivienne Roche (external)			5/6		
Lesley Tully	2/3		6/6		
Kieran Wallace (external)		3/5			
Barney Whelan		4/4		2/3	5/6
Martina Byrne (external)				6/6	
Una Sealy				4/6	
Mary Canning	5/6			4/4	
Dan Flinter		3/4	4/4		
John Dardis			3/4		
John O'Doherty			3/4		

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

The Board is responsible for ensuring that the Gallery has complied with the requirements of the Code. The following disclosures are required by the Code:

Employee Short Term Benefits Breakdown

See Note 9 (a) to the Financial Statements.

Consultancy Costs

Consultancy costs include the cost of external advice to management and exclude outsourced “business-as-usual” functions.

	2020	2019
	€	€
Legal Fees	35,914	61,045
Economic/MDP	30,189	7,220
Financial	18,029	57,240
Human Resources	28,331	33,954
Operational	4,980	30,622
Total	117,443	190,081

Travel and Subsistence Expenditure

	2020	2019
	€	€
Domestic		
- Board	611	2,594
- Employees	495	5,253
- Non Staff ¹	-	2,073
International		
- Board	-	-
- Employees	3,926	59,789
- Non Staff ¹	-	578
- Friends of the NGI	-	1,397
Total	5,032	71,684

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

	2020	2019
	€	€
Travel and Subsistence in Financial Activities Account	4,421	65,763
Board Travel and Subsistence included in Note 10 (Other Costs)	611	2,594
Shop Travel and Subsistence included in Note 7 (Operating Costs)	-	1,930
Friends Travel and Subsistence included in Note 6 (Operating Costs)	-	1,397
Total	5,032	71,684

Hospitality Expenditure

The Statement of Financial Activities includes the following hospitality expenditure:

	2020	2019
	€	€
Staff hospitality	266	8,230
Client hospitality	-	11,015
Total	266	19,245

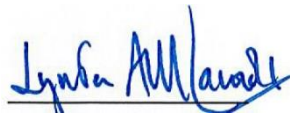
Statement of Compliance

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 material compliance with the Code during 2020, save that an external review of its own effectiveness due to be taken in 2020 was postponed to 2021 due to the COVID-19 pandemic.

On behalf of the Governors and Guardians of the National Gallery of Ireland:



Mary Keane
Chairperson
Date: 12 November 2021



Lynda Carroll
Board Member
Date: 12 November 2021

Statement on Internal Control

Scope of Responsibility

On behalf of the Board of Governors and Guardians of the National Gallery of Ireland, 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 was in place in the Gallery for the year ended 31 December 2020 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 eight members, with financial and audit expertise, one of whom is Chairperson of the Board. The ARF met five times in 2020. The ARF produces an annual report of activity which is circulated to the Board.

The Gallery has also outsourced the internal audit function to Deloitte. The internal audit function is adequately resourced and conducts a programme of work agreed with the ARF Committee. The programme of work is prepared taking into consideration results of the previous internal audit reviews; industry risks; risk register; and is then discussed and agreed with the ARF.

The ARF has developed a risk management policy which sets out the Gallery's 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

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

A risk register is in place which identifies the key risks facing the Gallery and these have been identified, evaluated and graded according to their significance. The risk register identifies various types of risks including strategic, operational, financial, compliance and reputational risks to the organisation and the existing controls and further actions necessary to minimise the impact on the organisation, in the event of the risk occurring. The register is reviewed and updated by the Executive Leadership Team and the Gallery's Risk Management Working Group on an ongoing basis. The outcome of these assessments is used to plan and allocate resources to ensure risks are managed to an acceptable level. The risk register details the controls and actions needed to mitigate risks and responsibility for operation of controls assigned to specific staff.

Deloitte provides 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 internal audit plan is done in three year cycles and, save for some minor scheduling adjustments due to the COVID-19 pandemic, all scheduled audits for 2020 took place. A review of Internal Financial Control was undertaken in 2020. 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 2020 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 Information and Communication Technology (ICT) systems
- There are appropriate capital investment control guidelines and formal project management disciplines
- 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/forecast

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 2020, the Gallery complied with these procedures.

In 2019, the Gallery had two non-compliant contracts in relation to design services. To remedy this, following a Request for Tender, in December 2019, a Framework for the Provision of Design and Print Services was put in place.

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 2020.

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 2020, based on a review carried out by Deloitte in March 2021, which noted an important finding in relation to enhancements required to the Income and Accounts Receivable Process.

COVID-19

In line with other cultural institutions and organisations across Ireland, Europe and the world, the Gallery was forced to close its doors for much of 2020: 190 out of 365 days in total. During periods of closure, the Gallery swiftly pivoted its programming fully online, providing educational materials, activities and courses, reaching out to its supporters and giving greater focus to social media and digital content. It created online tours, online talks and art appreciation courses, and provided a partnership venue in the Shaw room during the 'Courage' series of concerts.

The Gallery's COVID-Response and Visitor Coordination teams, comprised of operations, staff representatives, HR, security, front-of house, maintenance, communications, commercial and administration staff, kept abreast of the regularly updated official guidance. While working patterns changed, with most staff working from home, the priorities of safeguarding the National Collection and maintaining the buildings remained. The Gallery also ensured that the correct protocols and equipment were in place for staff to work remotely, using enhanced IT solutions and switching to online technologies for running meetings and keeping in touch with audiences, with financial assistance from the Department.

Commercial revenue decreased significantly in 2020 due to Gallery closures and the impact of public health restrictions on exhibition capacities and the ability to hold events. A relaunch of the Gallery Shop's online offering helped to partially offset some of these losses.

On behalf of the Governors and Guardians of the National Gallery of Ireland:



Mary Keane
Chairperson

Date: 12 November 2021

Comptroller & Auditor General Report for Presentation to the Houses of the Oireachtas



Ard Reachtaire Cuntas agus Ciste Comptroller and Auditor General

Report for presentation to the Houses of the Oireachtas National Gallery of Ireland

Opinion on the financial statements

I have audited the financial statements of the National Gallery of Ireland for the year ended 31 December 2020 as required under section 35 of the National Cultural Institutions Act 1997. The financial statements comprise

- the statement of financial activities
- 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 2020 and of its income and expenditure for 2020 in accordance with Financial Reporting Standard (FRS) 102 — *The Financial Reporting Standard applicable in the UK and the Republic of Ireland*.

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.

Mark Brady
For and on behalf of the
Comptroller and Auditor General
23 November 2021

Statement of Financial Activities
For the Year Ended 31 December 2020

	Note	Unrestricted Funds	Restricted Funds	2020 Total	Unrestricted Funds	Restricted Funds	2019 Total
		€	€	€	€	€	€
Incoming resources							
Oireachtas Grant	2	9,799,000	858,000	10,657,000	9,688,000	859,000	10,547,000
Oireachtas Grant - Other	2a	1,437,219	113,836	1,551,055	120,340	-	120,340
Donations Revenue		160,024	-	160,024	144,261	-	144,261
Café/Events Revenue		57,360	-	57,360	301,412	-	301,412
Exhibitions Income		135,011	-	135,011	615,739	-	615,739
Education Income	3	14,989	-	14,989	85,754	-	85,754
Royalties		56,021	-	56,021	154,638	-	154,638
Sponsorship/Research Income	4	319,745	168,417	488,162	278,900	87,959	366,859
Miscellaneous Income	5	23,695	5,631	29,326	-20,342	6,715	-13,627
Heritage Asset Donations	11	-	283,053	283,053	-	1,330,116	1,330,116
Net Income from Friends of the NGI	6	-	44,740	44,740	-	92,421	92,421
Net Income from Shop	7	748	-	748	292,188	-	292,188
Total Income		12,003,812	1,473,677	13,477,489	11,660,890	2,376,211	14,037,101
Resources expended							
Charitable Activities							
Collection and Research	8c	8,034,988	216,731	8,251,719	8,677,153	107,226	8,784,379
Public Engagement	8c	1,738,100	-	1,738,100	1,703,034	-	1,703,034
Education	8c	1,134,569	28,013	1,162,582	1,203,736	7,711	1,211,447
Development	8c	737,394	-	737,394	708,239	3,967	712,206
Total Resources expended	8b&c	11,645,051	244,744	11,889,795	12,292,162	118,904	12,411,066
Surplus for the year before Appropriations							
		358,761	1,228,933	1,587,694	-631,272	2,257,307	1,626,035
Transfer (to)/from the Capital Account	11	-18,779	-	-18,779	42,572	-	42,572
Transfer (to) Heritage Asset Reserve	12	-5,000	1,217,927	-1,222,927	-28,218	2,235,501	-2,263,719
Unrealised revaluation gain/(loss) on investments	14	337,231	50,099	387,330	586,258	175,816	762,074
Gain on investment disposals	14	-5,056	44,953	39,897	37,560	16,464	54,024
MDP commissioning costs		-30,189	-	-30,189	-	-	-
Surplus/(loss) for the year after Appropriations		636,968	106,058	743,026	6,900	214,086	220,986

The statement of Cash Flows and Notes 1 to 29 form part of these financial statements.
On behalf of the Governors and Guardians of the National Gallery of Ireland:

Mary Keane

Mary Keane
Chairperson
Date: 12 November 2021

Lynda Carroll

Lynda Carroll
Board Member
Date: 12 November 2021

Statement of Comprehensive Income
For the Year Ended 31 December 2020

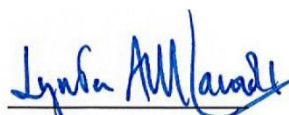
	Note	Unrestricted Funds	Restricted Funds	2020 Total	2019 Total
		€	€	€	€
Surplus /(loss) for the year after					
Appropriations		636,968	106,058	743,026	220,986
Revaluation of Property	13	(100,000)	(90,000)	(190,000)	100,000
Other Comprehensive Income for the year		(100,000)	(90,000)	(190,000)	100,000
Total Comprehensive Income for the Year		536,968	16,058	553,026	320,986

The statement of Cash Flows and Notes 1 to 29 form part of these financial statements.

On behalf of the Governors and Guardians of the National Gallery of Ireland:



Mary Keane
 Chairperson
 Date: 12 November 2021



Lynda Carroll
 Board Member
 Date: 12 November 2021

Statement of Financial Position

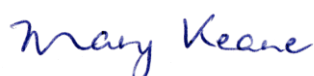
For the Year Ended 31 December 2020

	Note	2020	2019
Fixed Assets		€	€
Heritage Assets ¹	11/12	42,932,784	41,709,857
Property, Plant & Equipment	13	6,948,623	7,189,126
Financial Assets	14	6,595,597	6,146,369
Total Fixed Assets		56,477,004	55,045,352
Current Assets			
Inventory	15	351,970	361,697
Receivables	17	222,000	310,643
Cash and Cash Equivalents	16	2,375,267	1,383,758
Total Current Assets		2,949,237	2,056,098
Current Liabilities (amounts falling due within one year)			
Payables	18	1,166,091	1,097,753
Deferred Income - Government Grant	20	577,846	52,997
Deferred Income - Other	21	2,275,942	2,339,070
Total Current Liabilities		4,019,879	3,489,820
Net Current (Liabilities)		(1,070,642)	(1,433,722)
Total Net Assets		55,406,362	53,611,630
<i>Representing</i>			
Capital Account	11	890,981	872,202
Unrestricted Reserves	22	7,393,973	6,857,005
Restricted Reserves	22	4,188,624	4,172,566
Capital Account - Heritage Assets	12/22	42,932,784	41,709,857
Total Reserves		55,406,362	53,611,630

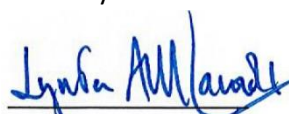
¹All Heritage Assets acquired since 1 January 2007 have been included in the Statement of Financial Position at their cost or value at the date of donation.

