

Annual Report 2021



NATIONAL
GALLERY_{of}
IRELAND





ANNUAL REPORT AND ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2021

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INTRODUCTION

Board of Governors and Guardians

The Board comprises up to seventeen members. 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.](#)

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

- Maurice Buckley
- Mary Canning
- Lynda Carroll (retired from the Board in November 2021)
- Diana Copperwhite RHA
- John Dardis
- Dan Flinter
- Patricia Golden (Director of Corporate Services, National Gallery of Ireland - in attendance)
- Jacqueline Hall
- Gary Jermyn

- Mary Keane (Chairperson)
- Professor J Owen Lewis
- Abigail O’Brien PRHA
- John O’Doherty
- Ann Prendergast (retired from the Board in November 2021)
- Sean Rainbird (Director, National Gallery of Ireland – in attendance)
- Una Sealy RHA (retired from the Board in December 2021)
- Lesley Tully (retired from the Board in November 2021)
- Barney Whelan (Vice-Chairperson)
- Jane Brennan (Secretary to the Board - in attendance until 18 October 2021)
- Niamh O’Connor (Secretary to the Board - in attendance from 18 October 2021)

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

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

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

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 placed significant emphasis on good governance practice and 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.

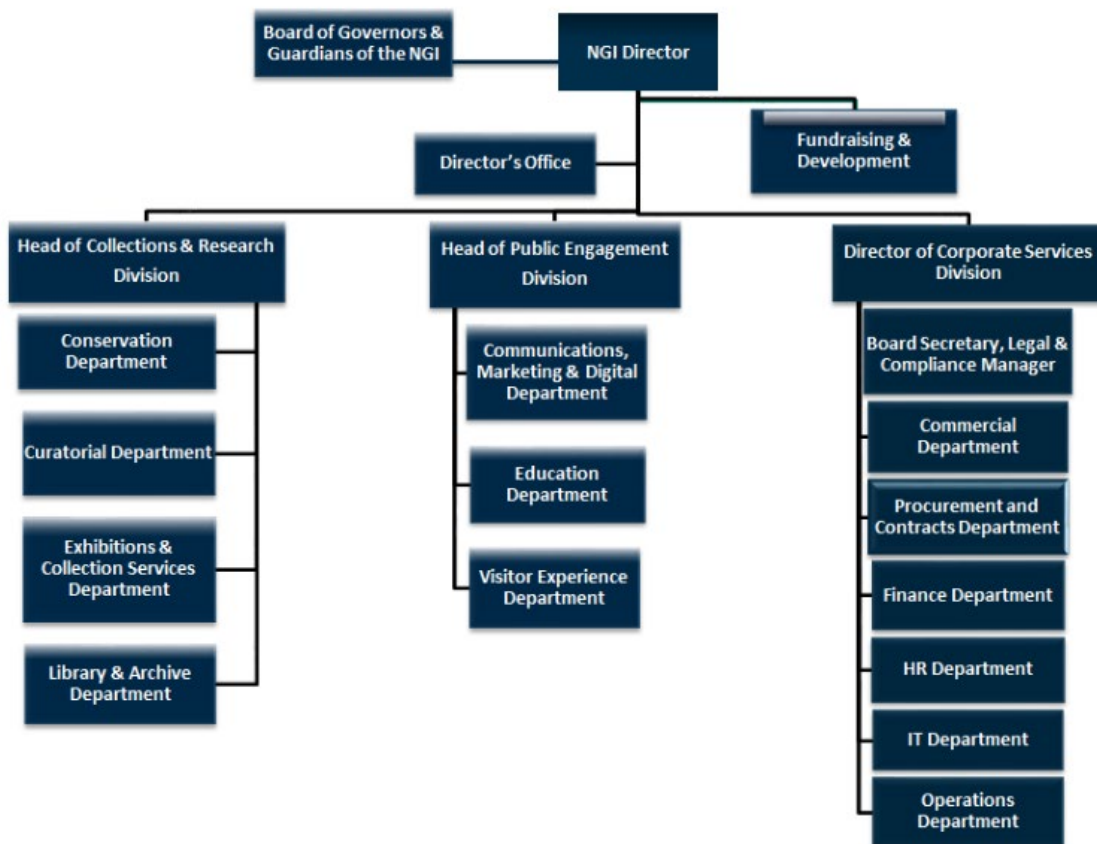
Executive Leadership Team

Director	Sean Rainbird
Director of Corporate Services	Patricia Golden
Head of Collections and Research	Kim Smit
Head of Public Engagement	Catherine Griffin (resigned April 2021)

Staff Working Groups

Staff Engagement	Research
Risk Management	Collection Care
Health & Safety	Communications
MDP Group - Phase 4a & No. 7 (paused)	Commercial
Access & Universal Design	IT Systems
Digital Collections	BCP
Public Sector Equality & Human Rights	Facilities

Organisational Structure (December 2021)



Statement from the Chair

Restrictions due to the Covid-19 pandemic forced the Gallery to close just before Christmas 2020, cutting short the wonderful Mondrian exhibition, which had been due to run until 14 February 2021. A long lockdown followed, and the Gallery reopened to visitors on 10 May 2021, with Minister Catherine Martin TD among those in attendance. The lockdown took its toll on the wellbeing of many and, when the Government included cultural institutions among those places that would remain open during subsequent stages of the pandemic, the Gallery became a place of solace, refuge, discovery and joy for all who were able to visit again.

Even when we were unable to share the magnificent spaces with the public, the Gallery was in full flow throughout 2021, having adapted its programmes and developed its digital presence with the exciting *National Gallery at Home*.

Online art appreciation courses, podcasts of conversations with living artists, art and wellbeing discussions, ongoing assistance for schools and teachers, talks about the collections, conservation and exhibitions all took place online in greater breadth and depth than ever before. The tailor-made programmes for our Friends underlined their deep connection with the Gallery.

The repurposed strategic goals agreed by the Board in March provided a framework for and a focus on the future, notwithstanding the many challenges arising from the pandemic. The renewed commitment to three strategic goals meant that the trajectory will remain clear and the Gallery will continue to progress its objectives post-pandemic:

- To broaden and deepen engagement with the widest possible audience
- To achieve greater financial resilience and freedom
- To sustain and enhance the Gallery's living legacy and the National Collection

An emphasis on broader and deeper engagement reinforced the Gallery's outreach to a variety of stakeholders, both from within the artistic community and from all walks of public life. A new mix of audience – increasingly Irish citizens and a younger age group – came to visit the Gallery during the summer and autumn.

A focus on sustainable funding motivated the Gallery to look beyond the difficulties of the moment - to sustaining and developing its links with corporate partners, Government and benefactors. The Gallery continued to advance its plans for transforming the facilities, building on the considerable success of earlier phases of its Master Development Plan (MDP).

In this Decade of Centenaries, the goal of developing the National Collection was rendered especially visible by the successful campaign to secure Yeats's seminal painting, *Bachelor's Walk, In Memory*, with substantial assistance from the State, as well as from private donors. It was a highlight of the autumn exhibition *Jack Butler Yeats: Painting and Memory*.

The spring exhibition *New Perspectives. Acquisitions 2011-2020* showcased a selection of acquisitions made in the last decade, including Carreno de Miranda's *Adoration of the Shepherds* (mid-1660s), Frederic William

Burton's *A Blind Girl at a Holy Well: A Scene in the West of Ireland* (1840) and Mandy O'Neill's *Edna O'Brien Diptych* (2020).

After 20 months of pandemic-affected operations, the Gallery has emerged stronger and more vibrant, attracting new audiences and offering a wide range of innovative programmes. The Board was delighted to see Gallery staff and visitors responding with such positivity and creativity to all the challenges presented in 2021.



Mary Keane,

Chair, Board of the Governors and Guardians, National Gallery of Ireland

Director's Welcome

The year 2021 ended on a high with Yeats in our exhibition galleries and Turner about to open its doors for the first time in two years. By contrast, a certain weariness greeted the start of the year. The Gallery's doors had again closed and the country was entering 22 weeks of lockdown. However, the arrival of two generous gifts right on the cusp of January 2021 was hugely encouraging. One was *Intervals I*, a major and recent painting by Bridget Riley, the other a gift to our American Friends of a full set of prints from Gilles Peress's decades-long photographic engagement with Ireland during the Troubles. They joined three others by him, acquired a year earlier, to make it exactly 1,000 photographs, the largest public holding of his work anywhere. One featured in this summer's *Picturing People*, the Gallery's first large-scale photography exhibition based solely on works in the Collection.

Riley's painting looked magnificent in the final room of the Gallery's exhibition dedicated to acquisitions made between 2011 and 2020, as well as being the frontispiece to the handsome catalogue accompanying the show. The 120 works on display, of more than 2,000 acquired during the decade, showed for the first time, in depth, some significant changes in the Gallery's approach to acquisitions. Photography was included, with seminal images by Don McCullin and Inge Morath, as well as photographs by major international artists visiting Ireland, such as Dorothea Lange, Eva Hofer and Markéta Luskačová. Photographers are among the many living artists whose works are now acquired in greater breadth. This has enabled the Gallery to remedy some of the many imbalances in the Collection, most notably the strong bias towards works by male artists. However, such

historic imbalances will always be present in a Collection reaching back to the thirteenth century, when practising artists were almost exclusively men.

In October, we unveiled a newly resplendent *The Visit of the Queen of Sheba to King Solomon* by Lavinia Fontana, following extensive treatment supported by the Bank of America Art Conservation Project. Fontana ran a successful commercial studio in Bologna and was probably the first woman in Western art to achieve this status. *Virgin and Child*, painted 60 years later by Elisabetta Sirani, also from Bologna, joined the Collection in the middle of the year. A more recent practitioner, Shirley Jaffe, rounded off 2021, when in December, the Gallery acquired her major late-Parisian painting *On the Quai*.

These highlights demonstrated the Gallery's desire to continue offering a dynamic and thought-provoking programme, whatever the external circumstances. They included a second chance for our celebration of the extensive gift of works by the Dublin-born Canadian artist George Wallace, which was abruptly truncated in 2020. To give it a better chance of a clear run, we rescheduled our Yeats exhibition *Painting and Memory* to the autumn. We are indebted to Key Capital for their commitment and sponsorship, and also to the Government for offering additional support as the year closed. Yeats was rapturously received by the many Irish visitors who predominated in the largely overseas tourist-free months following the reopening in early May. One of its centrepieces was *Bachelor's Walk, In Memory*, acquired in the summer with generous support from Minister Catherine Martin TD and a group of donors.

We showed the latest in our archival exhibitions *Anne Yeats: The Everyday Fantastic*, devoted to the ESB Centre for the Study of Irish Art with the generous support of the ESB.

2021 saw the Gallery greet a greater number of Irish visitors than in earlier times. Our front-of-house and security staff remarked on their friendly exchanges with visitors who were clearly pleased to re-encounter the Gallery's many treasures and happy to accept the physical restrictions we introduced. By the year end, around 50% of our pre-pandemic numbers from May-December had returned. The Shop traded well in the final quarter and a provisional in-house Café offered refreshments.

For those unable to attend in person, the shift to digital engagement was well established and further developed during 2021. The Gallery was a finalist in two categories of the Digital Media Awards – Best in Government & Not for Profit for *National Gallery at Home*, and Best Podcast, winning the Bronze award in the Best in Government & Not for Profit category.