The statement of Cash Flows and Notes 1 to 29 form part of these financial statements.

On behalf of the Governors and Guardians of the National Gallery of Ireland.



Mary Keane
Chairperson
Date: 12 November 2021



Lynda Carroll
Board Member
Date: 12 November 2021

Statement of Changes in Reserves and Capital Account For the Year Ended 31 December 2020

	Note	Unrestricted Funds		Restricted Funds		Total
		Capital Account	Reserves	Capital Account - Heritage Assets	Other Restricted Reserves	
		€	€	€	€	€
Balance 1 January 2020		872,202	6,857,005	41,709,857	4,172,566	53,611,630
Surplus for the year after appropriations		-	636,968	-	106,058	743,026
Other Comprehensive Income		-	-100,000	-	-90,000	-190,000
Heritage Assets purchased	11-Dec	-	-	939,874	-	939,874
Heritage Assets at valuation	11-Dec	-	-	283,053	-	283,053
Payment to acquire Fixed Assets	11	279,037	-	-	-	279,037
Amortisation of Fixed Assets	11	-260,258	-	-	-	-260,258
Balance at 31 December 2020		890,981	7,393,973	42,932,784	4,188,624	55,406,362

Statement of Changes in Reserves and Capital Account For the Year Ended 31 December 2020

	Note	Unrestricted Funds		Restricted Funds		Total
		Capital Account	Reserves	Capital Account - Heritage Assets	Other Restricted Reserves	
		€	€	€	€	€
Balance 1 January 2020		872,202	6,857,005	41,709,857	4,172,566	53,611,630
Surplus for the year after appropriations		-	636,968	-	106,058	743,026
Other Comprehensive Income		-	-100,000	-	-90,000	-190,000
Heritage Assets purchased	11- Dec	-	-	939,874	-	939,874
Heritage Assets at valuation	11- Dec	-	-	283,053	-	283,053
Payment to acquire Fixed Assets	11	279,037	-	-	-	279,037
Amortisation of Fixed Assets	11	-260,258	-	-	-	-260,258
Balance at 31 December 2020		890,981	7,393,973	42,932,784	4,188,624	55,406,362

Included in the balances at 31 December 2020:

Value of property revaluations:

Unrestricted Reserves	€	2,630,000
Restricted Reserves	€	2,950,000

Statement of Cash Flows

For the Year Ended 31 December 2020

	2020	2019
	€	€
Net Cash Flows from Operating Activities		
Excess Income over Expenditure	743,026	220,986
Depreciation and impairment of fixed assets	378,391	359,712
Decrease/(Increase) in Inventory	9,727	24,560
Decrease/(Increase) in Receivables	88,643	793,288
(Decrease)/Increase in Payables	68,338	35,113
Bank Interest received	45	(42)
Dividends received	(29,371)	(33,135)
Decrease in Deferred Government Grant	524,849	(3,899)
Increase / (Decrease) in Deferred Income - Other	(63,128)	181,626
Movement on Capital Account	18,779	(42,572)
Net Cash Inflow from Operating Activities	<u>1,739,299</u>	<u>1,535,637</u>
Cash Flows from Investing Activities		
Payments to acquire property, plant and equipment	(327,888)	(305,846)
Disposals of property, plant and equipment	-	-
Payments to acquire quoted investments	(2,676,108)	(942,943)
Receipts from disposal of quoted investments	2,333,670	863,250
Movement of investment cash balances	320,437	(10,747)
Unrealised revaluation gain on investments	(387,330)	(762,074)
Gain on investment disposals	(39,897)	(54,024)
Net Cash Flows from Investing Activities	<u>(777,116)</u>	<u>(1,212,384)</u>
Cash Flows from Financing Activities		
Bank interest received	(45)	42
Dividends received	29,371	33,135
Net Cash Flows from Financing Activities	<u>29,326</u>	<u>33,177</u>
Net Increase /(Decrease) in Cash and Cash Equivalents	991,509	356,430
Cash and Cash Equivalents at 1 January	<u>1,383,758</u>	<u>1,027,328</u>
Cash and Cash Equivalents at 31 December	<u><u>2,375,267</u></u>	<u><u>1,383,758</u></u>

Notes to the Financial Statements

1. Accounting Policies

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

(a) General Information

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

The Gallery'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 Gallery is a Public Benefit Entity.

(b) Statement of Compliance

The financial statements of the Gallery 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.

(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 Tourism, Culture, Arts, Gaeltacht, Sport and Media, with the concurrence of the Minister for Finance under the National Cultural Institutions Act, 1997. A Performance Delivery Agreement and Oversight Agreement between the Gallery and the Department 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 Tourism, Culture, Arts, Gaeltacht, Sport and Media, and comprises the *Statement of Financial Activities*, *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 Gallery and comprise of: -

Deferred Income Accounts (Notes 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 Gallery 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 22)

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 Gallery to be expended at the discretion of the Board of Governors and Guardians (the Board).
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 6):

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.
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 Gallery is a registered charity (CHY2345). In accordance with recommended practice for charities, the Gallery's Statement of Financial Activities has been analysed to reflect their availability to the Board 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 Financial Activities* over the useful life of the related assets. The Capital Account represents the unamortised funds utilised for the acquisition of fixed assets.

(g) Revenue

Income accounted for on a cash receipts basis includes:

- Oireachtas Grants
- Donations Revenue
- Dividend Income
- Government Grants/Sponsorship/Research/Education Income

Government Grants and sponsorship income received for specific purposes are recognised in the Statement of Financial Activities, so as to match them with the expenditure towards which they are intended to contribute. Unspent amounts at the Statement of Financial Position 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 Financial Activities on a cash receipts basis.

Income recognised on an accruals basis includes:

- Café/Events Revenue
- Exhibition Income
- Royalties
- Other Income
- Net Income from Friends of the NGI
- Net Income from Shop

Interest Income

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

Heritage Asset Donations

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.

(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 Financial Activities*.

(i) Recognition of Expenditure

All expenditure is recognised in the period to which it relates and any such expenditure incurred but unpaid at the Statement of Financial Position date is included in *Payables*.

(j) Heritage Assets

The Gallery's collection comprises paintings, sculpture, works on paper, miniatures, books, archives and applied art, chiefly silverware, stained glass and furniture. 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 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 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 considers 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 Financial Activities 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 Financial Activities when incurred.

Further information on the nature and scale of the Gallery's collection can be found in Note 12.

(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 Financial Activities*.

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

The Gallery owns 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 Financial Activities*.

The Board is prohibited from disposing of any Heritage Assets. Disposal of fixed assets in this section refers only to non-Heritage Assets. Disposals include sale, long-term loan, give away, scrapping and donation to a charitable organisation. The Board may specify that any disposal above an approved threshold should be formally endorsed by the Board who may impose specific restrictions with regard to any such disposal. It is the policy to adhere to the Code of Practice for the Governance of State Bodies when disposing of assets where such assets are surplus to general requirements. This should be by auction or competitive tendering process, other than in exceptional circumstances (such as a sale to a charitable body). The method used should be both transparent and likely to achieve a fair market-related price. The reserve value of the asset being disposed of should be determined, where required and practicable, on foot of a professional valuation. Details of all disposals or grants of access to property or infrastructure for commercial arrangements with third parties (save for connected third parties) below the threshold of €150,000 without auction or competitive tendering process should be formally reported to the Board, including the paid price and name of buyer, on an annual basis.

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 Financial Activities* as unrealised gains or losses. Any gains or losses on disposal of investments are recognised in the *Statement of Financial Activities*.

(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 Financial Activities*. 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 Financial Activities*.

(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 Gallery operates the following pension schemes:

The *defined benefit pension* is 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.

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

Personal Retirement Savings Accounts (PRSA) is a scheme operated through an authorised PRSA provider. The 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 Gallery has 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.

Going Concern

As a result of the COVID-19 pandemic, the Gallery closed for significant periods in 2020 with a resultant decrease in visitor numbers. This has had a significant impact on critical revenue sources such as ticketed exhibition admissions, cafe, shop and donation boxes. Corporate support in the form of memberships and events was also impacted due to the economic downturn. In response to this, the Gallery has taken measures to find new revenue streams and to reduce and re-plan activities and projects, including the exhibition programme, to ensure that it has sufficient funds to cover its revised programme. This was further assisted by additional government operational supports and measures for National Cultural Institutions in 2020 to provide a safe environment for visitors and staff when galleries reopened. Together this ensured that the Gallery achieved a break even position for 2020. The Gallery has been notified of an increase in Exchequer allocation for 2021. Given this, the Board are satisfied that the Gallery can continue to operate as a going concern.

2. Oireachtas Grant¹ - received from Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media

	Unrestricted Funds €	Restricted Funds €	2020 Total €	2019 Total €
Current - Contribution to Administration costs	9,799,000	-	9,799,000	9,688,000
Capital-Contribution to Refurbishment, Conservation & Library	-	857,000	857,000	858,000
Current - Contribution to Jesuit Fellowship	-	1,000	1,000	1,000
Release of deferred grant for Conservation, Library & Jesuit Fellowship	-	-	-	-
	9,799,000	858,000	10,657,000	10,547,000

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.

2a. Oireachtas Grant – Other- received from Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media & Revenue

	Unrestricted Funds €	Restricted Funds €	2020 Total €	2019 Total €
Current - Contribution to COVID specific costs ¹	300,000	-	300,000	-
Current - Contribution to Mondrian Exhibition costs ¹	276,315	-	276,315	-
Current - Contribution to Administration costs ²	636,001	-	636,001	-
Current - TWSS & EWSS ³	98,936	-	98,936	-
Capital - Contribution to acquisition of Heritage Assets ¹	-	113,836	113,836	-
CNCI Seminar	12,019	-	12,019	1,204
Drawing Day	793	-	793	2,848
Digitised Collection Funding Scheme	113,155	-	113,155	116,288
	1,437,219	113,836	1,551,055	120,340

¹ Once off special capital grants arising from the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media's Cultural Infrastructure and Development Fund

² Includes €500,000 once off special grant from the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media's Regional Museums, Galleries, Cultural Centres and Projects Fund.

³ TWSS & EWSS – received from Revenue

3. Education Income

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

4. Sponsorship/Research Income

	Unrestricted Funds €	Restricted Funds €	2020 Total €	2019 Total €
Exhibition Sponsorship	120,000	50,000	170,000	15,000
Education Sponsorships	25,000	38,500	63,500	25,000
Library and Archives	-	62,716	62,716	-
Development Office	10,000	-	10,000	215,776
Conservation/Curatorial	25,000	-	25,000	242,959
Corporate Sponsorship	93,333	-	93,333	49,750
	273,333	151,216	424,549	548,485
Total transferred from Deferred Income	46,412	17,201	63,613	(181,626)
	319,745	168,417	488,162	366,859

5. Miscellaneous Income

	Unrestricted Funds €	Restricted Funds €	2020 Total €	2019 Total €
Bank Interest	21	(66)	(45)	42
Dividends	23,674	5,697	29,371	33,135
Other Income	-	-	-	(46,804)
	23,695	5,631	29,326	(13,627)

6. Friends of the National Gallery of Ireland

	Unrestricted Funds €	Restricted Funds €	2020 Total €	2019 Total €
Income	-	255,822	255,822	385,624
Operating Costs	-	211,082	211,082	293,203
Surplus	-	44,740	44,740	92,421

7. Shop

	Unrestricted Funds €	Restricted Funds €	2020 Total €	2019 Total €
Sales / Other Income	696,770	-	696,770	1,442,433
Cost of Sales	363,896	-	363,896	683,592
	332,874	-	332,874	758,841
Operating Costs	332,126	-	332,126	466,653
Net profit	748	-	748	292,188

8a. Analysis of Total Expenditure

	Collection and Research €	Public Engagement €	Education €	Development €	Total €
2020					
Remuneration & Other Pay Costs	2,074,596	405,739	305,358	189,434	2,975,127
Collection, Care & Exhibition Costs	695,269	93,069	-	-	788,338
Advertising, Promotion & Publicity	107,196	106,907	44,110	2,919	261,132
Lectures and Tours	1,016	-	23,977	-	24,993
Consultancy/Professional Fees	-	-	-	16,887	16,887
Office and Administration Costs	28,444	4,469	321	1,546	34,780
	2,906,521	610,184	373,766	210,786	4,101,257
Support costs	5,345,198	1,127,916	788,816	526,608	7,788,538
	8,251,719	1,738,100	1,162,582	737,394	11,889,795
2019					
Remuneration & Other Pay Costs	2,079,461	367,856	298,320	163,422	2,909,059
Collection, Care & Exhibition Costs	616,540	84,934	-	-	701,474
Advertising, Promotion & Publicity	260,543	156,200	33,163	12,654	462,560
Lectures and Tours	5,641	-	113,615	529	119,785
Consultancy/Professional Fees	-	-	-	50,535	50,535
Office and Administration Costs	168,308	43,243	8,112	18,243	237,906
	3,130,493	652,233	453,210	245,383	4,481,319
Support costs	5,653,886	1,050,801	758,237	466,823	7,929,747
	8,784,379	1,703,034	1,211,447	712,206	12,411,066

8b. Resources Expended for Charitable Purpose - Restricted

	Collection and Research €	Public Engagement €	Education €	Development €	Total €
Restricted					
2020					
Remuneration & Other Pay Costs	151,248	-	21,523	-	172,771
Collection, Care & Exhibition Costs	57,353	-	-	-	57,353
Advertising, Promotion & Publicity	7,833	-	6,708	-	14,541
Consultancy/Professional Fees	-	-	-	-	-
Office and Administration Costs	1,824	-	-	-	1,824
	218,258	-	28,231	-	246,489
Support costs	5,856	-	834	-	6,690
Transfer of funds from Deferred Funding	(7,383)	-	(1,052)	-	(8,435)
	216,731	-	28,013	-	244,744
2019					
Remuneration & Other Pay Costs	80,306	-	26,355	-	106,661
Collection, Care & Exhibition Costs	29,102	-	-	-	29,102
Advertising, Promotion & Publicity	587	-	-	-	587
Consultancy/Professional Fees	-	-	-	3,967	3,967
Office and Administration Costs	54,040	-	-	-	54,040
	164,035	-	26,355	3,967	194,357
Support costs	4,221	-	1,386	-	5,607
Transfer of funds from Deferred Funding	(61,030)	-	(20,030)	-	(81,060)
	107,226	-	7,711	3,967	118,904

8c. Resources Expended for Charitable Purpose - Unrestricted

	Collection and Research €	Public Engagement €	Education €	Development €	Total €
Unrestricted					
2020					
Remuneration & Other Pay Costs	1,923,348	405,739	283,835	189,434	2,802,356
Collection, Care & Exhibition Costs	637,916	93,069			730,985
Advertising, Promotion & Publicity	99,363	106,907	37,402	2,919	246,591
Lectures and Tours	1,016		23,977		24,993
Consultancy/Professional Fees				16,887	16,887
Office and Administration Costs	26,620	4,469	321	1,546	32,956
	2,688,263	610,184	345,535	210,786	3,854,768
Support costs	5,346,725	1,127,916	789,034	526,608	7,790,283
	8,034,988	1,738,100	1,134,569	737,394	11,645,051
2019					
Remuneration & Other Pay Costs	1,999,155	367,856	271,965	163,422	2,802,398
Collection, Care & Exhibition Costs	587,438	84,934	-	-	672,372
Advertising, Promotion & Publicity	259,956	156,200	33,163	12,654	461,973
Lectures and Tours	5,641	-	113,615	529	119,785
Consultancy/Professional Fees	-	-	-	46,568	46,568
Office and Administration Costs	114,268	43,243	8,112	18,243	183,866
	2,966,458	652,233	426,855	241,416	4,286,962
Support costs	5,710,695	1,050,801	776,881	466,823	8,005,200
	8,677,153	1,703,034	1,203,736	708,239	12,292,162

Activities included in support costs

	2020	2019
	€	€
Remuneration & Other Pay Costs	5,165,528	5,055,561
Advertising, Promotion & Publicity	558	284
Consultancy/Professional Fees	353,706	398,921
Recruitment, Training & Education	83,465	137,542
Travel & Subsistence	3,860	22,160
Security Costs	410,445	404,847
Insurance	28,898	28,654
Postage & Telecoms	79,282	30,235
IT Costs	237,842	368,178
Printing, Stationery & Supplies	15,879	38,095
Premises Expenses	883,194	963,180
OACG Audit Fees ¹	41,500	28,875
Other Audit Fees	1,715	-
Depreciation	373,842	345,396
Office and administration costs	108,914	107,819
	<u>7,788,538</u>	<u>7,929,747</u>

¹ The 2020 Comptroller and Auditor General's audit fee is €40,150. The 2019 audit fee of €38,500 was reflected as €28,875 in Note 8 and €9,625 in Note 7.

Support costs are allocated on the basis of Remuneration & Other Pay Costs dedicated to supporting the charitable activities and funds generating activities of the organisation as follows:

	2020	2019
	€	€
Collection & Research	5,345,198	5,653,886
Public Engagement	1,127,916	1,050,801
Education	788,816	758,237
Development	526,608	466,823
	<u>7,788,538</u>	<u>7,929,747</u>

9a. Remuneration & Other Pay Costs

The staff costs are comprised of:

	Unrestricted Funds €	Restricted Funds €	2020 Total €	2019 Total €
Wages and salaries	7,032,887	155,616	7,188,503	6,945,830
Employers PRSI	730,735	17,155	747,890	708,327
Agency Staff	204,262	-	204,262	310,463
	7,967,884	172,771	8,140,655	7,964,620

Aggregate Employee Benefits

Aggregate Employee Benefits

	2020 €	2019 €
Staff short-term benefits	7,391,265	7,256,293
Termination benefits	1,500	-
Retirement benefit costs	-	-
Employer's contribution to social welfare	747,890	708,327
	8,140,655	7,964,620

Staff Short-Term Benefits

Staff Short-Term Benefits

	2020 €	2019 €
Basic Pay	7,919,039	7,611,330
Overtime	7,715	36,989
Allowances	9,639	5,838
Agency	204,262	310,463
	8,140,655	7,964,620

Staff Costs classified elsewhere (See Notes 6 & 7)

	Unrestricted Funds €	Restricted Funds €	2020 Total €	2019 Total €
Shop	272,224	-	272,224	305,287
Friends of the NGI:				
Payroll Costs	-	119,487	119,487	146,011
Pension Costs	-	-	-	-
Agency Staff	-	40,756	40,756	32,972
	272,224	160,243	432,467	484,270
Total Remuneration	8,240,108	333,014	8,573,122	8,448,890

(b) Number of employees

The number of persons employed (including executive directors) at 31 December:

	2020	2019
	F.T.E.	F.T.E.
Office staff	96	97
Attendants	82	85
	178	182

(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.

	2020	2019
	€	€
Salary	317,643	334,945
Allowances	-	-
Termination benefits	-	-
Health Insurance	-	-
	317,643	334,945

This does not include the value of retirement benefits earned in the period. The key management personnel are members of the Gallery's 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 2020 the Director of the Gallery was paid a salary of €114,141 (2019: €109,346). The superannuation entitlements of the Director are the standard entitlements of the public sector defined benefit superannuation scheme. In 2020, the Director incurred expenses of €207 (2019: €2,484).

(e) Employee benefits breakdown

Range of total employee benefits		No. of Employees 2020	No. of Employees 2019
From	To		
€60,000	€69,999	12	12
€70,000	€79,999	5	4
€80,000	€89,999	1	0
€90,000	€99,999	0	1
€100,000	€109,999	1	1
€110,000	€119,999	1	0

10. Other Costs

	Unrestricted Funds €	Restricted Funds €	2020 Total €	2019 Total €
Sundry Expenses	71,248	-	71,248	51,989
Gallery Functions	27,967	-	27,967	38,436
Uniforms	29,067	-	29,067	26,363
Subscriptions	24,771	124	24,895	26,956
Currency (Gain)/Loss	21,894	(8,920)	12,974	25,410
Portrait Prize	3,000	-	3,000	22,188
Courier & Taxis	6,340	-	6,340	11,092
Board Expenses	611	-	611	2,594
Accessibility Costs	426	-	426	-
	185,324	(8,796)	176,528	205,028

11. Capital Account

	2020 €	2019 €
Balance 1 January	872,202	914,774
<i>Transfer from Statement of Financial Activities:</i>		
Additions to Plant, Property and Equipment	279,037	201,968
Asset Depreciation	(260,258)	(244,540)
Total Movement in the Year	18,779	(42,572)
Closing Balance 31 December	890,981	872,202
<i>Heritage Assets:</i>		
Balance 1 January	41,709,857	39,446,138
Assets Purchased in the Year	939,874	933,603
Assets Donated Under Section 1003 Taxes Consolidation Act, 1997	-	-
Other Asset Donations	283,053	1,330,116
Total Movement in the Year	1,222,927	2,263,719
Closing Balance 31 December	42,932,784	41,709,857

12. Heritage Assets

The Gallery is Ireland's major national cultural institution devoted to the collection and care of fine art comprising some 17,620 paintings, drawings, water colours, 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, 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 647 works of art are currently on public display in the Gallery and 434 are on loan elsewhere. Works on paper are available to view on request.

The Board is prohibited from disposing of any Heritage Asset. The Gallery houses the national collection of paintings, sculpture and prints and drawings. Spanning the history of western European art, from around 1300 to the present day, The Gallery houses an impressive range of masterpieces by artists from the major European schools of art, whilst also featuring the world's most comprehensive collection of Irish art. The collection includes well-known artists from Vermeer and Titian to Monet and Picasso. The Gallery also holds objets d'art, silverware, furniture and archival collections, and is the home of the national portrait collection. There is also a significant library collection, which includes 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 Studies in 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 2019	12,989,831	26,456,307	39,446,138
Additions 2019	933,603	1,330,116	2,263,719
As at 1 January 2020	13,923,434	27,786,423	41,709,857
Additions 2020	939,874	283,053	1,222,927
As at 31 December 2020	14,863,308	28,069,476	42,932,784

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

	2020	2019	2018	2017	2016
	€	€	€	€	€
Total cost of acquisitions	939,874	933,603	1,216,394	659,400	392,791
Total valuation of acquisitions	283,053	1,330,116	555,185	81,400	3,854,977
Total	1,222,927	2,263,719	1,771,579	740,800	4,247,768

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	17,620	1,635	9.28%	15,985	90.72%

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

13. Property, Plant & Equipment

	Land and Buildings €	Office Equipment & Motor Vehicles €	Furniture & Fittings €	Assets Under Development €	Total €
Cost					
At 1 January 2020	5,770,000	1,253,991	1,675,131	192,627	8,891,749
Additions	-	156,181	79,900	91,807	327,888
Disposals	-	-	-	-	-
Revaluation ¹	(190,000)	-	-	-	(190,000)
At 31 December 2020	5,580,000	1,410,172	1,755,031	284,434	9,029,637

Depreciation

	€	€	€	€	€
At 1 January 2020	-	776,751	925,872	-	1,702,623
Disposals	-	-	-	-	-
Charge for the year	-	237,482	140,909	-	378,391
At 31 December 2020	-	1,014,233	1,066,781	-	2,081,014

Net Book Value

At 31 December 2020	5,580,000	395,939	688,250	284,434	6,948,623
At 31 December 2019	5,770,000	477,240	749,259	192,627	7,189,126

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 2020 at an aggregate fair value of €5,580,000. 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 31 December 2020. The buildings referred to above are owned by the Gallery. All other offices and buildings occupied by the Gallery are owned and maintained by the Office of Public Works.