Multiple schools gained from the excellent online programming prepared by our Education team. SMBC Aviation Capital, one of our generous Corporate Partners, supported these online programmes reaching out to schools across the country. A group of young curators, in a project supported by the Apollo Foundation, switched ably from in-person to online meetings, to select and organise a lively and colourful reinterpretation of the Milltown gift under the challenging interrogative title *Boring Art?*

Online art appreciation courses saw large numbers of lifelong learners sign up, including many Friends. Artists spoke to our audience through podcasts

made by the Library & Archives, Education and Communications, Marketing and Digital Engagement teams and in online workshops and talks. A large-scale digitisation of our archival collections, completed late in the year, will enable multiple, interweaving stories to be told, using the rich material held by the Gallery.

Continuing efforts by all staff and the Board throughout the year demonstrated once more that the Gallery successfully rode the rapids. Increasing numbers of staff returned to the offices throughout the summer, then reversed that trend to start working from home again in the autumn, following government advice on both occasions. The switch between digital and in-person programming, openings and events occurred with smoothness. The *Zurich Portrait Prize* launch was particularly engrossing, and included, for the first time, short films showcasing each of the shortlisted artists.

Our Corporate Partners and supporters of all stripes offered their invaluable, continued support. We are extremely grateful to all our benefactors and stakeholders, including Minister Catherine Martin TD, and her officials. However, one note of regret was the sad news of Fred Krehbiel's passing. Fred, who served on the Gallery's Board between 2011 and 2016, had been a great supporter of the Gallery and an extremely discerning collector.

Our amended programming hit the right notes, with very high levels of visitor and participant satisfaction in our exhibitions, activities and events. This remains a source of pride. Prouder still will be the day when we take all we have learnt and weave it into an everyday texture of Gallery life fully

adapted to, rather than disrupted by, the virus that has drastically – and subtly – changed perspectives so fundamentally.

A handwritten signature in dark ink, appearing to read 'A iii'.

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 April 2018, in the Gallery's Shaw Room, government ministers announced *Project Ireland 2040*, relating to the improvement of cultural infrastructure.

The Gallery continues to pursue 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.

In November 2020, the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media provided new guidance on the Governance and Operational Arrangements between itself, the Office of Public Works (OPW) and the Gallery, for the progressing the *Project Ireland 2040* plan.

At the end of 2021, the Gallery's *Strategic Assessment Review* was finalised and submitted.

Strategy: Our Revised Strategic Focus up to 2023

In March 2021, the Board of Governors and Guardians agreed on three repurposed strategic goals to provide a framework and focus on the future of the Gallery, particularly in the face of the many challenges arising from the pandemic. The repurposed strategic goals are:

1. **Greater Engagement** – to broaden and deepen engagement with the widest possible audience

2. **Sustainable Funding Sources** – To achieve greater financial resilience and freedom
3. **Advancing Legacy & Developing The Collection** – to sustain and enhance the Gallery’s living legacy and the National Collection

Aims for 2022

In 2022, we aim to:

- Welcome **450,000 – 500,000** visitors to the Gallery.
- Have over **186,000** followers on our key social media profiles (Facebook, Instagram and Twitter).
- Provide booked educational and public activities for **330,500** visitors.
- Mount **twelve** temporary exhibitions, of which **three** will be ticketed.
- Continue offering **new and inventive ways of engaging** with our audiences and increase access to the collection.

COLLECTIONS AND RESEARCH

ACQUISITION HIGHLIGHTS

Bridget Riley (London b.1931)

Intervals 1, 2019

Oil on linen

198.5 x 145.5 cm

NGI.2021.8

The acquisition of *Intervals I* (NGI.2021.8) by Bridget Reilly was made possible through the support of a private donor.

Brian O'Doherty

(Ballaghaderreen, Co.Roscommon b.1928)

Portrait of Martha O'Doherty, the Artist's Mother, 1953/54

Oil on canvas

54.5 x 66 cm

Presented, the Artist, 2021

NGI.2021.17

Jill Freedman (Pittsburgh, Pennsylvania 1939–2019 Manhattan, New York)

Goofy Kids, Dublin, 1984

40.6 x 50.8 cm

Silver gelatin print

Purchased, Jill Freedman Estate, 2021

NGI.2021.22

When Freedman decided to take out her Leica camera in the city, it was usually to photograph children and young people with a view to capturing both their innocence and independence. In *Goofy Kids, Dublin*, 1984, a group of young boys engage playfully with Freedman, and her camera, making funny faces, sticking their tongues out, and placing bottle caps on their eyes. Their relaxed enjoyment of the moment, which they share with the subjects of many other shots by Freedman, is a testament to the artist's ability to place people at ease. Freedman is associated principally with New York, but visited Ireland several times

Jack B. Yeats (London 1871 – 1957 Dublin)

***Bachelor's Walk, In Memory*, 1915**

Oil on canvas

45.7 x 61 cm

Purchased, 2021, with generous and special support from the Government of Ireland and key contributions from several donors.

NGI.2021.41

William Orpen (Dublin 1878-1931 London)

***Myself and Cupid*, 1910**

Oil on canvas

102 x 86.5 cm

Purchased, 2021

NGI.2021.49

This self-portrait, in which artists' materials feature prominently in the foreground, reads like a homage to painting, but is also a naturalistic record of lived experience. It is one of a series of six self-portraits featuring dramatic, eye-catching poses that Orpen completed between 1909 and 1912, all of which are now in public collections.

Sean Keating (Limerick 1889-1977 Dublin)

Thinking out Gobnait, 1917

Oil on canvas

76.2 x 76.2cm

Presented, Friends of the National Gallery of Ireland (Patrons of Irish Art Funds), 2021

NGI.2021.50

Elisabetta Sirani

(Bologna 1638- 1665 Bologna)

Virgin and Child, 1660

Oil on canvas

125 x 105 cm

Purchased, 2021

NGI.2021.67

One of the leading painters of the Bolognese school in the seventeenth century, Sirani was recognised as the natural successor to Guido Reni. This signed and dated painting of a subject Sirani addressed many times, and relatively under-represented in the collection, is one of the most important recent additions to the artist's oeuvre.

Daniel Maclise

(Cork 1806-1870 London)

The Installation of Captain Rock, 1834

(retouched 1843)

Oil on canvas

172 x 244 cm

Heritage Gift, in memory of Mr Patrick Kelly, 2021

NGI.2021.68

This rare representation of insurgency, by one of the most gifted and publicly-feted artists of his generation, refers to the Rockite movement that flourished in mid-Munster in the early 1820s. As he does in *The Marriage of Strongbow and Aoife*, Maclise juxtaposes death and ceremony on a grand and theatrical scale. In this instance, the waking of one leader coincides with the coronation of his successor.

Max Beckmann (Leipzig 1884–1950 New York)

Family Scene (Beckmann Family), 1918

Plate 2 of a series of 19 etchings: Gesichter (Faces) Portfolio. A copy from an edition of 40 on 'Japan' paper printed before the plate was steel plated.

Drypoint on Simili Japon paper Sheet c.47.5 x 33 cm/Image c.30.5 x 26 cm

Purchased, 2021

NGI.2021.112

Completed in 1918, just a year before the publication of the portfolio 'Faces', *Family Scene* is a depiction of the artist's own family. In the foreground his wife, Minna Tube Beckmann, sits reading beside their child, Peter, who plays on a hobby-horse. In the background, Frau Tube, Minna's

mother presides over the scene while Beckmann himself leans in behind her. In contrast to many of the upsetting scenes that make up the rest of this series, *Family Scene* is comparatively harmonious. Beckmann has inserted the moon and a lone star in the sky as symbols of serenity amidst the turmoil of wartime life.

Harry Callahan (Detroit, Michigan 1912-1999 Atlanta, Georgia)

Ireland, 1979, 1979

Dye transfer print

24.1 x 37.1 cm

Purchased, 2021

NGI.2021.115

Ireland, 1979 exemplifies the manner in which Detroit-born Callahan made the mundane appear extraordinary. The focus on geometry, colour, form and the dramatic effects of perspective, along with the omission or relegation of human activity, were typical of Callahan's street photography at this time.

Francis Bindon (Clooney, Co. Clare 1690-1765 Dublin)

Portrait of Jonathan Swift, 1735

Oil on canvas

222 x 153 cm

Purchased, 2021, with generous and special support from the Government of Ireland

NGI.2021.158

This picture, and a comparable full-length portrait in the Deanery of St Patrick's Cathedral (dated 1738), are Bindon's finest known paintings, and the earliest and most significant portraits of Swift. Embellished with rich iconography, and commissioned by Lord Howth, this portrait celebrates Swift's triumph in a high-profile political controversy of 1722.

Letter from Gerard Dillon to Madge Connolly with Sketches of Life on the Aran Islands, 1944

NGI/IA/DIL/1/1

The ESB Centre for the Study of Irish Art (CSIA) acquired this interesting handwritten letter from Irish painter Gerard Dillon (1916-1971) to Madge Connolly. The letter is written in two sittings, before and after a trip he made to Aran, and is a valuable source in understanding Dillon's experience of island life, his relationship with the Campbells, and his painting practice in general. He writes that he has formed [Dublin Painters' Group] alongside George Campbell, Daniel O'Neill and John Turner, and is preparing new work for exhibitions. The letter is illustrated with eleven drawings that complement Dillon's descriptions of life on Aran. These quick sketches and short notes give a sense of the culture and environment that he experienced on the island, and which would later inspire his paintings.

***A full list of acquisitions in 2021 can be found in the Appendix 1**

EXHIBITIONS 2021

The Gallery reopened on 10 May 2021 following 129 days of pandemic enforced closure. To coincide with the reopening, the National Gallery of Ireland opened *New Perspectives: Acquisitions 2011-2020*, which was a show comprising acquisitions made by the Gallery over the previous decade.

Our 2021 exhibitions were:

- *Living with art: Picasso to Celmins, A British Museum touring exhibition.* (10 May – 7 June 2021)
- *New Perspectives. Acquisitions 2011-2020.* (11 May – 2 August 2021)
- *Glamour and Governance.* (29 May – 3 October 2021)
- *George Wallace: Reflections on Life.* (19 June - 29 August 2021)
- *Jack B. Yeats: Painting and Memory.* (4 September 2021 – 6 February 2022)
- *Picturing People.* (11 September 2021 – 5 December 2021)
- *Anne Yeats: The Everyday Fantastic.* (2 October 2021 – 9 October 2022)
- *Boring Art?* (16 October 2021 – 16 January 2022)
- *Unity in Diversity: Joseph Beuys in Ireland.* (30 October 2021 – 9 January 2022)
- *Zurich Portrait Prize & Zurich Young Portrait Prize 2021.* (13 November 2021 – 3 April 2022)

Living with art: Picasso to Celmins, A British Museum touring exhibition.

(10 May – 7 June 2021), Print Gallery | Free Entry

Curator: Anne Hodge

The prints in this exhibition were selected from the wide-ranging collection of Alexander Walker (1930–2003), film critic for London's *Evening Standard* newspaper. Born in Portadown, Co. Armagh, he attended Queen's University Belfast before becoming a journalist in England. Although of modest means, he spent most of his disposable income buying art. He lived closely with it, cramming every available space in his small London flat with prints and drawings. On his death he bequeathed his collection of over 200 works to the British Museum. Spanning the whole of the twentieth century, 'Living with Art' included 30 prints and drawings by important artists including Pablo Picasso, Henri Matisse, Lucian Freud, Bridget Riley, David Hockney and Vija Celmins. Twentieth-century modernism and abstraction, relief printing and self-portraiture all feature. The exhibition demonstrated Walker's interest in artists' working methods and he is known to have viewed the collection as a record of his own art education. He bought for pleasure rather than financial gain, surrounding himself with inspiring or thought-provoking works of art.

New Perspectives. Acquisitions 2011-2020.