Property, Plant & Equipment 2019

	Land and Buildings €	Office Equipment & Motor Vehicles €	Furniture & Fittings €	Assets Under Development €	Total €
Cost					
At 1 January 2019	5,670,000	1,151,455	1,650,672	13,776	8,485,903
Additions	-	102,536	24,459	178,851	305,846
Disposals	-	-	-	-	-
Revaluation ¹	100,000	-	-	-	100,000
At 31 December 2019	5,770,000	1,253,991	1,675,131	192,627	8,891,749

Depreciation

	€	€	€	€	€
At 1 January 2019	-	562,457	780,454	-	1,342,911
Disposals	-	-	-	-	-
Charge for the year	-	214,294	145,418	-	359,712
At 31 December 2019	-	776,751	925,872	-	1,702,623

Net Book Value

At 31 December 2019	5,770,000	477,240	749,259	192,627	7,189,126
At 31 December 2018	5,670,000	588,998	870,218	13,776	7,142,992

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 2019 at an aggregate fair value of €5,770,000. 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 31 December 2019. The buildings referred to above are owned by the Gallery. All other offices and buildings occupied by the Gallery are owned and maintained by the Office of Public Works.

	Unrestricted Funds €	Restricted Funds €	2020 Total €	2019 Total €
Depreciation charge				
Charged to the Income & Expenditure Account	373,357	-	373,357	345,396
Charged elsewhere:				
Shop	4,549	-	4,549	13,831
Friends of the National Gallery of Ireland	485	-	485	485
Total	378,391	-	378,391	359,712

14. Financial Assets

	2020	2019
	Total	Total
	€	€
Market Value at 1 January	5,641,273	4,745,482
Additions at cost	2,676,108	942,943
Disposals at market value	(2,333,670)	(863,250)
Realised Gain on disposal	39,897	54,024
Unrealised Gain/(Loss) on revaluation	387,330	762,074
Value of Quoted Investments at 31 December	6,410,938	5,641,273
Cash held as part of the Investment Portfolio	184,659	505,096
At 31 December	6,595,597	6,146,369

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

15. Inventory

	2020	2019
	Total	Total
	€	€
Stock in Trade	351,970	361,697

The Gallery operates a shop on its premises. Inventory consists of goods for re- sale in these operations. Inventory to the value of €363,896 (2019: €682,179) was charged to the cost of sales.

16. Cash & Cash Equivalents

	2020	2019
	€	€
Current Accounts	2,094,421	1,072,264
Deposit Accounts	283,159	313,129
Credit Cards	(6,410)	(5,787)
Petty Cash	402	742
Other	3,695	3,410
Total	2,375,267	1,383,758

17. Receivables

	2020	2019
	€	€
Trade Debtors	20,631	91,045
Other Debtors	26,316	44,161
Prepayments and Accrued income	175,053	175,437
	222,000	310,643

18. Payables

	2020	2019
	€	€
Trade Creditors	283,955	362,717
VAT, PSWT & PAYE/PRSI	244,419	243,704
Other Creditors	48,664	34,100
Accruals and Deferred Income	589,053	457,232
	1,166,091	1,097,753

19. Related Party Disclosures

Key management personnel in the Gallery consist of the Director and members of the Board. Details of the salary and expenses of the Key Management Personnel is included in Note 9(c). Following a decision by the Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media, Board fees are not payable after 28 February 2014.

The Gallery adopts procedures in accordance with the guidelines issued by DPER, covering the personal interests of Board members. In the normal course of business, the 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.

20. Deferred Income – Government Grant

	2020	2019
	€	€
Opening Balance 1 January	52,997	52,997
Exchequer Mondrian	98,685	-
Exchequer- Capital	426,164	-
Closing Balance at 31 December	577,846	52,997

The opening balance of €52,997 above comprises €52,997 in respect of the Jesuit Fellowship.

21. Deferred Income – Other

	Balance 1 January 2020 €	Movement Income €	Movement Expenditure €	Balance 31 December 2020 €
Millennium Wing Fund	786,222	-	-	786,222
Dargan Council Fund	97,110	-	-	97,110
British Fund	16,591	-	(3,684)	12,907
Fellowship Fund	296,120	-	(27,196)	268,924
Friends of the NGI	242,083	255,822	(207,398)	290,507
John Barry/Petronella Brown Scholarship Fund	216,287	-	-	216,287
Lane Fund	45,541	-	-	45,541
Bank of America Merrill Lynch Conservation Project	84,701	-	(44,605)	40,096
Sir Denis Mahon Archive Fund	32,217	-	(25,490)	6,727
Decipher EU Library Research Fund	87,815	-	-	87,815
LEM Education Fund	2,358	-	(2,358)	-
MOP Education Fund	351	-	(351)	-
Vermeer Project Fund	384	-	(384)	-
Wilson Library Project	24,905	33,171	(30,178)	27,898
O'Neill Research Fund	7,543	-	(7,543)	-
Getty Conserving Canvas	179,558	-	(715)	178,843
Murillo Conservation	50,166	-	(40,023)	10,143
Monet Conservation Project	1,288	-	(1,288)	-
Creating History	1,729	-	(1,729)	-
Ageing Creatively Education Fund	2,304	-	(2,304)	-
Battle of the Boyne Conservation Project	291	-	(291)	-
Apollo	25,000	-	(21,935)	3,065
Monument Trust	3,086	-	(1,635)	1,451
Centre for the Study of Irish Art	135,420	50,000	(86,080)	99,340
Portrait Competition	-	50,000	(29,979)	20,021
Sarah Cecilia Harrison Fund	-	29,545	-	29,545
Sarasin Fund	-	30,000	(15,000)	15,000
Hospital Saturday Fund	-	13,500	-	13,500
Your Gallery at School Project	-	25,000	-	25,000
Total	2,339,070	487,038	(550,166)	2,275,942

Deferred Income – Other 2019

	Balance 1 January 2019 €	Movement Income €	Movement Expenditure €	Balance 31 December 2019 €
Millennium Wing Fund	837,282	-	(51,060)	786,222
Dargan Council Fund	97,110	-	-	97,110
British Fund	15,237	4,538	(3,184)	16,591
Fellowship Fund	321,487	-	(25,367)	296,120
Friends of the NGI	150,232	381,086	(289,235)	242,083
John Barry/Petronella Brown Scholarship Fund	216,287	-	-	216,287
Lane Fund	75,541	-	(30,000)	45,541
Bank of America Merrill Lynch Conservation Project	110,035	-	(25,334)	84,701
Sir Denis Mahon Archive Fund	50,813	-	(18,596)	32,217
Decipher EU Library Research Fund	87,815	-	-	87,815
LEM Education Fund	2,358	-	-	2,358
MOP Education Fund	351	-	-	351
Vermeer Project Fund	384	-	-	384
Wilson Library Project	46,265	-	(21,360)	24,905
O'Neill Research Fund	7,543	-	-	7,543
Getty Conserving Canvas	-	183,000	(3,442)	179,558
Murillo Conservation	-	59,959	(9,793)	50,166
Monet Conservation Project Creating History	1,288	-	-	1,288
	1,729	-	-	1,729
Ageing Creatively Education Fund	2,304	-	-	2,304
Battle of the Boyne Conservation Project	291	-	-	291
Apollo	-	25,000	-	25,000
Monument Trust	4,593	-	(1,507)	3,086
Centre for the Study of Irish Art	128,499	50,000	(43,079)	135,420
Total	2,157,444	703,583	(521,957)	2,339,070

22. Reserves

	Unrestricted Funds €	Restricted Funds €	Total 2020 €	Total 2019 €
Heritage Assets ¹	-	42,932,784	42,932,784	41,709,857
Capital Account	890,981	-	890,981	872,202
Exchequer	(531,179)	947,635	416,456	179,604
Own Resources ²	322,280	290,989	613,269	478,322
Shaw Fund	7,602,872	-	7,602,872	7,331,645
Millennium Wing Fund	-	2,950,000	2,950,000	3,040,000
Balance as at 31 December	8,284,954	47,121,408	55,406,362	53,611,630

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

² Incorporates Donations, Exhibitions and Bookshop.

23. Master Development Plan

A project to refurbish the historic 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 Tourism, Culture, Arts, Gaeltacht, Sport and Media 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 Gallery 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 refurbished historic wings re-opened on 15 June 2017. In April 2018, the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media pledged €54 million to support Phase 4, the final phase of the Gallery's Master Development Plan, in their *Project Ireland: Investing in our Culture, Language & Heritage 2018-2027* document.

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 €200,000 in any event.

25. Reserves Policy

The objective of the Reserves Policy is to ring fence a portion of the unrestricted reserves on the following basis:

- in an amount equivalent to 6 months of annual non exchequer budgeted expenditure for which there is no guarantee of a matching income stream; and
- an amount equivalent to any known shortfall in contractual funding for contracted expenditure where there is significant doubt as to the shortfall being remediated by the contractual funding party.

Further, it is recommended that the Board be immediately made aware of any change in the ongoing and projected financial position of NGI which could materially adversely impact its ability to meet any expenditure commitments. Under such circumstances, the Board may consider it

appropriate to increase the “ring fenced” reserve to ensure the funds are secured to meet expenditure commitments as they fall due.

Reserves held in a readily realisable form

This policy requires that a proportion of reserves is held in a readily realisable form. This can be in the form of cash or else an asset that can readily be converted into cash. An asset that can readily be converted into cash is similar to cash itself because the asset can be sold with little impact on its value. This will mean that the asset must be in an established market, with a large number of interested buyers and with the ability for ownership to be transferred easily.

26. COVID-19

On 12 March 2020, the Taoiseach announced measures to contain the spread of COVID-19. Included in these measures was an instruction to close the state’s cultural institutions, including the National Gallery of Ireland. In 2020 the Gallery was closed for 189 days of the year due to COVID-19 restrictions put in place by the Government. This closure resulted in a 73% reduction in visitor numbers to the Gallery 2020: 204,746 (2019: 761,469) and an equivalent reduction in commercial income. Government support, principally via the Department, has assisted greatly in covering this shortfall in revenue.

The Gallery has responded to the crisis in line with government guidance. The Gallery has pivoted to providing significant additional online access to the public which has been well received as evidenced by increased participation from the audience based outside of the greater Dublin area. Staff have been working remotely and the Governors & Guardians continue to meet regularly online.

27. Events after the Balance Sheet

In relation to the COVID-19 global pandemic which emerged in early 2020, the Governors & Guardians consider that as the Gallery provides a public service and is principally funded by the Department, it is appropriate to prepare these financial statements on a going concern basis.

28. Constitution

The Gallery was established by Act of Parliament on 10 August 1854. It has Charitable Status and is registered with the Revenue Commissioners (CHY 2345) and the Charities Regulatory Authority (Reg. No. 20003029).

29. Approval of Financial Statements

The financial statements were approved by the Board on 12 November 2021.