(11 May – 2 August 2021), Beit Wing (Rooms 6-10) | Ticketed

Curators: Sean Rainbird, Janet McLean and Niamh MacNally

This exhibition, curated by Sean Rainbird, Janet McLean and Niamh MacNally, brought together highlights of the Gallery's acquisitions over the decade from 2011-2020. As its title suggests, these additions reflected the manner in which the collection had been expanded and enriched over that period. The broadening of the Gallery's scope was particularly evident in the strong representation of works by living artists, Irish and international work of the mid-to-late twentieth century, and works drawn from the Gallery's burgeoning collection of photography. A handsome book accompanied the exhibition.

Glamour and Governance.

(29 May – 3 October 2021), Sir Hugh Lane Room | Free Entry

Curator: Adrian LeHarivel

This exhibition displayed for the first time the Gallery's collection of portraits from the sixteenth-century court of Queen Elizabeth I. The practice of self-promotion, which often involved the use of costume and fashion, was well-established and effective during the period in question. Historic figures, familiar from stage, screen and literature such as Anne Boleyn, Robert Devereux, 2nd Earl of Sussex, Sir Walter Raleigh and Lady Elizabeth Raleigh among those represented in the exhibition.

George Wallace: Reflections on Life.

(19 June – 29 August 2021), Print Gallery | Free Entry

Curator: Anne Hodge

This Print Gallery exhibition brought to public attention the prints of Irish-born Canadian artist George Wallace (1920-2009). An influential educator and artist, Wallace created powerful prints and sculptures from the 1950s until a few months before his death aged 89. He was a deep thinker who in tandem with his art, published insightful writings. The exhibition comprised a large, representative selection of the 250 etchings, monotypes, woodcuts and drawings gifted to the National Gallery of Ireland by the Wallace family in 2016.

Jack B. Yeats: Painting and Memory.

(4 September 2021 – 6 February 2022), Beit Wing (Rooms 6-10) Ticketed

Curators: Brendan Rooney and Donal Maguire

Sponsored by Key Capital

This exhibition, sponsored by Key Capital and curated by Donal Maguire and Brendan Rooney, marked the 150th anniversary of the birth of Ireland's most celebrated artist. The largest assembly of oil paintings by Yeats since the centenary exhibition of 1971, also at the Gallery, the show featured eighty-four paintings that spanned more than four decades. It explored, in particular, the role of memory in Yeats's work, and the importance to him of encounters and experiences in his childhood and youth. The paintings were hung thematically, allowing visitors to study, in each room, both the

evolution of the artist's painting style and technique and his inclination, throughout his career, to revisit, often in radically different ways, particular themes, subjects and motifs. A hard-back publication by Brendan Rooney and Donal Maguire accompanied the exhibition with texts by Colm Tóibín, Dr Ruth M.J. Byrne and Catriona Yeats.

Picturing People.

(11 September 2021 – 5 December 2021), Print Gallery | Free Entry

Curator: Sarah McAuliffe

Picturing People, curated by Sarah McAuliffe, showcased photographs from the Gallery's collection by artists working both in and outside Ireland. The exhibition, which consisted almost entirely of recent, previously unseen, acquisitions, reflected the wide range of photographic practices that are now represented in the Collection. It traced the evolution of photographic representations of people in Ireland from the nineteenth century to the present day. However, with a view to providing an international context for these, it also featured works made elsewhere. Focusing on humanity, the exhibition presented a wide variety of characters, families and communities, as well as different emotions and lifestyles. The exhibition was made possible by the support of both a private donor and the Department of Tourism, Arts, Gaeltacht, Sport and Media. A fully illustrated publication accompanied the exhibition.

Anne Yeats: The Everyday Fantastic.

(2 October 2021 – 9 October 2022), Room 11 | Free Entry

Curators: Donal Maguire, Grace O’Boyle and Donna Rose

Anne Yeats (1919-2001), artist and designer, worked in oils and designed for theatre and publication. The daughter of W. B. Yeats, she was raised within the culture of the Irish Gaelic Revival. As an artist and designer Yeats moved and worked between traditional and modern worlds. She worked as chief designer for the Abbey Theatre, played an important role in the Irish Exhibition of Living Art; founded the Graphic Studio; and was a founding member of Aosdana. This exhibition offered insight into the artist’s creative processes and her imagination in her work as an artist and a designer. It also highlighted the artist’s archive as a location where creativity, experimentation, failure and progress in art practice are documented.

Boring Art?

(16 October 2021 – 16 January 2022), Hugh Lane Room | Free Entry

Curators: Apollo Project Young Curators and Catherine O’Donnell

For the first time ever, a group of young people curated an exhibition of paintings drawn from the permanent collection at the National Gallery of Ireland. The seven Apollo Project Young Curators brought a fresh perspective to works that to some, at first glance, might appear ‘boring’. The team of young people came from different backgrounds, with different strengths and personalities, and all had something unique to bring to the

project. The exhibition highlighted issues important to young people in Ireland today, and celebrated their voices.

Unity in Diversity: Joseph Beuys in Ireland.

(30 October 2021 – 9 January 2022), Millennium Wing Studio | Free Entry

Curator: Sean Rainbird

This small exhibition of photographs, curated by Sean Rainbird, marked the centenary of the birth of Joseph Beuys (12 May 1921), one of the most influential and important German artists of the late twentieth century. The photographs were taken by Caroline Tisdall, a journalist, photographer and friend of Beuys. These images document the time Beuys spent in Ireland and feature places that were important to him in the development of his art and ideas.

Zurich Portrait Prize & Zurich Young Portrait Prize 2021.

(13 November 2021 – 3 April 2022), Portrait Gallery | Free Entry

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

The portrait prize took place for the eighth consecutive year. Despite the complications of the pandemic, it attracted another large number of submissions. Once again, these came from all over the country and abroad, and repeated the varied and high-quality entries to which the Gallery has now become accustomed. The judges – Seán Kissane, Dr Róisín Kennedy and Eamonn Doyle selected Salvatore of Lucan's *Me Ma Healing Me* as the

winning work, and Vanessa Jones's *Cabbage Baby (Self-Portrait)* and Tom McLean's *Note to Self* as highly commended pieces. The Zurich Young Portrait Prize was awarded to Della Cowper-Gray for her portrait, *Painting in a Different World Now (My Father the Artist)*. The shortlisted works for both competitions were displayed in the Gallery and travelled to the Crawford Gallery Cork, after their Dublin run. All shortlisted works featured in the publication accompanying exhibition.

PUBLICATION HIGHLIGHTS (NOT LISTED UNDER EXHIBITIONS)

The Gallery magazine

The Gallery magazine had two issues produced in 2021. It was published with our partners Cultureshock and helps us to keep our audience and stakeholders informed about our work. It provides information and features on the Gallery's activities, news, behind-the-scene stories and features by Gallery staff and guests. *The Gallery* magazine is usually posted to our Patrons and Friends three times a year and is available to purchase in the Gallery Shop.

The National Gallery of Ireland Diary 2021

The National Gallery of Ireland Calendar 2021

The Crowning Glory: Lavinia Fontana's Queen of Sheba and King Solomon 2021

CONSERVATION AND CARE OF THE COLLECTION

Key Projects

During 2021, Conservation staff carried out research and treatments, tended collections in storage, cared for displays and new acquisitions, and deepened connections with audiences, sponsors and donors through films, talks and publications.

The Holy Family

Purchased in London in 1906, this small masterpiece, *The Holy Family*, attributed to the Venetian artist Jacopo Palma Il Vecchio (c.1479-1528), has been in storage ever since. The wooden support was damaged with longitudinal splits, paint layers had been weakened by active flaking, and there was heavy discoloration from layers of old varnish.

Preliminary photographic investigation revealed a complex network of ‘underdrawing’ incorporating precise contours and brush strokes in the preparatory stages and later, some minor changes or ‘*pentimenti*’.

The cleaning tests not only uncovered the original strength and vibrancy of the pigments typical of sixteenth-century Venetian artists, but also revealed the Old Testament, which had been concealed by heavy overpaint in the lower right of the image.

The Bible is also one of the established symbols of Saint Jerome, monastic leader, and first translator of the Old Testament into Latin. This new discovery confirmed the saint’s identity. The conservation process continues, and the fully restored panel is to be unveiled and reunited with its original ‘Sansovino’-style frame in 2022.

Modern Prints

The Gallery recently acquired contemporary prints created by Dorothy Cross using luminescent ink.

The phosphorescent ink creates a 'glow-in-the-dark' effect, which relies on phosphors in the ink to absorb radiation from light and to release it slowly.

Research suggests that phosphorescent inks may fade rapidly, so identifying the composition of the ink is essential for our understanding of how the materials may be affected by light and potentially degrade over time. This research is important for enabling the Gallery to plan ahead for the preservation of these prints.

The Unveiling of Fontana's The Visit of the Queen of Sheba to King Solomon

2021 saw the unveiling of Lavinia Fontana's *The Visit of the Queen of Sheba to King Solomon* after a prolonged period of research and conservation treatment, which was generously supported by The Bank of America Art Conservation Project. With comprehensive structural repair and the removal of old, discoloured varnishes and overpaint, the painting is now safely displayed and can be appreciated by visitors for many years to come. Fascinating information on the origin and composition of the painting was unearthed during the project and this has informed exciting new curatorial theories about the subjects. The Conservation team connected with audiences through the temporary display in Room 27, with online content throughout the project, and in a richly illustrated publication that shed light on the significance of the artist.

LIBRARY AND ARCHIVES

The Gallery's Library and Archives, together with the ESB Centre for the Study of Irish Art (CSIA), hold Ireland's largest research collection associated with the history of art and related disciplines. This body of historic and recent documents and publications is an important resource for anyone interested in the visual arts in Ireland. By supporting research and through our programme of talks, tours, online communications, workshops, collaborations and displays we create opportunities for people to discover the Gallery's collections and appreciate art and its history. Throughout 2021, working within the social and work-place restrictions associated with the pandemic, the library and archive programme focused on digital engagement, digital collections development and enhancing our virtual research services. Our programme prioritised online activities and in particular the *National Gallery of Ireland at Home* initiative. Digital engagement that connected objects from the collection with events in everyday contemporary life proved popular throughout the year. This involved a strategic approach to creating and disseminating new content from the library and archive collections for publication on the Gallery's array of online platforms. A key achievement in 2021, despite the upheaval of the pandemic, was the presentation of annual ESB CSIA exhibitions, which provide a crucial opportunity to showcase the collections.

The pandemic led to the closure of the library and ESB CSIA reading rooms, for prolonged periods in 2021. Building on the experience of 2020, staff sought to find alternative ways to connect our audience with our collections and art research resources. There was a shift to providing many

of our services online and a suite of digital services and training events were made available to researchers. There was a growing demand for online access to library and archive catalogues and digital subscription services. During the year, twenty-five online educational events took place with almost 1,000 participants joining the sessions. Highlights included events relating to the *Anne Yeats: The Everyday Fantastic* archive exhibition.

The fellowship programme, which has been run by the department for a number of years continued in 2021. It aims to give recent graduates in the areas of art history, archive and library studies an opportunity to gain professional experience in a museum environment. Our long-standing partners, ESB and H.W. Wilson Foundation, support the Fellowship. In 2021 three Fellows, Grace O’Boyle, Donna Rose and Mary Clare O’Brien, contributed to all aspects of our programme. The fellows supported all research services and engagement projects. They played a particularly important role in creating engaging and thought-provoking content for *the National Gallery of Ireland at Home* initiative. In addition to their regular work, Mary Clare O’Brien, H.W. Wilson Fellow, co-ordinated the library and archive engagement activities throughout the year, Donna Rose, ESB CSIA Fellow, established the Gallery’s first Diversity, Equity and Inclusion Collections Forum, while Grace O’Boyle, ESB CSIA Fellow, produced a series of Dementia Inclusive Workshops in collaboration with the Gallery’s Education Department.

The reopening of the Gallery in May saw the continuation of the successful ESB CSIA George Bernard Shaw exhibition, curated by the Gallery’s Archivist, Leah Benson. This ran until August and was immediately followed

by the launch of the new ESB CSIA exhibition, Anne Yeats: The Everyday Fantastic, which explores the life and work of Yeats through her archive. Curated by Donal Maguire (Curator, ESB CSIA); Grace O’Boyle and Donna Rose, the exhibition highlighted creativity, experimentation and process in Yeats’s practice across a number of decades. It explores Yeats’s important contribution to Irish culture through dozens of sketches, etchings and paintings.

The development of the Gallery’s new online resource *Source*, which will be launched in 2022 continued throughout the year. *Source* is the National Gallery of Ireland's free online research platform which will provide access to thousands of digitised archives, publications and ephemera associated with the history of art in Ireland. This will include major collections including the archives of Gerda Frömel, Roderic O’Conor, William Orpen, Walter Osborne and Sarah Purser. Staff have focused on the cataloguing, digitisation and interpretation of these collections throughout 2021. In tandem with this a major redevelopment of the digital collections technical infrastructure took place overseen by Digital Collections Librarian, Catherine Sheridan.

A long standing ambition of the Gallery, has been to develop a Records Management Programme and this got underway in 2021 with the creation of a Records Manager position and the appointment of Ashley Williams who will oversee the implementation of the programme. The Records Management Programme aims to support the management and storage of Gallery records, with a view to improving efficiency, ensuring regulatory compliance, and preserving the National Gallery’s institutional memory.

PUBLIC ENGAGEMENT

COMMUNICATING WITH THE PUBLIC DURING THE PANDEMIC

Welcoming our Visitors back Onsite

Over a quarter of a million visitors came to experience the Gallery in person in 2021. There was a marked change in the Gallery's onsite visitor profile with more young people and many Ireland-based visitors and families.

The Visitor Experience team managed additional safety measures, including a new free general admission ticket for contact tracing, while also forging a deeper connection with our visitors in a welcoming and safe environment. It was not until the autumn that we saw signs of a return of international visitors.

Digital Engagement and Communication

Digital engagement and communications continued to be essential to the operation of the Gallery. We focused on keeping our online audiences informed, inspired and entertained. The Communications, Marketing and Digital Engagement team balanced key messages about visitor safety, exhibitions and programming with using the Gallery's digital channels to tell intriguing stories about the Collection and exhibitions.

For example, the exhibition *New Perspectives: Acquisitions 2011-2020* showcased some of the new directions the Gallery has taken in developing the Collection. Across all digital platforms, the Communications, Marketing and Digital Engagement team highlighted how the Collection is evolving and worked together to tell stories and create engaging ways to present them to the public. Sometimes, this meant digging deep into lesser-known parts of the Collection or making an unexpected (yet genuine) correlation between the Collection and a current event or viral moment. Visitors were

encouraged to create personal connections with the new acquisitions on display and to discover new favourites through a light-hearted online quiz: 'Which Artwork is Your Perfect Match?'

At the end of the year, the Gallery's digital campaign *National Gallery at Home* won the Bronze award in the Best in Government & Not for Profit category of the Digital Media Awards. The awards recognised the team's strategy, design, and integration across channels, as well as the engaging content created by many departments across the Gallery.

PUBLIC ENGAGEMENT HIGHLIGHTS

- **233** days open for onsite visitors in 2021. 129 days closed due to the pandemic.
- **252,602** onsite visitors (10 May - 31 December 2021).
- **2.1 million** website page views.
- **921,013** website visitors on the Gallery website (**up 38%**). 47% from Ireland and 53% International.
- **174,757** followers across all social channels.
- **12,079 hours** viewed on YouTube. 35% of video views coming from the US.
- **42%** increase in newsletter subscribers.
- **23,781** listens on the Gallery's SoundCloud channel (**up 89%**).
- **3,222** downloads of our online resources for schools, which had replaced our popular school tours.
- **3,176** onsite and online visitors attended the Gallery on Culture Night.
- **334** features in regional online and print media outlets.
- **137** features on local radio stations around Ireland.
- **6670** copies of *The Gallery* magazine distributed to Friends and Patrons

EDUCATION HIGHLIGHTS

- **356,055** people participated in Education activities (online and onsite) in 2021.
- **142,673** teachers and schools engaged with Education activities.
- **664** events organised in 2021.

Key Projects

***Your Gallery at School* generously supported by SMBC Aviation Capital**

Following the success of the pilot programme that saw 1,000 students engaging with artists through hands-on workshops and webinars, SMBC Aviation Capital renewed their support of *Your Gallery at School*, a schools' outreach project that aims to break down barriers encountered by young people in engaging with art.

Participating Primary Schools:

- Scoil Chiarán CBS, Collins Ave, Clontarf West, Dublin 5
- Cliffoney National School, Cliffoney, Co Sligo
- Donagh National School, Carndonagh, Co. Donegal

Participating Post-Primary Schools:

- Coláiste Mhichíl, Sexton St, Limerick City
- Ennistymon Vocational School, Ennistymon, Co. Clare
- Youthreach Leixlip, Leixlip, Co. Kildare

Jack B. Yeats: Painting & Memory Art Competition

To celebrate the exhibition Jack B. Yeats: Painting & Memory, the Gallery held an art competition for primary school and post-primary schools on the island of Ireland, which was supported by Key Capital. This competition celebrated the diverse communities of Ireland, offering schools the opportunity to engage with the themes of place and memory.

The competition invited schools to work as a team, and create a collaborative artwork inspired by the memories of people in their local area. Schools could choose to create their artwork in any form.

- **56** schools signed up for the Post-Primary School Webinar
 - **29** entered the competition
- **73** schools signed up for the Primary School Webinar
 - **27** entered the competition
- **97** group artworks were submitted to the competition

Winning Primary Schools:

- SN Éadan Fhionnfhraoich Edeninfagh NS, Glenties, Co. Donegal: *Doors – Portals of Transportation, Memories and Time.*
- Scoil Eoin, Tralee, Co. Kerry: *Community Remembers the Rose of Tralee*
- Ballinlig NS, Beltra, Co. Sligo: *Our Magical Memories of Beautiful Beltra.*
- St Fintan's NS, Lismacaffrey, Co. Westmeath: *Shining Lights on Our Memories of our Locality and its People.*

Winning Post-Primary Schools:

- St Louise's Comprehensive College, Belfast: *Local Beauty*
- St Joseph's Secondary School, Rush, Co. Dublin: *Community and Identity in Rush*
- John the Baptist Community School, Hospital, Co. Limerick: *Illuminated Memory Bubbles*
- Coláiste Muire, Ballymote, Co. Sligo: *Ballymote Treasures*

AUDIENCES, COMMUNITY AND NEW CONNECTIONS

Key Projects

Boring Art?

Boring Art? (16 October 2021 – 16 January 2022) was the culmination of a year-long education project with a group of seven young people from diverse backgrounds. Meeting almost exclusively on Zoom, the Apollo Project Young Curators were trained and mentored by Gallery staff. From a long list of artworks from the Milltown Collection, they made all curatorial decisions and developed a theme that would appeal to young people – selecting a title, choosing the final works, drawing up the hanging plan, writing the text for the display, and picking a fresh and vibrant colour scheme for the display.

The final exhibition was both playful and provocative, bringing fresh perspectives to works that to some, at first glance, might appear ‘boring’. The powerful words of figures including mother-and-baby-home survivor Maureen Monahan, eighteenth-century brothel owner and feminist pioneer Peg Plunkett, and singer and icon Beyoncé, were used to highlight the contemporary relevance of works that were originally collected for an Irish country house. Each label included a question, challenging the viewer to make up their own mind about issues important to young people in Ireland today.

Not Bloody Likely: A Tabloid Testimonial to Bernard Shaw

This publication was produced through an accredited module entitled ‘My Fair Lady: Radical Publishing and the Shaw Collection’, led by Nathan O’Donnell, as part of a collaboration between students of the MA Art in the

Contemporary World (ACW), NCAD and the National Gallery of Ireland. Over a twelve-week period, ACW students engaged in discussions on radical publishing, legacy, copyright and Bernard Shaw's identity, among other concerns and topics. The students met Gallery staff members from Education, Library & Archives and Publications & Images, with the aim of capturing conversations and connections between NCAD and the Gallery in a printed format. The publication, distributed by post, was launched on 21 April, with online readings from the students and an in-conversation piece between actress Clare Dunne, visual artist Aoibheann Greenen and writer Una Mullally, chaired by ACW course coordinator Declan Long. This publication introduced a range of topics around the permanent Collection and the life and legacy of George Bernard Shaw, deepening the relationship between the Gallery and contemporary discourse.

New Platform for Offering Greater Access to the Collection

In February 2021, the Publications and Images team introduced an exciting new initiative for opening up the National Gallery's Collection to the public. Over 1,000 high-resolution digital images of artworks from the Collection were made available for free download and open use under Creative Commons licensing.

Available on the Gallery's images website www.nationalgalleryimages.ie users were able download high-quality images to use, share and adapt freely. In 2021, almost 5,000 users downloaded images from the site to use in books, TV and film, newsletters, social media, teaching, school projects, family histories among many others.

Images are added to the platform on a regular basis. The project was made possible with the support of an Open Data Engagement Fund grant awarded by the Department of Public Expenditure and Reform.

Gaisce LikeMinded: Queer Mind, Body and Soul

The *Queer Mind, Body and Soul* exhibition launched on 29 July with An online/onsite hybrid event attended by Roderic O’Gorman TD, Minister for Children, Equality, Disability, Integration and Youth, in collaboration with Gaisce – The President’s Award, one of three Apollo Project partners. Gaisce is a self-development programme for young people in Ireland between the ages of 14 and 25.

Exploring the experiences and perspectives of sixteen young LGBTQIA+, gender non-conforming people and allies, this exhibition ran in the Gallery’s Millennium Wing Studio until 17 October.

Together with artist Shireen Shortt, members of the Gaisce LikeMinded group worked to express themselves artistically across numerous disciplines and media. The artworks in this exhibition explored a variety of experiences and emotions felt by the group, which they hoped would also represent the experiences of many LGBTQIA+ and gender non-conforming young people.

DEVELOPMENT, FUNDRAISING AND FRIENDS

DEVELOPMENT, FUNDRAISING AND FRIENDS

The ongoing impact of the pandemic resulted in an unprecedented decline in many forms of support to the Gallery. Onsite donations were severely impacted, as was the income from the Gallery Shop, Events and Café, which are all much-needed forms of financial assistance. We are immensely grateful to our loyal supporters who continued to sustain us during these difficult times.

Key Projects & Supporters

- **The Government & a variety of private donors enabled the important acquisition of *Bachelor's Walk, In Memory* by Jack B. Yeats for the National Collection. They included:**

Key Capital / Jay and Silvia Krehbiel / Brian Kennelly SC / Lady Mary Hatch / Alan Davis / Tony Ahearne / Brendan Burgess / Adrian and Jennifer O'Carroll / Donal and Cecilia Gallagher / Anthony J. Mourek / other donors who prefer to remain anonymous.

- **Many individuals and organisations supported the Gallery's programmes:**

The Apollo Foundation / The Blavatnik Family Foundation / Getty Foundation / Heritage Council / H.W. Wilson Foundation / Sir Denis Mahon Foundation / State Street Foundation / HSE National Lottery / Brian and Susan Dickie / Jay and Silvia Krehbiel / John McNamee Sullivan / Tony Ahearne / Brendan and Laurie Keegan / others who wish to remain anonymous.