APPENDICES

Acquisitions in 2020

After Alessandro Algardi, 1598-1654

The Baptism of Christ, after 1646

Giltwood

Object (approx.): 30 cm

Bequeathed, Dr John Patrick Maiben Gilmartin, through the Friends of the National Collections of Ireland, 2020

NGI.2020.1

Jacob Jacobsz. de Wet II, 1640-1697

Galatea and Polyphemus, c.1673-75

Oil on canvas

Unframed: 48 x 77 cm

Framed: 74 x 87 cm

Bequeathed, Dr John Patrick Maiben Gilmartin, through the Friends of the National Collections of Ireland, 2020

NGI.2020.2

Ludwig Meidner, 1884-1966

Bettler, 1916

Reed pen and ink, brush over pencil on cream paper

Sheet: 58.5 x 45.5 cm

Purchased, 2020

NGI.2020.3

George Collie, 1904-1975

Portrait of L. S. O'Riordan, original Board Member, New Ireland Assurance, 1959

Oil on canvas

Framed: 121.9 x 99.1 cm

Presented, New Ireland Assurance Company, 2020

NGI.2020.4

George Collie, 1904-1975

Portrait of M. J. Campbell, original Board Member, New Ireland Assurance, 1954

Oil on canvas

Framed: 105.4 x 108 cm

Presented, New Ireland Assurance Company, 2020

NGI.2020.5

Leo Whelan, 1892-1956

Portrait of M. W. O'Reilly, Founder and Managing Director, New Ireland Assurance, 1943

Oil on canvas

Framed: 104.1 x 88.9 cm

Presented, New Ireland Assurance Company, 2020

NGI.2020.6

Pat Phelan, 1927-2011

Portrait of Michael Smurfit, early 1980s

Graphite on paper

Framed: 60 x 50 cm

Presented, New Ireland Assurance Company, 2020

NGI.2020.7

Pat Phelan, 1927-2011

Portrait of Anthony O'Reilly, c.1980

Graphite on paper

Framed: 60 x 50 cm

Presented, New Ireland Assurance Company, 2020

NGI.2020.8

Barrie Cooke, 1931-2014

Sheela-na-Gig VII, 1962

Mixed media on plywood panel

Unframed: 107.5 x 97 x 10 cm

Framed: 108.7 x 98.4 x 10 cm

Presented, 2020

NGI.2020.9

Barrie Cooke, 1931-2014

Study for Sheela-na-Gig VII, 1962

Oil on wood

Unframed: 13.5 x 19 cm

Presented, 2020

NGI.2020.10

Dorothy Cross, b.1956

Medusae I, 2018

Purchased, 2020

NGI.2020.11

1. **Dorothy Cross, b.1956**
Medusae I (Print 1), 2018
Screenprint on paper
Sheet: 37.5 x 30 cm
Purchased, 2020
NGI.2020.11.1
2. **Dorothy Cross, b.1956**
Medusae I (Print 2), 2018
Screenprint on paper
Sheet: 37.5 x 30 cm
Purchased, 2020
NGI.2020.11.2

Dorothy Cross, b.1956

Tear (box set of 5 prints), 2009

Purchased, 2020

NGI.2020.12

1. **Dorothy Cross, b.1956**
Tear - Introductory Sheet, 2009
Letterpress on paper
Sheet: 76.5 x 58 cm
Purchased, 2020
NGI.2020.12.1
2. **Dorothy Cross, b.1956**
Tear (i), 2009
Intaglio on paper
Sheet: 76.5 x 58 cm
Purchased, 2020
NGI.2020.12.2

3. Dorothy Cross, b.1956

Tear (ii), 2009
Intaglio on paper
Sheet: 76.5 x 58 cm
Purchased, 2020
NGI.2020.12.3

4. Dorothy Cross, b.1956

Tear (iii), 2009
Intaglio on paper
Sheet: 76.5 x 58 cm
Purchased, 2020
NGI.2020.12.4

5. Dorothy Cross, b.1956

Tear (iv), 2009
Intaglio on paper
Sheet: 76.5 x 58 cm
Purchased, 2020
NGI.2020.12.5

6. Dorothy Cross, b.1956

Tear (v), 2009
Intaglio on paper
Sheet: 76.5 x 58 cm
Purchased, 2020
NGI.2020.12.6

Richard Gorman, b.1946

Big Red, 2005
Woodblock on paper
Sheet: 152 x 107 cm
Purchased, 2020
NGI.2020.13

Brian O'Doherty, b.1928

Rotating Vowels – Series of 5 Prints, 2014-2016
Purchased, 2020
NGI.2020.14

1. Brian O'Doherty, b.1928

Rotating Vowels i, 2014-2016
Colour photopolymer etching on paper
Sheet: 93 x 73.5 cm
Purchased, 2020
NGI.2020.14.1

2. Brian O'Doherty, b.1928

Rotating Vowels ii, 2014-2016
Colour photopolymer etching on paper
Sheet: 93 x 73.5 cm
Purchased, 2020
NGI.2020.14.2

3. Brian O'Doherty, b.1928

Rotating Vowels iii, 2014-2016
Colour photopolymer etching on paper
Sheet: 93 x 73.5 cm
Purchased, 2020
NGI.2020.14.3

4. **Brian O'Doherty, b.1928**
Rotating Vowels iv, 2014-2016
Colour photopolymer etching on paper
Sheet: 93 x 73.5 cm
Purchased, 2020
NGI.2020.14.4
5. **Brian O'Doherty, b.1928**
Rotating Vowels v, 2014-2016
Colour photopolymer etching on paper
Sheet: 93 x 73.5 cm
Purchased, 2020
NGI.2020.14.5

Brian O'Doherty, b.1928

Structural Plays, 2018

Purchased, 2020

NGI.2020.15

1. **Brian O'Doherty, b.1928**
Structural Play # 1: Presence, 2018
Pigment inkjet print on paper
Sheet: 75 x 60 cm
Purchased, 2020
NGI.2020.15.8
2. **Brian O'Doherty, b.1928**
Structural Play # 2: Domicile, 2018
Pigment inkjet print on paper
Sheet: 75 x 60 cm
Purchased, 2020
NGI.2020.15.9
3. **Brian O'Doherty, b.1928**
Structural Play # 3: Chess, 2018
Pigment inkjet print on paper
Sheet: 75 x 60 cm
Purchased, 2020
NGI.2020.15.10
4. **Brian O'Doherty, b.1928**
Structural Play # 4: Grammar / Tenses, 2018
Pigment inkjet print on paper
Sheet: 75 x 60 cm
Purchased, 2020
NGI.2020.15.11
5. **Brian O'Doherty, b.1928**
Structural Play # 5: The Five Senses, 2018
Pigment inkjet print on paper
Sheet: 75 x 60 cm
Purchased, 2020
NGI.2020.15.12
6. **Brian O'Doherty, b.1928**
Structural Play # 6: Sex, 2018
Pigment inkjet print on paper
Sheet: 75 x 60 cm
Purchased, 2020
NGI.2020.15.13

7. **Brian O'Doherty, b.1928**
Structural Play # 7: Love, 2018
Pigment inkjet print on paper
Sheet: 75 x 60 cm
Purchased, 2020
NGI.2020.15.14

8. **Brian O'Doherty, b.1928**
Structural Play # 8: Violence, 2018
Pigment inkjet print on paper
Sheet: 75 x 60 cm
Purchased, 2020
NGI.2020.15.15

9. **Brian O'Doherty, b.1928**
Structural Play # 9: Identity, 2018
Pigment inkjet print on paper
Sheet: 75 x 60 cm
Purchased, 2020
NGI.2020.15.16

10. **Brian O'Doherty, b.1928**
Structural Play # 10: Location, 2018
Pigment inkjet print on paper
Sheet: 75 x 60 cm
Purchased, 2020
NGI.2020.15.17

11. **Brian O'Doherty, b.1928**
Structural Play # 11: Vowel Grid, 2018
Pigment inkjet print on paper
Sheet: 75 x 60 cm
Purchased, 2020
NGI.2020.15.18

Brian O'Doherty, b.1928

Flying Open Cube, 2011
Colour photopolymer intaglio on paper
Sheet: 72.5 x 80 cm
Purchased, 2020
NGI.2020.16

Brian O'Doherty, b.1928

Scroll, 2011
Colour photopolymer intaglio on paper
Sheet: 72.5 x 80 cm
Purchased, 2020
NGI.2020.17

Brian O'Doherty, b.1928

Rotating Circle with Echo, 2016
Colour photopolymer intaglio on paper
Sheet: 77 x 64.5 cm
Purchased, 2020
NGI.2020.18

Brian O'Doherty, b.1928

Untitled i, 2009

Colour photopolymer intaglio on paper

Sheet: 92 x 88 cm

Purchased, 2020

NGI.2020.19

Brian O'Doherty, b.1928

Untitled ii, 2009

Colour photopolymer intaglio on paper

Sheet: 92 x 88 cm

Purchased, 2020

NGI.2020.20

Brian O'Doherty, b.1928

Portrait of Marcel Duchamp, 2012

Mixed media on paper

Sheet: 44.5 x 35.5 cm

Purchased, 2020

NGI.2020.21

Don McCullin, b.1935

Tormented, Homeless Irishman, Spitalfields, London, 1969, 2019

Gelatin silver print

Sheet: 50.8 x 61 cm

Purchased, 2020

NGI.2020.22

Father Francis Browne, 1880-1960

Fallen Horse at O'Connell Bridge, with Crowd and Tram. Dublin, Ireland, 1930, 2020

Platinum print

Unframed: 27.9 x 35.6 cm

Purchased, 2020

NGI.2020.23

William McKeown, 1962-2011

Hope Painting – Drummond Place, 2007

Oil on linen

Unframed: 48 x 48 cm

Purchased, 2020

NGI.2020.24

William McKeown, 1962-2011

Inner Darkness, 2011

Oil on linen

Unframed: 43 x 43 cm

Purchased, 2020

NGI.2020.25

Elliott Erwitt, b.1928

Dun Laoghaire, Ireland, 1962, 1962

Gelatin silver print

Image: 27.9 x 35.6 cm

Purchased, 2020

NGI.2020.26

Elliott Erwit, b.1928

Dublin, Ireland, 1962 (Couple Dancing), 1962

Gelatin silver print

Image: 35.6 × 27.9 cm

Purchased, 2020

NGI.2020.27

Elliott Erwit, b.1928

Shanagarry, Ireland, 1982, 1982

Gelatin silver print

Image: 40.6 × 50.8 cm

Purchased, 2020

NGI.2020.28

Elliott Erwit, b.1928

Ireland, 1962, 1962

Gelatin silver print

Image: 35.6 × 27.9 cm

Purchased, 2020

NGI.2020.29

Elliott Erwit, b.1928

Ballycotton, Ireland, 1982 (Bird on a Wall), 1982

Gelatin silver print

Image: 35.6 × 27.9 cm

Purchased, 2020

NGI.2020.30

Elliott Erwit, b.1928

Dublin, Ireland, 1962 (Children with their Fathers), 1962

Gelatin silver print

Image: 27.9 × 35.6 cm

Purchased, 2020

NGI.2020.31

Elliott Erwit, b.1928

Ireland, 1971, 1971

Gelatin silver print

Image: 40.6 × 50.8 cm

Purchased, 2020

NGI.2020.32

Elliott Erwit, b.1928

Ballycotton, Ireland, 1968 (Dog Jumping), 1968

Gelatin silver print

Image: 35.6 × 27.9 cm

Purchased, 2020

NGI.2020.33

Elliott Erwit, b.1928

IRELAND. Ballycotton, 1968, 1968

Gelatin silver print

Image: 35.6 × 27.9 cm

Mount: 50.8 × 40.6 cm

Purchased, 2020

NGI.2020.34

Ilya Bolotowsky, 1907-1981

City Rectangle, 1948
Oil on canvas
Unframed: 86 x 66 cm
Purchased, 2020
NGI.2020.35

Alen MacWeeney, b.1939

Boy with Cats, Dan Flynn with his Cats from 'Once upon a Time in Tallaght' Series, 2003
Silver gelatin print
Image: 50.4 x 60.6 cm
Purchased, 2020
NGI.2020.36

Alen MacWeeney, b.1939

Cherry Orchard from 'Irish Travellers' Series, 1996
Silver gelatin print
Image: 60.4 x 50.3 cm
Purchased, 2020
NGI.2020.37

Alen MacWeeney, b.1939

Furey Family from 'Irish Travellers' Series, 1996
Silver gelatin print
Image: 60.4 x 50.3 cm
Purchased, 2020
NGI.2020.38