- **Corporate Partners & Sponsors**

AIB / Bank of America / ESB / Focal Media / Key Capital / Maples Group / Northern Trust / Permanent TSB / SMBC Aviation Capital / Sotheby's / Zurich Insurance plc.

- **Friends of the National Gallery of Ireland**

In 2021, *Friends of the Gallery* kindly supported the production of the exhibition companion book for the *Jack B. Yeats: Painting and Memory* exhibition. The hardback book contains reproductions of Yeats's oil paintings spanning more than 40 years of his output, the places and people he remembered and his observations of humanity, as well as texts and essays by the curators of the exhibition – Brendan Rooney and Donal Maguire and guest authors Caitríona Yeats, Colm Toibín and Dr Ruth MJ Byrne.

- **Patrons of Irish Art**

Anthony and Karole Mourek / Brian Kennelly S.C. / Carmel Naughton / Donal and Cecilia Gallagher / David Hansell and Dr Nora Grenager / Dr Arlene Hogan / Dr Jean Whyte / Dr Tom Carey / Eamonn and Kay Curley / Éamonn Duffy / Fiona Henry / Ian Whyte / Jack O'Brien / James O'Halloran / John Feeney / Karen McGinley / Karlin Lillington and Chris Horn / Laurie Keegan / Lochlann and Brenda Quinn / Marie Moloney / Mary and Máirtín MacAodha / Maureen Beary Ryan / Maire and Maurice Foley / Michael and Dearbhail Bermingham / Michael and

Gemma Maughan / Norma Smurfit / Michael D. Kunkel and Henry Cox / Maurice Collins and Nora Rice / Pat Desmond / Patricia Lawless / Peter Woods DL / Sarah Conroy / Sinéad Nic Oireachtaigh / Sonia Rogers / Susann Claffey / Stuart Cole / Terence Launders / Terry Walsh and Bríd Kemple / Tony Kilduff / Vincent Hibbert / and others who prefer to remain anonymous

- **Curator's Circle**

Adrian and Jennifer O'Carroll / Lady Mary Hatch and Simon Avery / Margaret Glynn / Michael and Maria Rosa Fry / and others who prefer to remain anonymous

- **Director's Circle**

Ivor O'Shea / Lady Sheelagh Davis-Goff / and others who prefer to remain anonymous.

- **Dargan Circle**

Fred and Kay Krehbiel

- **American Friends of the National Gallery of Ireland**

- **International Friends of the National Gallery of Ireland**

Thank you to everyone that supported the work of the Gallery in 2021.

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. As the Covid-19 pandemic continued throughout 2021, a large proportion of Gallery staff continued to work from home (or on a blended work pattern).

In line with Government guidance, the Gallery implemented the Right to Disconnect Policy and also launched a Blended Workplan Pilot (BWP) project in Q4 2021. In addition, the Gallery undertook a project to fulfil the obligations of the Public Sector Equality and Human Rights Duty (Section 42 of the Irish Human Rights and Equality Act 2014) which assessed, addressed and reported on human rights and equality issues at the Gallery. All staff were invited to attend Dignity at Work, Right to Disconnect, Intercultural Awareness, Equality, Diversity and Inclusion training to enhance their knowledge and development in these areas.

Legal and Compliance Office

The Legal and Compliance Department is responsible for oversight of legal, compliance and risk management. It also serves as DPO, Board Secretary and carries out company secretarial duties for the Gallery's UK and Irish corporate entities. In 2021, the Department expanded to include a Head of

Legal & Risk, a Board Secretary & Compliance Officer and a Compliance Assistant.

In 2021, efforts focused on:

- Maintaining effective communication and engagement with the Board
- Preparing the first CRA Compliance records for the Gallery and Friends, in compliance with the Charities Governance Code
- Conducting an external review of Board effectiveness, as part of its annual reassessment under NSAI's SWiFT 3000 corporate governance accreditation
- Advising on legal, data protection and risk-related issues
- Processing information requests (FOI and data protection)
- Maintaining the Gallery's risk management framework and improving risk reporting
- Maintaining the Gallery's Corporate Governance Framework and other compliance records.

IT

The IT Department continued planned remote access improvements for all staff working outside the Gallery during the pandemic lockdowns, we began preparations for the Gallery to meet the requirements of the Civil Service Blended Working Policy Framework introduced in early 2022.

The department continued its coordination with the Office of the Government Chief Information Officer (OGCIO) by introducing additional applications and services from their Build to Share programme.

Finally, the department worked with other areas of the Gallery to introduce new public-facing IT systems which granted us the ability to reopen safely to the public and introduce Covid-19 tracing protocols for all visitors and staff.

Operations

The operations department was primarily focused on ensuring the National collection was cared for and secure during the first part of the year while the Gallery was closed to the public and many staff worked from home as a result of Covid-19 restrictions.

The opportunity to carry out maintenance works while closed to the public was exploited. Upgrades to the lighting system in the display galleries were carried out during the first part of the year. All other small works were postponed due the guidance concerning essential works only.

The department managed Covid-19 mitigation measures for those staff working on site during the first part of the year and ensured that the National Gallery was fully Covid-19 compliant for the reopening to the public which took place in May.

As Covid-19 restrictions were gradually eased during the latter part of the year, the operations department engaged with staff on developing new working rosters. These negotiations continued throughout the remainder of the year.

Commercial

The role of the Commercial department is to help generate diverse revenue streams for the Gallery and to reinvest these into the Gallery's programme of activities. 2021 was the second year of pandemic-related closures and uncertainty with limited opportunity for commercial activity due to Gallery closure and ongoing event restrictions. This had a significant impact on commercial revenue.

Shop: The Gallery re-opened on 17 May 2021. A new shop manager was recruited in the autumn as shop sales gathered momentum in line with increasing visitor numbers.

Café: For the café's reopening on 1st December 2021, the decision was made to redeploy Gallery staff to set up a limited café offering to meet visitor expectations during the re-opening phase. The Gallery began the tender process for a new café provider at the same time.

Events: Between May and December 2021 weddings, which were capable of proceeding were the main event bookings for the Gallery. Toward the end of the year, a very small number of Corporate Partner events and filming screenings were facilitated.

Exhibitions: The decision to reschedule *Jack B. Yeats: Painting & Memory* to later in the year and New Perspectives: Acquisitions 2011 - 2020 to earlier, was favourable for maximising ticket sales for the *Jack B Yeats: Painting and Memory* exhibition. It achieved targeted revenue despite restrictions on capacities in the rooms being around 40%.

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 2021 2,802 invoices and 2,577 payments were processed. 63% of total payments were made within 15 days and 26% of payments were made within 16 to 30 days. 10% of payments were made in excess of 30 days, of which two payments were subject to LPI and compensation costs.

Public Sector Equality and Human Rights Duty - Action Plan 2022-2023

All public bodies in Ireland have responsibility, under the Public Sector Equality and Human Rights Duty (the Duty), to promote equality, prevent discrimination and protect the human rights of their employees, customers, service users, and everyone affected by their policies and plans. This is a legal obligation and is contained in Section 42 of the Irish Human Rights and Equality Act 2014.

In this regard, the following key priorities for 2022 were identified for the Gallery:

- Introduction of an equality, diversity & inclusion (EDI) Policy
- Recruitment of an EDI Officer
- Improving Web Accessibility
- Improving Diversity in Recruitment

- Consultation with affected groups to inform the Gallery's next Strategic Plan

The Gallery's Action Plan, runs to the end of our current strategic planning cycle (2023) and will be integrated into our business planning process. It will continue to evolve with the functions and activities of the Gallery, reflecting the fact that this is an ongoing duty that must be continuously monitored, reviewed and developed.

**FINANCIAL STATEMENTS FOR THE YEAR
ENDED 31 DECEMBER 2021**

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.

Since 2017, the Gallery has been certified under the National Standards Authority of Ireland (NSAI) SWiFT 3000 standard. SWiFT 3000 is a standard relating to Corporate Governance in Ireland and is assessed against the Code of Practice for the Governance of State Bodies (as revised) (the Code). 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. In 2021, the Gallery underwent an external Board effectiveness review as part of the SWiFT 3000 review process and on 17 November 2021, the Gallery was awarded its SWiFT 3000 certification, with an improved overall score of 3.94/4.

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, the Charities Governance 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 2021.

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 2021.

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
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

Ministers' Nominees (Re-appointments)

Name	First Appointed	Reappointment	Expiration Date
Jacqueline Hall	17 November 2016	17 November 2021	16 November 2023
Gary Jermyn	17 November 2016	17 November 2021	16 November 2023
Barney Whelan (Vice-Chairperson)	17 November 2016	17 November 2021	16 November 2023

RHA Nominees (3 year term)

Name	Appointed	Expiration Date
Diana Copperwhite RHA	6 May 2020	6 May 2023
Gary Coyle RHA	1 January 2022	31 December 2024

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
J Owen Lewis (President RDS)	1 December 2016	1 December 2022
John Dardis (Vice-President RDS)	5 December 2019	5 December 2025

As stated above, The Gallery underwent an external Board effectiveness review as part of the SWiFT 3000 review process in 2021, and as part of its compliance under the Code.

Board Changes

In November 2021, Barney Whelan, Jacqueline Hall and Gary Jermyn were reappointed for a further two-year period.

In December 2021, Una Sealy's term on the Board expired and Gary Coyle was appointed in her place in January 2022.

In addition, Lynda Carroll, Ann Prendergast and Lesley Tully's terms on the Board expired on 16 November 2021. As such, there are currently four Ministerial vacancies on the Board.

Board Committees

During 2021, 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. 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 2021.

Committee Members 2021¹: Mary Canning, Gary Jermyn (Committee Chair), Mary Keane, J Owen Lewis, Abigail O’Brien.

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 seven members, including two external members and the Chairperson of the Board. The Director, the Director of Corporate Services and the Head of Finance & Systems attend all meetings. The Gallery’s Internal and External Auditors attended relevant meetings throughout the year. There were seven meetings of the Committee in 2021.

Committee Members 2021²: J Owen Lewis (appointed as Committee Chairperson in December 2021) Maurice Buckley, Lynda Carroll (Committee Chairperson until 16 November 2021), Dan Flinter, Jean Philippe Grigy (external member), Mary Keane, Ann Prendergast (Committee member until 16 November 2021), Kieran Wallace (external member) and Barney Whelan.

¹ Serving during 2021

² Same as note above

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. 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 2021.

Committee Members 2021³: John O'Doherty (appointed as Committee Chairperson in December 2021) John Dardis, Dan Flinter, Mary Keane, Lesley Tully (Committee Chairperson until 16 November 2021).

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. The Committee currently comprises six members, including two external members and the Chairperson of the Board. The Director and Heads of Collections and Research and Audience Development and Stakeholder Engagement attend all meetings. There were six meetings of the Committee in 2021.

Committee Members 2021⁴: Martina Byrne (external member), Mary Canning, Jacqueline Hall (Committee Chairperson), James Hanley (external member), Mary Keane and Una Sealy.

³ Same as note above

⁴ Same as note above

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. This Committee currently comprises four Board members, of which one is the Chairperson of the Board. There were five meetings of the Committee in 2021.

Committee Members 2021⁵: Lynda Carroll, Mary Keane, J Owen Lewis, Ann Prendergast and Barney Whelan (Committee Chairperson). The Director and the Director of Corporate Services attend.

Board Meetings and Expenses

The Board meets at least six times a year and, in 2021, met eight times. A session without the Executive present is included as a standing item on the agenda of each Board meeting.