Alen MacWeeney, b.1939

Paddy Rourke from 'Irish Travellers' Series, 1996
Silver gelatin print
Image: 40.1 x 50.5 cm
Purchased, 2020
NGI.2020.39

Alen MacWeeney, b.1939

Bernie, Cherry Orchard, from 'Irish Travellers' Series, 2008
Silver gelatin print
Image: 35.2 x 27.8 cm
Purchased, 2020
NGI.2020.40

Alen MacWeeney, b.1939

White Horse from 'Under the Influence' Series, 1977
Silver gelatin print
Mount: 50.3 x 40.3 cm
Image: 55.8 x 45.7 cm
Purchased, 2020
NGI.2020.41

Alen MacWeeney, b.1939

Two Children at Dusk from 'Irish Travellers' Series, 1995
Silver gelatin print
Image: 50.3 x 40.2 cm
Purchased, 2020
NGI.2020.42

Alvin Langdon Coburn, 1882-1966

Le Penseur (George Bernard Shaw), 1906

Platinum palladium print

Sheet: 16 x 20.7 cm

Purchased, 2020

NGI.2020.43

Robert Gibbings, 1889-1958

Clear Waters, 1920

Engraving on paper

Sheet: 30.8 × 19 cm

Image: 24.5 × 13.3 cm

Purchased, 2020

NGI.2020.44

Michael Geddis, b.1965

Untitled, 2019

Graphite on paper

Unframed: 10.4 x 10.3 cm

Presented, 2020

NGI.2020.45

Constantine Manos, b.1934

Portrait of Erich Hartmann, 1972

Silver gelatin print on high gloss paper

Unframed: 25.3 x 20.3 cm

Presented, 2020

NGI.2020.46

Mandy O'Neill

Edna O'Brien Diptych, 2020

Commissioned, National Gallery of Ireland, 2020

NGI.2020.47

1. **Mandy O'Neill**
Edna O'Brien Diptych - 1, 2020
Photograph
Framed: 76.2 x 101.6 x 2 cm
Commissioned, National Gallery of Ireland, 2020
NGI.2020.47.1
2. **Mandy O'Neill**
Edna O'Brien Diptych - 2, 2020
Photograph
Framed: 76.2 x 101.6 x 2 cm
Commissioned, National Gallery of Ireland, 2020
NGI.2020.47.2

Maria Simonds-Gooding, b.1939

Dividing Boundary, 1999

Carborundum print

Unframed: 61.1 × 82.5 cm

Presented, Graphic Studio Dublin, 2020

NGI.2020.48

Anthony Haughey, b.1963

Settlement Series, 2011

Purchased, 2020

NGI.2020.49

1. **Anthony Haughey, b.1963**
Settlement I, 2011, 2020
Chromogenic print
Unframed: 43 × 59 cm
Purchased, 2020
NGI.2020.49.1
2. **Anthony Haughey, b.1963**
Settlement II, 2011, 2020
Chromogenic print
Unframed: 43 × 59 cm
Purchased, 2020
NGI.2020.49.2
3. **Anthony Haughey, b.1963**
Settlement III, 2011, 2020
Chromogenic print
Unframed: 43 × 59 cm
Purchased, 2020
NGI.2020.49.3
4. **Anthony Haughey, b.1963**
Settlement IV, 2011, 2020
Chromogenic print
Unframed: 43 × 59 cm
Purchased, 2020
NGI.2020.49.4
5. **Anthony Haughey, b.1963**
Settlement V, 2011, 2020
Chromogenic print
Unframed: 43 × 59 cm
Purchased, 2020
NGI.2020.49.5
6. **Anthony Haughey, b.1963**
Settlement VI, 2011, 2020
Chromogenic print
Unframed: 43 × 59 cm
Purchased, 2020
NGI.2020.49.6
7. **Anthony Haughey, b.1963**
Settlement VII, 2011, 2020
Chromogenic print
Unframed: 43 × 59 cm
Purchased, 2020
NGI.2020.49.7
8. **Anthony Haughey, b.1963**
Settlement VIII, 2011, 2020
Chromogenic print
Unframed: 43 × 59 cm
Purchased, 2020
NGI.2020.49.8

9. **Anthony Haughey, b.1963**
Settlement IX, 2011, 2020
Chromogenic print
Unframed: 43 × 59 cm
Purchased, 2020
NGI.2020.49.9
10. **Anthony Haughey, b.1963**
Settlement X, 2011, 2020
Chromogenic print
Unframed: 43 × 59 cm
Purchased, 2020
NGI.2020.49.10
11. **Anthony Haughey, b.1963**
Settlement XI, 2011, 2020
Chromogenic print
Unframed: 43 × 59 cm
Purchased, 2020
NGI.2020.49.11
12. **Anthony Haughey, b.1963**
Settlement XIV, 2011, 2020
Chromogenic print
Unframed: 43 × 59 cm
Purchased, 2020
NGI.2020.49.12
13. **Anthony Haughey, b.1963**
Settlement XV, 2011, 2020
Chromogenic print
Unframed: 43 × 59 cm
Purchased, 2020
NGI.2020.49.13
14. **Anthony Haughey, b.1963**
Settlement XVIII, 2011, 2020
Chromogenic print
Unframed: 43 × 59 cm
Purchased, 2020
NGI.2020.49.14
15. **Anthony Haughey, b.1963**
Settlement: Cement Plant 1, 2020
Chromogenic print
Unframed: 43 × 59 cm
Purchased, 2020
NGI.2020.49.15
16. **Anthony Haughey, b.1963**
Settlement: Quarry 1, 2011, 2020
Chromogenic print
Unframed: 43 × 59 cm
Purchased, 2020
NGI.2020.49.16

Anthony Haughey, b.1963

Citizen Series, 2006-2013

Purchased, 2020

NGI.2020.50

1. Anthony Haughey, b.1963

Citizen: Lauretta, Mosney Reception Centre, Entrance to the former Butlin's Ballroom, 2006, 2020

Chromogenic print

Unframed: 60 x 50 cm

Purchased, 2020

NGI.2020.50.1

2. Anthony Haughey, b.1963

Citizen: Ese, Mosney Reception Centre, former Butlin's Dining Hall, 2006, 2020

Chromogenic print

Unframed: 60 x 50 cm

Purchased, 2020

NGI.2020.50.2

Anthony Haughey, b.1963

Exhibition Print from Settlement Series: Settlement I, 2020

Chromogenic print

Unframed: 100 x 120 cm

Purchased, 2020

NGI.2020.51

Anthony Haughey, b.1963

Exhibition Print from Settlement Series: Settlement IX, 2020

Chromogenic print

Unframed: 100 x 120 cm

Purchased, 2020

NGI.2020.52

Anthony Haughey, b.1963

Exhibition Print III from Settlement Series: Settlement V, 2020

Chromogenic print

Unframed: 100 x 120 cm

Purchased, 2020

NGI.2020.53

Thomas Worlidge, 1700-1766

Portrait of the Artist Sofonisba Anguissola, c.1740-1760

Etching and drypoint on paper

Unframed: 21.6 x 16 cm

Purchased, 2020

NGI.2020.54

Arnout Rentinck, 1712-1774

Portrait of the Artist Cornelis Troost, c.1740

Mezzotint on paper

Unframed: 23.8 x 17.5 cm

Purchased, 2020

NGI.2020.55

Alan Butler, b.1981

Corn_Simple_Dry, 2018
Cyanotype
Unframed: 91 x 61 cm
Purchased, 2020
NGI.2020.56

Aoife Shanahan, b.1982

Stolen Moment, 2015
Archival inkjet print
Unframed: 54 x 44 cm
Purchased, 2020
NGI.2020.57

Aoife Shanahan, b.1982

Anticipation, 2015
Archival inkjet print
Unframed: 44 x 54 cm
Purchased, 2020
NGI.2020.58

Aoife Shanahan, b.1982

Glint, 2015
Archival inkjet print
Unframed: 54 x 44 cm
Purchased, 2020
NGI.2020.59

Aoife Shanahan, b.1982

Tangent, 2015
Archival inkjet print
Unframed: 54 x 44 cm
Purchased, 2020
NGI.2020.60

Aoife Shanahan, b.1982

Distorted Perceptions #6, 2015
Archival inkjet print
Unframed: 44 x 54 cm
Purchased, 2020
NGI.2020.61

Frederic William Burton, 1816-1900

A Blind Girl at a Holy Well: A Scene in the West of Ireland, 1840
Graphite and watercolour on paper
Unframed: 88.9 x 71.8 cm
Presented, 2020
NGI.2020.62

Paula Pohli, b.1955

The Magpie, 2017
Egg tempera on Arches board
Unframed: 25 x 45 cm
Presented, the Artist, in memory of her husband Walter Pohli, 2020
NGI.2020.63