⁵ Same as note above

Board Member	Meetings Attended/ Meetings Eligible to Attend	Expenses Paid €
Mary Keane (Chairperson)	8/8	-
Maurice Buckley	7/8	-
Mary Canning	7/8	-
Lynda Carroll	7/7	-
Diana Copperwhite	6/8	-
John Dardis	8/8	-
Dan Flinter	7/8	-
Jacqueline Hall	8/8	-
Gary Jermyn	7/8	-
J Owen Lewis	8/8	-
Abigail O'Brien	6/8	-
John O'Doherty	8/8	-
Ann Prendergast	6/7	-
Una Sealy	7/8	-
Lesley Tully	5/7	-
Barney Whelan	7/8	154
		<hr/> 154 <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 2021

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

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.

	2021	2020
	€	€
Legal Fees	22,234	35,914
Economic/MDP	22,210	30,189
Financial	4,858	18,029
Human Resources	4,220	28,331
Operational	2,207	4,980
Total	55,729	117,443

Travel and Subsistence Expenditure

	2021	2020
	€	€
Domestic		
- Board	154	611
- Employees	686	495
- Non Staff ¹	474	-
International		
- Board	-	-
- Employees	1,546	3,926
- Non Staff ¹	-	-
- Friends of the NGI	-	-
Total	2,860	5,032

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

	2021	2020
	€	€
Travel and Subsistence in Financial Activities Account	2,706	4,421
Board Travel and Subsistence	154	611
Shop Travel and Subsistence included in Note 7 (Operating Costs)	-	-
Friends Travel and Subsistence included in Note 6 (Operating Costs)	-	-
Total	2,860	5,032

Hospitality Expenditure

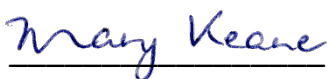
The Statement of Financial Activities includes the following hospitality expenditure:

	2021	2020
	€	€
Staff hospitality	555	266
Client hospitality	-	-
Total	555	266

Statement of Compliance

The Board has adopted the Code of Practice for the Governance of State Bodies (2016) (as revised) and has put procedures in place to ensure compliance with the Code. The Gallery was in full material compliance with the Code during 2021.

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



Mary Keane

Chairperson

Date: 27 February 2023



Hilary Hough

Board Member

Date: 27 February 2023

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 2021 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 seven members, with financial and audit expertise, one of whom is Chairperson of the Board. The ARF met seven times in 2021. 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 by the Executive Leadership Team and updated by 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, all scheduled audits for 2021 took place. The following reviews were undertaken in 2021 Investment Fund Management, HR Processes, Cyber Security Remote Working,

Operational Resilience, Internal Finance Controls. 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 2021 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/forecasts.

Procurement

I confirm that the Gallery has procedures in place to ensure compliance with current procurement rules and guidelines, including a corporate procurement plan and a procurement operational plan and that during 2021, the Gallery complied with these procedures.

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 2021.

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 2021, based on a review carried out by Deloitte in November 2021, which noted no significant or important findings.

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 129 days in 2021. During this time, the Gallery endeavoured to stay at the forefront of the minds of the Irish public, communicate positive visitor experience

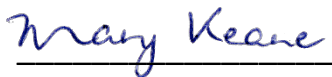
messages and maintain audience engagement. Despite the Covid-19 related restrictions and closures, the Gallery continued to run an engaging programme for all audiences, adapting its programmes and developing its digital presence with the exciting '*National Gallery at Home*' workshops. In addition, it expanded its educational resources, activities and courses. For Friends, the Gallery's tailor-made programmes underlined their deep connection with the Gallery.

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. With most staff continuing to work from home in line with Government restrictions throughout the year, the Gallery ensured that the correct protocols and equipment were in place for staff to continue 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.

A focus on sustainable funding motivated the Gallery to look beyond the difficulties of the moment, to sustain and develop its links with corporate partners, Government and benefactors. By the year-end, around 55% of our pre-pandemic numbers had returned. In addition, the Gallery's Shop traded well in the final quarter and a provisional in-house Café offered refreshments.

In this Decade of Centenaries, the goal of developing the National Collection was rendered especially visible by the successful campaign to secure Yeats' seminal painting, '*Bachelor's Walk, in Memory*', with substantial assistance from the State, as well as from private donors. Tickets for the *Jack B. Yeats: Painting and Memory* exhibition went on sale to the public on 11 August 2021 and was the highlight of the Autumn exhibition.

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



Mary Keane

Chairperson

Date: 27 February 2023

Comptroller & Auditor General Report for Presentations to the House of the Oireachteas



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 2021 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 2021 and of its income and expenditure for 2021 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.

Peter Kinsley
For and on behalf of the
Comptroller and Auditor General

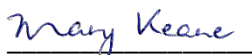
8 March 2023

Statement of Financial Activities for the Year Ended 31 December 2021

	Note	Unrestricted Funds €	Restricted Funds €	2021 Total €	Unrestricted Funds €	Restricted Funds €	2020 Total €
Incoming resources							
Oireachtas Grant	2	10,423,000	985,572	11,408,572	9,799,000	858,000	10,657,000
Oireachtas Grant - Other	2a	309,696	1,941,092	2,250,788	1,437,219	113,836	1,551,055
Donations Revenue		103,561	82,967	186,528	160,024	-	160,024
Café/Events Revenue		70,168	-	70,168	57,360	-	57,360
Exhibitions Income		240,393	-	240,393	135,011	-	135,011
Education Income	3	183,152	-	183,152	14,989	-	14,989
Royalties		25,481	-	25,481	56,021	-	56,021
Sponsorship/Research Income	4	278,610	1,011,297	1,289,907	319,745	168,417	488,162
Miscellaneous Income	5	41,251	3,315	44,566	23,695	5,631	29,326
Heritage Asset Donations	10	-	1,217,065	1,217,065	-	283,053	283,053
Net Income from Friends of the NGI	6	135,376	-	135,376	-	44,740	44,740
Net Income from Shop	7	183,103	-	183,103	748	-	748
Total Income		11,993,791	5,241,308	17,235,099	12,003,812	1,473,677	13,477,489
Resources expended							
Charitable Activities							
Collections and Research	8b&c	8,277,061	122,857	8,399,918	8,034,988	216,731	8,251,719
Public Engagement	8b&c	1,766,118	-	1,766,118	1,738,100	-	1,738,100
Education	8b&c	1,154,351	38,064	1,192,415	1,134,569	28,013	1,162,582
Development	8b&c	758,725	-	758,725	737,394	-	737,394
Total Resources expended	8b&c	11,956,255	160,921	12,117,176	11,645,051	244,744	11,889,795
Surplus for the year before Appropriations		37,536	5,080,387	5,117,923	358,761	1,228,933	1,587,694
Transfer (to)/from the Capital Account	10	125,773	-	125,773	(18,779)	-	(18,779)
Transfer (to) Heritage Asset Reserve	11	(8,124)	(5,134,488)	(5,142,612)	(5,000)	(1,217,927)	(1,222,927)
Unrealised revaluation gain on investments	13	(516,690)	(135,520)	(652,210)	337,231	50,099	387,330
Gain on investment disposals	13	1,391,260	340,706	1,731,966	(5,056)	44,953	39,897
MDP commissioning costs		(40,319)	-	(40,319)	(30,189)	-	(30,189)
Surplus/(loss) for the year after Appropriations		989,436	151,085	1,140,521	636,968	106,058	743,026

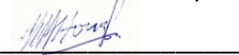
The statement of Cash Flows and Notes 1 to 28 form part of these financial statements.

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



Mary Keane
Chair

Date: 27 February 2023



Hilary Hough

Board Member


Date: 27 February 2023

Statement of Comprehensive Income For the Year Ended 31 December 2021

	Note	Unrestricted Funds	Restricted Funds	2021	2020 Total
		€	€	€	€
Surplus /(loss) for the year after Appropriations		989,436	151,085	1,140,521	743,026
Revaluation of Property	12	-	-	-	(190,000)
Other Comprehensive Income for the year		-	-	-	(190,000)
Total Comprehensive Income for the Year		989,436	151,085	1,140,521	553,026

The statement of Cash Flows and Notes 1 to 28 form part of these financial statements.

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



Mary Keane

Chair

Date: 27 February 2023



Hilary Hough

Board Member

Date: 27 February 2023

Statement of Financial Position

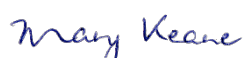
For the Year Ended 31 December 2021

	Note	2021	2020
		€	€
Fixed Assets			
Heritage Assets ¹	10/11	48,075,396	42,932,784
Property, Plant & Equipment	12	6,711,758	6,948,623
Financial Assets	13	7,702,637	6,595,597
Total Fixed Assets		62,489,791	56,477,004
Current Assets			
Inventory	14	383,737	351,970
Receivables	16	255,821	222,000
Cash and Cash Equivalents	15	3,273,414	2,375,267
Total Current Assets		3,912,972	2,949,237
Current Liabilities (amounts falling due within one year)			
Payables	17	1,799,383	1,166,091
Deferred Income - Government Grant	19	624,780	577,846
Deferred Income - Other	20	2,414,878	2,275,942
Total Current Liabilities		4,839,041	4,019,879
Net Current (Liabilities)		(926,069)	(1,070,642)
Total Net Assets		61,563,722	55,406,362
<i>Representing</i>			
Capital Account	10	765,208	890,981
Unrestricted Reserves	21	8,383,409	7,393,973
Restricted Reserves	21	4,339,709	4,188,624
Capital Account - Heritage Assets	11/21	48,075,396	42,932,784
Total Reserves		61,563,722	55,406,362

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 28 form part of these financial statements.

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



Mary Keane
Chair

Date: 27 February 2023



Hilary Hough
Board Member

Date: 27 February 2023

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	10/11	-	-	939,874	-	939,874
Heritage Assets at valuation	10/11	-	-	283,053	-	283,053
Payment to acquire Fixed Assets	10	279,037	-	-	-	279,037
Amortisation of Fixed Assets	10	(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 2021

	Note	Unrestricted Funds		Restricted Funds		Total
		Capital Account	Reserves	Capital Account - Heritage Assets	Other Restricted Reserves	
		€	€	€	€	€
Balance 1 January 2021		890,981	7,393,973	42,932,784	4,188,624	55,406,362
Surplus for the year after appropriations		-	989,436	-	151,085	1,140,521
Other Comprehensive Income		-	-	-	-	-
Heritage Assets purchased	10/11	-	-	3,925,547	-	3,925,547
Heritage Assets at valuation	10/11	-	-	1,217,065	-	1,217,065
Payment to acquire Fixed Assets	10	184,056	-	-	-	184,056
Amortisation of Fixed Assets	10	(309,829)	-	-	-	(309,829)
Balance at 31 December 2021		765,208	8,383,409	48,075,396	4,339,709	61,563,722

Included in the balances at 31 December 2021:

<i>Value of property revaluations:</i>	€
Unrestricted Reserves	2,630,000
Restricted Reserves	2,950,000

Statement of Cash Flows

For the Year Ended 31 December 2021

	2021	2020
	€	€
Net Cash Flows from Operating Activities		
Excess Income over Expenditure	1,140,521	743,026
Depreciation and impairment of fixed assets	429,721	378,391
Increase in Inventory	(31,767)	9,727
Increase in Receivables	(33,821)	88,643
Increase in Payables	633,292	68,338
Bank Interest received	8	45
Dividends received	(35,875)	(29,371)
Increase in Deferred Government Grant	46,934	524,849
Increase in Deferred Income - Other	138,936	(63,128)
Movement on Capital Account	(125,773)	18,779
Net Cash Inflow from Operating Activities	2,162,176	1,739,299
Cash Flows from Investing Activities		
Payments to acquire property, plant and equipment	(192,856)	(327,888)
Disposals of property, plant and equipment	-	-
Payments to acquire quoted investments	(6,282,897)	(2,676,108)
Receipts from disposal of quoted investments	7,152,941	2,333,670
Movement of investment cash balances	(897,328)	320,437
Unrealised revaluation gain on investments	652,210	(387,330)
Gain on investment disposals	(1,731,966)	(39,897)
Net Cash Flows from Investing Activities	(1,299,896)	(777,116)
Cash Flows from Financing Activities		
Bank interest received	(8)	(45)
Dividends received	35,875	29,371
Net Cash Flows from Financing Activities	35,867	29,326
Net Increase in Cash and Cash Equivalents	898,147	991,509
Cash and Cash Equivalents at 1 January	2,375,267	1,383,758
Cash and Cash Equivalents at 31 December	3,273,414	2,375,267

Notes to 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). The Shaw Fund royalties effectively ceased in 2020.
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.
International 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 two 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, scrappage 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 ongoing COVID-19 pandemic, the Gallery closed for significant periods in 2021 with a resultant decrease in visitor numbers. This has had a significant impact on critical revenue sources such as ticketed exhibition admissions, café, 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 the Gallery in 2021 to provide a safe environment for visitors and staff when galleries reopened. Together this ensured that the Gallery achieved a break even position for 2021. The Gallery has been notified of an increase in Exchequer allocation for 2022. 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 €	2021 €	2020 Total €
Current - Contribution to Administration costs	10,423,000		10,423,000	9,799,000
Capital-Contribution to Refurbishment, Conservation & Library	-	985,572	985,572	857,000
Current - Contribution to Jesuit Fellowship	-	-	-	1,000
Release of deferred grant for Conservation, Library & Jesuit Fellowship	-	-	-	-
	10,423,000	985,572	11,408,572	10,657,000

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 €	2021 Total €	2020 Total €
Current - Contribution to COVID specific costs ¹	-	-	-	300,000
Current - Contribution to Mondrian Exhibition costs ¹	98,685	-	98,685	276,315
Current - Contribution to Administration costs ²	-	-	-	636,001
Current - TWSS & EWSS ³	122,993	-	122,993	98,936
Capital - Contribution to acquisition of Heritage Assets ¹	-	1,941,092	1,941,092	113,836
CNCI Seminar	-	-	-	12,019
MDP4 No 88 to 90 Relocation	26,789	-	26,789	-
Drawing Day	1,895	-	1,895	793
Digitised Collection Funding Scheme	59,334	-	59,334	113,155
	309,696	1,941,092	2,250,788	1,551,055

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 Commissioners.

3. Education Income

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

4. Sponsorship/Research Income

	Unrestricted Funds €	Restricted Funds €	2021 Total €	2020 Total €
Exhibition Sponsorship	-	-	-	170,000
Education Sponsorships	12,602	100,700	113,302	63,500
Library and Archives	-	56,381	56,381	62,716
Development Office	-	-	-	10,000
Conservation/Curatorial	-	-	-	25,000
Corporate Sponsorship	299,523	788,746	1,088,269	93,333
	312,125	945,827	1,257,952	424,549
Total transferred from Deferred Income	(33,515)	65,470	31,955	63,613
	278,610	1,011,297	1,289,907	488,162

5. Miscellaneous Income

	Unrestricted Funds €	Restricted Funds €	2021 Total €	2020 Total €
Bank Interest	8	-	8	(45)
Dividends	34,685	1,190	35,875	29,371
Other Income	6,558	2,125	8,683	-
	41,251	3,315	44,566	29,326

6. Friends of the National Gallery of Ireland

	Unrestricted Funds €	Restricted Funds €	2021 Total €	2020 Total €
Income	370,736	-	370,736	255,822
Operating Costs	235,360	-	235,360	211,082
Surplus	135,376	-	135,376	44,740

7. Shop

	Unrestricted Funds €	Restricted Funds €	2021 Total €	2020 Total €
Sales / Other Income	926,733	-	926,733	696,770
Cost of Sales	413,786	-	413,786	363,896
	512,947	-	512,947	332,874
Operating Costs	329,844	-	329,844	332,126
Net profit	183,103	-	183,103	748

8a. Analysis of Total Expenditure

	Collections and Research €	Public Engagement €	Education €	Development €	Total €
2021					
Remuneration & Other Pay Costs	2,022,506	400,888	289,097	188,997	2,901,488
Collection, Care & Exhibition Costs	442,427	20,730	-	-	463,157
Advertising, Promotion & Publicity	121,823	136,329	56,404	2,014	316,570
Lectures and Tours	0	0	36,440	161	36,601
Consultancy/Professional Fees	20,881	0	0	0	20,881
Office and Administration Costs	58,750	4,316	824	-	63,890
	2,666,387	562,263	382,765	191,172	3,802,587
Support costs	5,733,531	1,203,855	809,650	567,553	8,314,589
	8,399,918	1,766,118	1,192,415	758,725	12,117,176
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

8b. Resources Expended for Charitable Purpose - Restricted

	Collections and Research €	Public Engagement €	Education €	Development €	Total €
Restricted					
2021					
Remuneration & Other Pay Costs	109,183	-	18,786	-	127,969
Collection, Care & Exhibition Costs	25,794	-	-	-	25,794
Advertising, Promotion & Publicity	-	-	21,363	-	21,363
Consultancy/Professional Fees	-	-	-	-	-
Office and Administration Costs	-	-	-	-	-
	134,977	-	40,149	-	175,126
Support costs	(12,120)	-	(2,085)	-	(14,205)
Transfer of funds from Deferred Funding	-	-	-	-	-
	122,857	-	38,064	-	160,921
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

8c. Resources Expended for Charitable Purpose - Unrestricted

	Collections and Research €	Public Engagement €	Education €	Development €	Total €
Unrestricted					
2021					
Remuneration & Other Pay Costs	1,913,323	400,888	270,311	188,997	2,773,519
Collection, Care & Exhibition Costs	416,633	20,730	-	-	437,363
Advertising, Promotion & Publicity	121,823	136,329	35,041	2,014	295,207
Lectures and Tours	-	-	36,440	161	36,601
Consultancy/Professional Fees	20,881	-	-	-	20,881
Office and Administration Costs	58,750	4,316	824	-	63,890
	2,531,410	562,263	342,616	191,172	3,627,461
Support costs	5,745,651	1,203,855	811,735	567,553	8,328,794
	8,277,061	1,766,118	1,154,351	758,725	11,956,255
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

Activities included in support costs

	2021	2020
	€	€
Remuneration & Other Pay Costs	5,489,132	5,165,528
Advertising, Promotion & Publicity	848	558
Consultancy/Professional Fees	118,387	353,706
Recruitment, Training & Education	152,200	83,465
Travel & Subsistence	2,288	3,860
Security Costs	398,932	410,445
Insurance	32,837	28,898
Postage & Telecoms	81,625	79,282
IT Costs	329,891	237,842
Printing, Stationery & Supplies	26,486	15,879
Premises Expenses	1,158,100	883,194
OACG Audit Fees ¹	51,125	41,500
Other Audit Fees	2,234	1,715
Depreciation	428,205	373,842
Office and administration costs	42,299	108,914
	<u>8,314,589</u>	<u>7,788,538</u>

¹The 2021 Comptroller and Auditor General's audit fee is €45,700. The 2020 audit fee is €40,150

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:

	2021	2020
	€	€
Collections & Research	5,733,531	5,345,198
Public Engagement	1,203,855	1,127,916
Education	809,650	788,816
Development	567,553	526,608
	<u>8,314,589</u>	<u>7,788,538</u>

9a. Remuneration & Other Pay Costs

The staff costs are comprised of:

	Unrestricted Funds €	Restricted Funds €	2021 Total €	2020 Total €
Wages and salaries	7,097,148	115,398	7,212,546	7,188,503
Employers PRSI	727,051	12,572	739,623	747,890
Agency Staff	446,959	(8,508)	438,451	204,262
	8,271,158	119,462	8,390,620	8,140,655

Aggregate Employee Benefits

Aggregate Employee Benefits

	2021 €	2020 €
Staff short-term benefits	7,650,997	7,391,265
Termination benefits	-	1,500
Retirement benefit costs	-	-
Employer's contribution to social welfare	739,623	747,890
	8,390,620	8,140,655

Staff Short-Term Benefits

Staff Short-Term Benefits	2021 €	2020 €
Basic Pay	7,941,262	7,919,039
Overtime	-	7,715
Allowances	10,907	9,639
Agency	438,451	204,262
	8,390,620	8,140,655

Staff Costs classified elsewhere (See Notes 6 & 7)

	Unrestricted Funds €	Restricted Funds €	2021 Total €	2020 Total €
Shop	275,263	-	275,263	272,224
Friends of the NGI:	-	-	-	-
Payroll Costs	-	111,210	111,210	119,487
Pension Costs	-	-	-	-
Agency Staff	-	51,400	51,400	40,756
	275,263	162,610	437,873	432,467
Total Remuneration	8,546,421	282,072	8,828,493	8,573,122

(b) Number of employees

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

	2021 F.T.E	2020 F.T.E.
Office staff	85.5	96
Attendants	80.5	82
	166	178

(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.

	2021 €	2020 €
Salary	301,338	317,643
Allowances	-	-
Termination benefits	-	-
Health Insurance	-	-
	301,338	317,643

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 2021 the Director of the Gallery was paid a salary of €117,806 (2020: €114,141). The superannuation entitlements of the Director are the standard entitlements of the public sector defined benefit superannuation scheme. In 2021, the Director incurred expenses of €339 (2020: €207).

(e) Employee benefits breakdown

Range of total employee benefits		No. of Employees 2021	No. of Employees 2020
From	To		
€60,000	€69,999	12	12
€70,000	€79,999	6	5
€80,000	€89,999	1	1
€90,000	€99,999	0	0
€100,000	€109,999	1	1
€110,000	€119,999	1	1

10. Capital Account

	2021 €	2020 €
Balance 1 January	890,981	872,202
<i>Transfer from Statement of Financial Activities:</i>	-	-
Additions to Plant, Property and Equipment	184,056	279,037
Asset Depreciation	(309,829)	(260,258)
Total Movement in the Year	(125,773)	18,779
Closing Balance 31 December	765,208	890,981
<i>Heritage Assets:</i>		
Balance 1 January	42,932,784	41,709,857
Assets Purchased in the Year	3,925,547	939,874
Assets Donated Under Section 1003 Taxes Consolidation Act, 1997	-	-
Other Asset Donations	1,217,065	283,053
Total Movement in the Year	5,142,612	1,222,927
Closing Balance 31 December	48,075,396	42,932,784

11. Heritage Assets

The Gallery is Ireland's major national cultural institution devoted to the collection and care of fine art comprising some 17,836 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 567 works of art are currently on public display in the Gallery and 462 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 2020	13,923,434	27,786,423	41,709,857
Additions 2020	939,874	283,053	1,222,927
As at 1 January 2021	14,863,308	28,069,476	42,932,784
Additions 2021	3,925,547	1,217,065	5,142,612
As at 31 December 2021	18,788,855	29,286,541	48,075,396

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

	2021	2020	2019	2018	2017
	€	€	€	€	€
Total cost of acquisitions	3,925,547	939,874	933,603	1,216,394	659,400
Total valuation of acquisitions	1,217,065	283,053	1,330,116	555,185	81,400
Total	5,142,612	1,222,927	2,263,719	1,771,579	740,800

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	17,836	1,763	9.88%	16,073	90.12%

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/>).