Paula Pohli, b.1955

Robin Adult, 2019

Egg tempera on Arches board

Unframed: 8 x 7.5 cm

Presented, the Artist, in memory of her husband Walter Pohli, 2020

NGI.2020.64

Paula Pohli, b.1955

Maize Maze, 2006

Linocut on paper

Unframed: 29 x 79 cm

Presented, the Artist, in memory of her husband Walter Pohli, 2020

NGI.2020.65

Paula Pohli, b.1955

Cliff Home, 2007 / 2008

Linocut on Fabriano cotton

Unframed: 30 x 40 cm

Presented, the Artist, in memory of her husband Walter Pohli, 2020

NGI.2020.66

Paula Pohli, b.1955

Nightwing Emerging, 2017

Linocut print on Arches paper

Unframed: 20 x 27 cm

Presented, the Artist, in memory of her husband Walter Pohli, 2020

NGI.2020.67

Paula Pohli, b.1955

Dachstein, 2010

Linocut on Murano paper/pastel paper

Unframed: 45 x 39.5 cm

Presented, the Artist, in memory of her husband Walter Pohli, 2020

NGI.2020.68

Gerda Frömel, 1931-1975

Disk, c.1967

White marble

Object: 38 cm

Presented, Niall and Monica Scott, 2020

NGI.2020.69

Locky Morris, b.1960

La Tête Disparaît, 2019

LED lightbox, Duratran

Object: 165 x 130 x 10 cm

Presented, 2020

NGI.2020.70

Patrick Swift, 1927-1983

Gnarled Olive Tree, mid-1960s

Oil on canvas

Unframed: 99 x 150.5 cm

Purchased, 2020

NGI.2020.71

Mairead O'hEocha, b.1962

Orangutan, National History Museum, Dublin, 2020

Oil on canvas

Unframed: 150 x 100 cm

Purchased, 2020

NGI.2020.72

Mairead O'hEocha, b.1963

Hanging Monkey, 2020

Ink on Fabriano paper

Unframed: 65 x 40 cm

Presented, 2020

NGI.2020.73

Inge Morath, 1923-2002

Window Washers, 48th Street, New York, 1958

Vintage silver gelatin print

Unframed: 30 x 40 cm

Framed: 56.5 x 42 cm

Purchased, 2020

NGI.2020.74

Markéta Luskacová, b.1944

Sleeping Child, Cattle Market, West of Ireland, 1973

Vintage silver gelatin print

Unframed: 40.6 x 30.5 cm

Purchased, 2020

NGI.2020.75

Markéta Luskacová, b.1944

Early Morning at the Puck Fair, Killorglin, Co. Kerry, 1972

Vintage silver gelatin print

Unframed: 40.6 x 30.5 cm

Purchased, 2020

NGI.2020.76

Markéta Luskacová, b.1944

A Family of Travellers at the Puck Fair, Killorglin, Co. Kerry, 1972

Modern gelatin silver print

Unframed: 50.8 x 40.6 cm

Purchased, 2020

NGI.2020.77

Markéta Luskacová, b.1944

Horse Market, the Day after Puck Fair, Killorglin, Co. Kerry, 1972

Modern gelatin silver print

Unframed: 50.8 x 40.6 cm

Purchased, 2020

NGI.2020.78

Markéta Luskacová, b.1944

A Horse Market, West of Ireland, 1973, 1973

Modern gelatin silver print

Unframed: 50.8 x 40.6 cm

Purchased, 2020

NGI.2020.79

Markéta Luskacová, b.1944

Portobello Road Market, London, 1975

Vintage silver gelatin print

Unframed: 30.5 x 25.4 cm

Framed: 56.5 x 42 cm

Purchased, 2020

NGI.2020.80

Markéta Luskacová, b.1944

Joanna Campbell – a Protestant Child in Belfast, 1986, 1986,

Vintage gelatin silver print

Unframed: 40.6 x 30.5 cm

Purchased, 2020

NGI.2020.81

Markéta Luskacová, b.1944

Sleeping Pilgrim, Levoca, Slovakia, 1968

Vintage gelatin silver print

Unframed: 40.6 x 30.5 cm

Framed: 56.5 x 42 cm

Purchased, 2020

NGI.2020.82

Markéta Luskacová, b.1944

Woman Passing the Procession, near Kosice, Slovakia, 1968, 1968

Vintage gelatin silver print

Unframed: 40.6 x 30.5 cm

Purchased, 2020

NGI.2020.83

Markéta Luskacová, b.1944

The Boy Confessing in the Chapel, St. Patrick, 1972

Vintage gelatin silver print

Unframed: 30.5 x 25.4 cm

Mount: 50.8 x 40.6 cm

Presented, the Artist, 2020

NGI.2020.84

Markéta Luskacová, b.1944

Old Man Praying, St. Patrick, 1972

Vintage gelatin silver print

Unframed: 30.5 x 25.4 cm

Mount: 50.8 x 40.6 cm

Presented, the Artist, 2020

NGI.2020.85

Markéta Luskacová, b.1944

Two Men Praying, on the Top of the Mountain, St. Patrick, 1972

Modern gelatin silver print

Unframed: 40.6 x 30.5 cm

Presented, the Artist, 2020

NGI.2020.86

Markéta Luskacová, b.1944

Group of People Praying, St. Patrick, 1972

Modern gelatin silver print

Unframed: 40.6 x 30.5 cm

Presented, the Artist, 2020

NGI.2020.87

Markéta Luskacová, b.1944

Man and Horse, The Horse Market, West of Ireland, 1973

Modern gelatin silver print

Unframed: 50.8 x 40.6 cm

Presented, the Artist, 2020

NGI.2020.88

Markéta Luskacová, b.1944

Mr Ferenc Singing Obisovce, Slovakia, 1965

Vintage gelatin silver print

Unframed: 30.5 x 40.6 cm

Presented, the Artist, 2020

NGI.2020.89

Fergus Martin, b.1955

Chair, 2014

Archival pigment print

Framed: 270 x 155 x 6 cm

Purchased, 2020

NGI.2020.90

Hughie O'Donoghue, b.1953

Aodh, 2020

Oil on linen

Unframed: 60 x 120 cm

Commissioned, National Gallery of Ireland, 2020

NGI.2020.91

T.P. Flanagan, 1929-2011

Gortahork V, late 1960s

Oil on board

Unframed: 82 x 113 cm

Purchased, 2020

NGI.2020.92

T.P. Flanagan, 1929-2011

Studies Toward 'January God' – a Set of Four, 1972

Mixed media on paper

Unframed: 75 x 55 cm

Purchased, 2020

NGI.2020.93

John Luke, 1906-1975

Circus Comes to Town, 1930s

Graphite and watercolour on paper

Unframed: 60 x 50 cm

Purchased, 2020

NGI.2020.94

Yanny Petters, b.1961

The Plants We Played With, 2015
Acrylic on gesso panel
Unframed: 134 x 90 cm
Framed: 140 x 96 cm
Purchased, the Artist, 2020
NGI.2020.95

Spencer Murphy, b.1978

Ruby Walsh, 2013
C-type Lambda Print
Unframed: 101.6 x 76.2 cm
Presented, 2020
NGI.2020.96

Spencer Murphy, b.1978

Sir Anthony McCoy OBE (known as "AP"), 2013
C-type Lambda Print
Unframed: 101.6 x 76.2 cm
Purchased, 2020
NGI.2020.97

Spencer Murphy, b.1978

Katie Walsh, 2013
C-type Lambda Print
Unframed: 101.6 x 76.2 cm
Purchased, 2020
NGI.2020.98

Spencer Murphy, b.1978

Barry Geraghty, 2013
C-type Lambda Print
Unframed: 101.6 x 76.2 cm
Purchased, 2020
NGI.2020.99

Blaise Drummond, b.1967

Grass Drawing, 2020
Coloured pencil on BFK Rives paper
Unframed: 50 x 65 cm
Purchased, 2020
NGI.2020.100

Juan Carreño de Miranda, 1614-1685

The Adoration of the Magi, mid-1660s
Oil on canvas
Unframed: 157 x 237 cm
Framed: 162 x 241 cm
Purchased, 2020
NGI.2020.101

Daphne Wright, b.1963

Maple Road Sunflower (big head), 2019

Mixed media

Object: 250 × 50 × 60 cm

Purchased, 2020

NGI.2020.102

Daphne Wright, b.1963

Maple Road Sunflower (small head), 2019

Mixed media

Object: 300 × 50 × 60 cm

Purchased, 2020

NGI.2020.103

Gilles Caron, 1939-1970

Londonderry, Ireland, August 1969, 2019

Silver print on baryta paper and selenium preservation bath

Image: 30 x 40 cm

Purchased, 2020

NGI.2020.104

Gilles Caron, 1939-1970

Londonderry, Ireland, August 1969, 2019

Silver print on baryta paper and selenium preservation bath

Image: 30 x 40 cm

Purchased, 2020

NGI.2020.105

Gilles Caron, 1939-1970

Londonderry, Ireland, August 1969, 2019

Silver print on baryta paper and selenium preservation bath

Image: 30 x 40 cm

Purchased, 2020

NGI.2020.106

Gilles Caron, 1939-1970

Londonderry, Ireland, August 1969, 2019

Silver print on baryta paper and selenium preservation bath

Image: 30 x 40 cm

Purchased, 2020

NGI.2020.107

Gilles Caron, 1939-1970

Londonderry, Ireland, August 1969, 2019

Silver print on baryta paper and selenium preservation bath

Image: 30 x 40 cm

Purchased, 2020

NGI.2020.108

Gilles Caron, 1939-1970

Northern Ireland, August 1969, 2019

Silver print on satin-coloured paper

Image: 30 x 40 cm

Presented, 2020

NGI.2020.109

Gilles Caron, 1939-1970

Catholic Protestors, Northern Ireland, August 1969, 2019

Silver print on satin-coloured paper

Image: 30 x 40 cm

Presented, 2020

NGI.2020.110

Gilles Peress, b.1946

The Eleventh Night Bonfires, Woodvale, Belfast, 1989, 1990

Gelatin silver print

Unframed: 61 x 91.4 cm

Purchased, 2020

NGI.2020.111

Gilles Peress, b.1946

The Irish Republican Army, the Day after Bloody Sunday, Andersonstown, Belfast, 1972, 1990

Gelatin silver print

Unframed: 61 x 91.4 cm

Purchased, 2020

NGI.2020.112

Gilles Peress, b.1946

Sons and Daughters of the Interned, Dunville Park, Belfast, 1974, 1990

Silver gelatin print

Unframed: 61 x 91.4 cm

Presented, 2020

NGI.2020.113

Saul Leiter, 1923-2013

Ireland, 1963, c.1963

Silver gelatin print

Unframed: 35 x 21 cm

Purchased, 2020

NGI.2020.114

Saul Leiter, 1923-2013

Untitled, 1963, c.1963

Silver gelatin print

Unframed: 34.9 x 23 cm

Purchased, 2020

NGI.2020.115

Martine Franck, 1938-2012

Graveyard for Stolen Cars, Darndale, Ireland, 1993, c.2002-2012

Silver gelatin print

Unframed: 30 x 40 cm

Purchased, 2020

NGI.2020.116

Alen MacWeeney, b.1939

The Wedding Couple (Bill Cassidy and Kathleen Connors), 1967, 1967

Vintage gelatin silver print

Unframed: 27.9 x 35.6 cm

Purchased, 2020

NGI.2020.117

Alen MacWeeney, b.1939

Invalid and Mother (Old Bidy and Nellie Delaney), 1965, 1965

Silver gelatin print

Unframed: 40.6 x 50.8 cm

Purchased, 2020

NGI.2020.118

Sean Scully, b.1945

Landlines and Robes – Boxed Portfolio of Ten Aquatints, 2018

Portfolio

Presented, the Artist, 2020

NGI.2020.119

1. Sean Scully, b.1945

Portfolio Title Page, 2018

Letterpress on paper

Sheet: 76.2 x 63.5 cm

Presented, the Artist, 2020

NGI.2020.119.1

2. Sean Scully, b.1945

Cream, 2018

Aquatint, sugarlift and spitbite on paper

Image: 50.8 x 45.7 cm

Sheet: 76.2 x 63.5 cm

Presented, the Artist, 2020

NGI.2020.119.2

3. Sean Scully, b.1945

Orange, 2018

Aquatint, sugarlift and spitbite on paper

Image: 50.8 x 45.7 cm

Sheet: 76.2 x 63.5 cm

Presented, the Artist, 2020

NGI.2020.119.3

4. Sean Scully, b.1945

Yellow, 2018

Aquatint, sugarlift and spitbite on paper

Image: 50.8 x 45.7 cm

Sheet: 76.2 x 63.5 cm

Presented, the Artist, 2020

NGI.2020.119.4

5. Sean Scully, b.1945

Pink, 2018

Aquatint, sugarlift and spitbite on paper

Image: 50.8 x 45.7 cm

Sheet: 76.2 x 63.5 cm

Presented, the Artist, 2020

NGI.2020.119.5

6. Sean Scully, b.1945

Grey, 2018

Aquatint, sugarlift and spitbite on paper

Image: 50.8 x 45.7 cm

Sheet: 76.2 x 63.5 cm

Presented, the Artist, 2020

NGI.2020.119.6

- 7. Sean Scully, b.1945**
Rouge, 2018
Aquatint, sugarlift and spitbite on paper
Image: 50.8 x 45.7 cm
Sheet: 76.2 x 63.5 cm
Presented, the Artist, 2020
NGI.2020.119.7
- 8. Sean Scully, b.1945**
Brown, 2018
Aquatint, sugarlift and spitbite on paper
Image: 50.8 x 45.7 cm
Sheet: 76.2 x 63.5 cm
Presented, the Artist, 2020
NGI.2020.119.8
- 9. Sean Scully, b.1945**
Shade, 2018
Aquatint, sugarlift and spitbite on paper
Image: 50.8 x 45.7 cm
Sheet: 76.2 x 63.5 cm
Presented, the Artist, 2020
NGI.2020.119.9
- 10. Sean Scully, b.1945**
Rust, 2018
Aquatint, sugarlift and spitbite on paper
Image: 50.8 x 45.7 cm
Sheet: 76.2 x 63.5 cm
Presented, the Artist, 2020
NGI.2020.119.10
- 11. Sean Scully, b.1945**
Black, 2018
Aquatint, sugarlift and spitbite on paper
Image: 50.8 x 45.7 cm
Sheet: 76.2 x 63.5 cm
Presented, the Artist, 2020
NGI.2020.119.11

Margaret Clarke, 1884-1961

Miserere, 1926
Oil on canvas
Unframed: 80 × 66 cm
Presented, 2020
NGI.2020.120

Loans from the National Gallery of Ireland to Temporary Exhibitions in 2020

To the Exhibition: *The Highlights of Vincent Van Gogh, His Life through Art*

Venue: Hyogo Prefectural Museum of Art, Japan

Dates: 25/01/2020 – 29/03/2020

Work: NGI.2007.2, Vincent Van Gogh, *Rooftops in Paris*, Oil on canvas, 45.6 x 38.5 cm

To the Exhibition: *Splendour & Scandal: The Office of Arms at Dublin Castle*

Venue: Dublin Castle

Dates: 20/07/2020 – 24/1/2021

Work: NGI.11650, Robert Havell the Elder, *The Public Entry of George IV, King of England (1762-1830) into Dublin [...]*, Aquatint and etching, Framed: 68 x 89.5 cm

To the Exhibition: *James Tissot (1836-1902), Ambiguously Modern*

Venue: Musée d'Orsay, Paris

Dates: 19/07/2020 – 13/09/2020

Work: NGI.4280, James Jacques Tissot, *Marguerite in Church*, Oil on canvas, 50 x 75 cm

To the Exhibition: *Young Rembrandt*

Venue: Ashmolean Museum, Oxford

Dates: 10/08/2020-01/11/2020

Work: NGI.439, Rembrandt van Rijn, *Interior with Figures*, Oil on wood panel, 21 x 27 cm

National Gallery of Ireland Staff – Media, Lectures and Publications 2020

STAFF NATIONAL RADIO INTERVIEWS

- *Brendan O'Connor*, RTÉ Radio 1: interview with Jennie Taylor, Education, about 'The Wonder of Weeds' resource (3 May 2020).
- *The Ryan Tubridy Show*, RTÉ Radio 1: interview with Sinéad Rice, Head of Education about the Zurich Young Portrait Prize (23 April 2020).
- *The Ryan Tubridy Show*, RTÉ Radio 1: interview with Eoin O'Sullivan, Gallery Attendant (25 June 2020).
- *Drivetime*, RTÉ Radio 1: interview with Joanne Drum, Education, about Drawing Day (11 May 2020)
- *RTÉ Junior Radio*: Caomhán Mac Con Iomaire, Education, interview in 'Time Travels Series 2: The Renaissance' episode (12 May 2020).
- *Arena*, RTÉ Radio 1: Gallery features in report on NCIs re-opening (29 June 2020)
- *Tús Áite*, RTÉ Raidió na Gaeltachta: interview with Barry Carroll, Visitor Services about Gallery reopening (1 December 2020).

STAFF NATIONAL PRINT INTERVIEWS

- *Sunday Independent*: 'National Gallery Needs €2m Aid as it Reopens' interview with Sean Rainbird, Director (7 June 2020).
- *TheJournal.ie*: interview with Kim Smit, Head of Collections and Research - 'What Will an Art Gallery or Museum Visit Be Like Once They Open Their Doors?' (26 June 2020)
- *Irishmirror.ie*: interview with Jean Lambe, Gallery Shop Manager about the Gallery Shop's range of face masks (9 October 2020).

STAFF INTERNATIONAL PRINT INTERVIEWS

- *La Razón*, International Newspaper: 'Murillo: el viaje de cinco siglos del hijo pródigo', interview with Muirne Lydon, Paintings Conservator and Aoife Brady, Curator of Spanish and Italian Art (20 February 2020).

EXHIBITION COVERAGE AND REVIEWS (significantly reduced in 2020 due to closures)

- *The Irish Field*: interview with Brendan Rooney, Head Curator about *Reined In*, a virtual exhibition (19 June 2020).
- *Irishtimes.com*: 'Images of the Day: George Wallace' featuring Anne Hodge, (Curator of Prints and Drawings (10 September 2020).
- *Thegloss.ie*: 'Artistic License: George Wallace' illustrated feature on the artist and exhibition with Anne Hodge, Curator of Prints and Drawings (16 September 2020).
- *TheGloss.ie*: interview with Janet McLean, Curator of European Art 1850-1950 about Mondrian, (1 December 2020).
- *RTE.ie*: article by Sean Rainbird, Director about *Mondrian* (2 December 2020).
- *RTÉ Player*: short film about *Mondrian* featuring interviews with Sean Rainbird, Director and Janet McLean, Curator of European Art 1850-1950 (2 December).

External Lectures / Presentations in 2020:

- Aoife Brady, Invited Research Lecture, entitled 'Durability and Disease: Guido Reni's Paintings on Silk', History of Art Department, University College Dublin, 4 February 2020.
- Aoife Brady, 'Curator's Choice: Spanish Art in Britain & Ireland', entitled 'A Velázquez at Last', Invited Lecture & Live Q&A, Meadows Museum, Dallas, 2 November 2020
Watch here: <https://www.youtube.com/watch?v=qipDZzQZOGM>
- Kate Drinane, LGBTQIA+ Awareness in Action in the Cultural Sector, Irish Museums Association Conference, Athlone, 21, 22 February 2020.
- Kate Drinane, Reinterpreting and Queering our Collections/Stories, 'Taking Pride in the Past': LGBTQ+ Engagement at Museums and Heritage Sites, 19 February 2020.
- Andrea Lydon, Simone Mancini and Joanne Drum jointly presented 'With Head, Hand and Heart: Realising 19th Century Visions in 21st Century Museums', Irish Museums Association Conference, Athlone, 21, 22 February 2020. This presentation, from the Heads of Library and Archives, Conservation and Education in the Gallery, argued that these three disciplines are uniquely placed to support historic museums in meeting the challenges presented by the changing landscape of today's world.
- Muirne Lydon, Invited Zoom Presentation, National Gallery London, 'Drawing Comparisons: A Technical Art History of Murillo's Late *Estilo Vaporoso*' IPERION CH ARCHLAB Users Meeting (Cultural Heritage Advanced Research Infrastructure: Synergy for a Multidisciplinary Approach to Conservation/Restoration), 11 June 2020.
- Donal Maguire, 'With Great Power Comes Great Responsibility', Irish Museums Association Conference, Athlone, 21, 22 February. This presentation reflected the development of the 2019 exhibition *Shaping Ireland* within the context of the evolving climate discourse. It drew on other exhibitions to consider the potential role and responsibilities of museums in dealing with the social issues and challenges of the contemporary world.
- Sarah McAuliffe, 'Women Seeing Women: An Early *Herstory* of Photography', as part of the 2020 *Herstory* series of lectures hosted by the History Society at Trinity College Dublin, 26 January 2020.
- Sarah McAuliffe, 'Labour and Leisure: Depicting Class in 19th Century France', Department of History of Art, University College Cork, 16 March 2020.
- Sarah McAuliffe, 'Masculinity, Femininity and Fluidity: Constructing Gender in 20th Century Art', Department of History of Art, University College Cork, 16 March 2020.
- Sarah McAuliffe, 'Photographic Representation: The Victorian Portraits of Julia Margaret Cameron', Department of History of Art, University College Cork, 23 March 2020.
- Sarah McAuliffe, 'Capturing Life in the Lens: Photographing the Irish during the 20th Century', Department of History of Art, University College Cork, 23 March 2020.
- Catherine O'Donnell, Engagement at the National Gallery of Ireland, National College of Art and Design, 8 December 2020.
- Catherine Ryan, lecture on 'Digital Engagement during the Lockdown', to the MA Cultural Policy & Arts Management class, as part of their marketing module, University College Dublin, 24 November 2020.

2020 External Publications:

- Aoife Brady, 'The Studio of Guido Reni from 1620 to 1630: Formulating Compositions', *Getty Research Journal*, no. 12, 2020, pp. 1-28.
- Joanne Drum, Chapter, 'Working Off-site with Families with Young children at the National Gallery of Ireland', in Abigail Hackett, Rachel Holmes and Christina MacRae (eds), *Working with Young Children in Museums, Waiving Theory and Practice*, Routledge. 2020.
- Andrea Lydon, 'Source – Uncovering Stories of Art in Ireland: Digitizing Irish Art Research Collections in the National Gallery of Ireland', *Art Libraries Journal*, vol. 45, no. 2, 2020, pp. 55-60, 'Digital Libraries and Collections'.

External Publications submitted 2020:

- Kate Drinane, *Finding the Rainbow Needle in the Research Haystack*, Museum International, Taylor and Francis, 21 January 2021.
- Aoife Brady, 'Artemesia', review of the *Artemisia* exhibition catalogue, *Burlington Magazine*, vol. 163, no. 1414, February 2021.
- Aoife Brady, essay on Murillo's *Prodigal Son* series for Museo del Prado exhibition catalogue, September 2021.
- Aoife Brady, essay on Murillo's *Prodigal Son* series for Meadows Museum exhibition catalogue, January 2022.

International Conferences / Study Days Held at the Gallery 2020

Murillo Study Day, National Gallery of Ireland, 28 February 2020

Organised by Muirne Lydon and Aoife Brady, this Study Day brought together a group of expert international speakers at the NGI to celebrate the opening of in-focus exhibition, *Murillo: The Prodigal Son Restored*, and the transformative conservation of the artist's *Prodigal Son* series. The event was sold out with more than 175 attendees.

Session 1: Chair, Aoife Brady, Curator of Spanish and Italian Art, National Gallery of Ireland.

Murillo: The Prodigal Son Revisited

Muirne Lydon, Paintings Conservator, National Gallery of Ireland

The Prodigal Son Series. 'Quatro Cuadritos' by Murillo in the Museo del Prado

Elena Cenalmor, Researcher, Museo del Prado, Madrid

Piecing the Puzzle: Murillo's Virgin and Child in Glory

Kate O'Donoghue, Curator, National Museums Liverpool.

Session 2: Chair: Stefano Cracolici, Director, Zurbarán Centre for Spanish and Latin American Art, Durham

'All Rooms are Furnished with Great Works of Art' – the Beit Collection

Pauline Swords, Curator, Russborough, Co. Wicklow

A Painter of Street Urchins and Beggars? The Perception of Murillo in Britain

Isabelle Kent, Independent Scholar

"Something of Immortal Value": Murillo at the Meadows Museum

Amanda Dotseth, Curator, Meadows Museum, Dallas.

Staff List 2020

Division	Department	Title	Name
Director's Office	Directors Office	Director	Sean Rainbird
	Development	Fundraising and Sponsorship Manager	Claire McDonagh
	Development	Head of Development	Maria Noonan
	Development	Development Officer	Orla O'Brien
	Development	Development Assistant	Erin McNulty
Friends	Friends of the National Gallery of Ireland	Manager – FNGI	Sarah Conroy
	Friends of the National Gallery of Ireland	Retention Coordinator – FNGI	Mary Dowling
	Friends of the National Gallery of Ireland	Friends Membership Administrator	Georgia Gannon
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	Corporate Contracts and Procurement	Contracts and Procurement Manager	Vivienne Lynch
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	Human Resources	HR Partner	Rebecca Dunne
	Human Resources	HR Partner	Deirdre Horgan
	Human Resources	Senior HR Partner	Laura Malone
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	Commercial Department	Events Administrator	Sinead Leahy
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	Commercial Department	Events Administrator	Melanie Murtagh
	Commercial Department	Gallery Assistant	Deirdre Stacey
	Commercial Department	Corporate Engagement and Events Manager	Sarah Thomas
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	Retail	Shop Assistant	Julie Duhy
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	Retail	Shop Assistant	Rosa Nutty
	Retail	Shop Assistant	Hannah O'Brien Moller
	Retail	Shop Assistant	Joe Palmer
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	Operations	Security Supervisor	Jorg Mayr
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Operations	Security Attendant	Jeffery Doyle
Operations	Security Attendant	Sarah Fagan
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Operations	Security Attendant	Stephen Keating
Operations	Security Attendant	Michael Lambe
Operations	Security Attendant	Richard Macken
Operations	Security Attendant	John McDonnell
Operations	Security Attendant	Joseph McEaney
Operations	Security Attendant	Paul McGeough
Operations	Security Attendant	Michael Coyne
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