12. Property, Plant & Equipment

	Land and Buildings €	Office Equipment & Motor Vehicles €	Furniture & Fittings €	Assets Under Development €	Total €
Cost					
At 1 January 2021	5,580,000	1,410,172	1,755,031	284,434	9,029,637
Additions	-	173,327	19,529	-	192,856
Disposals	-	-	-	-	-
Reclassification ¹	-	249,767		(249,767)	-
Revaluation ²	-	-	-	-	-
At 31 December 2021	5,580,000	1,833,266	1,774,560	34,667	9,222,493
Depreciation	€	€	€	€	€
At 1 January 2021	-	1,014,233	1,066,781		2,081,014
Disposals	-	-	-	-	-
Charge for the year	-	315,340	114,381	-	429,721
At 31 December 2021	-	1,329,573	1,181,162	-	2,510,735
Net Book Value					
At 31 December 2021	5,580,000	503,693	593,398	34,667	6,711,758
At 31 December 2020	5,580,000	395,939	688,250	284,434	6,948,623

¹ The reclassification is related to the Source Project which went live in 2021 with any spend previously been classified as Asset under Development.

² 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 2021 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. There is no change on the valuation as at the 31st 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 2020

	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.

	Unrestricted Funds €	Restricted Funds €	2021 Total €	2020 Total €
Depreciation charge				
Charged to the Income & Expenditure Account	427,720	-	427,720	373,357
Charged elsewhere:	-	-	-	-
Shop	1,516	-	1,516	4,549
Friends of the National Gallery of Ireland	485	-	485	485
Total	429,721	-	429,721	378,391

13. Financial Assets

	2021	2020
	Total	Total
	€	€
Market Value at 1 January	6,410,938	5,641,273
Additions at cost	6,282,897	2,676,108
Disposals at market value	(7,152,941)	(2,333,670)
Realised Gain on disposal	1,731,966	39,897
Unrealised Gain/(Loss) on revaluation	(652,210)	387,330
Value of Quoted Investments at 31 December	6,620,650	6,410,938
Cash held as part of the Investment Portfolio	1,081,987	184,659
At 31 December	7,702,637	6,595,597

The Gallery's Funds are now managed by Goodbody Stockbrokers, since October 2021. The Gallery's Investment Policy has been approved by the Board and is reviewed regularly during the year.

14. Inventory

	2021	2020
	Total	Total
	€	€
Stock in Trade	383,737	351,970

The Gallery operates a shop on its premises. Inventory consists of goods for re-sale in these operations. Inventory to the value of €413,786 (2020: €363,896) was charged to the cost of sales.

15. Cash & Cash Equivalents

	2021	2020
	€	€
Current Accounts	2,990,142	2,094,421
Deposit Accounts	283,167	283,159
Credit Cards	(3,982)	(6,410)
Petty Cash	392	402
Other	3,695	3,695
Total	3,273,414	2,375,267

16. Receivables

	2021	2020
	€	€
Trade Debtors	19,418	20,631
Other Debtors	24,045	26,316
Prepayments and Accrued income	212,358	175,053
	255,821	222,000

17. Payables

	2021	2020
	€	€
Trade Creditors	270,157	283,955
VAT, PSWT & PAYE/PRSI	271,658	244,419
Other Creditors	45,351	48,664
Accruals and Deferred Income	1,212,217	589,053
	1,799,383	1,166,091

18. 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 Notes 9 (c) and (d). 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 the Department of Public Expenditure and Reform, 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.

19. Deferred Income – Government Grant

	2021	2020
	€	€
Jesuit Fellowship	36,569	52,997
Exchequer Mondrian	-	98,685
Exchequer Capital	-	426,164
MDP4 Grant	168,211	-
Support for Yeats Exhibition Grant	420,000	-
	624,780	577,846

20. Deferred Income – Other

	Balance 1 January 2021 €	Movement Income €	Movement Expenditure €	Balance 31 December 2021 €
Millennium Wing Fund	786,222	-	-	786,222
Dargan Council Fund	97,110	-	-	97,110
British Fund	12,907	33,449	(24,631)	21,725
Fellowship Fund	268,924	-	(17,571)	251,353
Friends of the NGI	290,507	337,287	(211,214)	416,580
John Barry/Petronella Brown Scholarship Fund	216,287	-	-	216,287
Lane Fund	45,541	-	-	45,541
Bank of America Merrill Lynch Conservation Project	40,096	-	(25,281)	14,815
Sir Denis Mahon Archive Fund	6,727	-	-	6,727
Decipher EU Library Research Fund	87,815	-	-	87,815
Wilson Library Project	27,898	35,201	(22,649)	40,450
Getty Conserving Canvas	178,843	-	-	178,843
Murillo Conservation	10,143	-	(779)	9,364
Apollo	3,065	25,799	(24,593)	4,271
Monument Trust	1,451	1,000	-	2,451
Centre for the Study of Irish Art	99,340	50,000	(82,500)	66,840
Portrait Competition	20,021	125,000	(57,826)	87,195
Sarah Cecilia Harrison Fund	29,545	-	-	29,545
Sarasin Fund	15,000	-	(15,000)	-
Hospital Saturday Fund	13,500	-	-	13,500
Your Gallery at School Project	25,000	25,000	(11,756)	38,244
Total	2,275,942	632,736	(493,800)	2,414,878

Deferred Income – Other 2020

	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	-	25,000	-	25,000
Total	2,339,070	487,038	(550,166)	2,275,942

21. Reserves

	Unrestricted	Restricted	Total	Total
	Funds	Funds	2021	2020
	€	€	€	€
Heritage Assets ¹	-	48,075,396	48,075,396	42,932,784
Capital Account	765,208	-	765,208	890,981
Exchequer	(560,512)	776,850	216,338	416,456
Own Resources ²	466,479	612,859	1,079,338	613,269
Shaw Fund	8,477,442	-	8,477,442	7,602,872
Millennium Wing Fund	-	2,950,000	2,950,000	2,950,000
Balance as at 31 December	9,148,617	52,415,105	61,563,722	55,406,362

¹ Heritage Assets acquired since 1 January 2007 have been capitalised in line with FRS 102, Section 34.

² Incorporates Donations, Exhibitions and Gallery Shop.

22. 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. The refurbishment of the offices in 88 to 90 Merrion Square is planned for 2022. This will involve the temporary relocation of the offices to No.7 Merrion Square. The Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media has provided €495,000 to the Gallery for refurbishment costs of which €300,000 is specifically for work and costs incurred by the Office of Public Works.

23. 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.

24. 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.

25. COVID-19

Restrictions announced by the Taoiseach to contain the spread of COVID-19 included measures to close the state's cultural institutions, including the National Gallery of Ireland. The Gallery closed to the visiting public just before Christmas 2020 and adapted its programmes and developed its digital presence. Online art appreciation courses, podcasts of conversations with living artists, art and wellbeing discussions, ongoing assistance for schools and teachers, talks about the Archive, collection, conservation and exhibitions were included.

The Gallery was closed for a total of 129 days in 2021. These closures resulted in a substantial reduction in visitor numbers to the Gallery (2021: 250,206, 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.

26. 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.

27. 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).

28. Approval of Financial Statements

The financial statements were approved by the Board on 27 February 2023.

APPENDICES

APPENDIX 1 - Acquisitions in 2021

Janet Mullarney

Compound Equation, 1998

Wood, plaster, papier maché and wool

Object: 75 x 74 x 37 cm

Presented, in accordance with the Artist's wishes, 2021

NGI.2021.1

Reginald Gray

Portrait of Samuel Beckett, 1961

Tempera on wood panel

Unframed: 91.3 × 45.6 cm

Purchased, 2021

NGI.2021.2

Perry Ogden

David McMahon on Flash from Pony Kids, 1999

Silver gelatin print mounted on aluminium

Unframed: 123 x 158 cm

Purchased, 2021

NGI.2021.3

Perry Ogden

Stephen Dunne with Jasper from Pony Kids, 1999

Silver gelatin print mounted on aluminium

Unframed: 158 x 123 cm

Purchased, 2021

NGI.2021.4

Perry Ogden

Keith Irving with Banjo from Pony Kids, 1999

Silver gelatin print mounted on aluminium

Unframed: 123 x 158 cm

Purchased, 2021

NGI.2021.5

Laurence Riddell

Provenance (II), 2005

Archival pigment print mounted on Dibond

Unframed: 98 x 136cm

Presented, 2021

NGI.2021.6

Siobhán Hapaska

snake, apple, tree, 2018

Aluminium, artificial snake skin, fibreglass, two-pack acrylic paint, oak,
lacquer

Object: 146 x 65 x 66 cm

Purchased, 2021

NGI.2021.7

Bridget Riley

Intervals I, 2019

Oil on linen

Unframed: 198.5 × 145.5 cm

Purchased, with the support of a private donor, 2021

NGI.2021.8

Lee Miller

Belvedere College, Dublin, Ireland, 1946, 2020

Platinum print

Unframed: 48 × 38 cm

Purchased, 2021

NGI.2021.9

Lee Miller

Glasnevin Cemetery, Dublin, Ireland, 1946, 2020

Platinum print

Unframed: 48 x 38 cm

Framed: 68 x 58 cm

Purchased, 2021

NGI.2021.10

Lee Miller

The Ormond Hotel interior, Dublin, Ireland, 1946, 2020

Platinum print

Unframed: 48 × 38 cm

Purchased, 2021

NGI.2021.11

Lee Miller

Cottages by River Tolka, Dublin, Ireland, 1946, 2020

Platinum print

Unframed: 48 × 38 cm

Purchased, 2021

NGI.2021.12

Lee Miller

Flower Seller on the Corner of Grafton Street, Dublin, Ireland, 1946, 2020

Platinum print

Unframed: 48 × 38 cm

Framed: 68 x 58 cm

Purchased, 2021

NGI.2021.13

Peter Dillon

Portrait of a Gentleman, 1810

Watercolour on ivory miniature

Unframed: 6.5 × 5.2 cm

Purchased, 2021

NGI.2021.14

Alicia Boyle

The Frail Student, 1942

Oil on canvas

Unframed: 91.4 × 71.1 cm

Framed: 111.8 × 91.4 cm

Presented, Friends of the National Gallery of Ireland, 2021

NGI.2021.15

Don McCullin

Derry, Northern Ireland, 1971, 2020

Silver gelatin print

Unframed: 50.8 x 61 cm

Purchased, 2021

NGI.2021.16

Brian O'Doherty

Portrait of Martha O'Doherty, the Artist's Mother, 1953/1954

Oil on canvas

Unframed: 54.5 × 66 cm

Framed: 74.9 × 88.9 × 12.7 cm

Presented, the Artist, 2021

NGI.2021.17

Brian O'Doherty

Portrait of Michael O'Doherty, the Artist's Father, 1952/1953

Oil on canvas

Unframed: 30.5 × 31.8 cm

Framed: 44.5 × 45.7 × 6.4 cm

Presented, the Artist, 2021

NGI.2021.18

Jill Freedman

Roll in the Hay, Gnivguilla, County Kerry, 1984

Silver gelatin print

Unframed: 40.6 × 50.8 cm

Purchased, Jill Freedman Estate, 2021

NGI.2021.19

Jill Freedman

County Tipperary, 1974

Silver gelatin print

Unframed: 40.6 × 50.8 cm

Purchased, Jill Freedman Estate, 2021

NGI.2021.20

Jill Freedman

Lost Children, Dublin Horse Show, 1984

Silver gelatin print

Unframed: 27.9 × 35.6 cm

Purchased, Jill Freedman Estate, 2021

NGI.2021.21

Jill Freedman

Goofy Kids, Dublin, 1984

Silver gelatin print

Unframed: 40.6 × 50.8 cm

Purchased, Jill Freedman Estate, 2021

NGI.2021.22

Jill Freedman

Dingle, County Kerry, 1981

Silver gelatin print

Unframed: 40.6 × 50.8 cm

Purchased, Jill Freedman Estate, 2021

NGI.2021.23

Jill Freedman

Sailing Homeward, Connemara, Co. Galway, 1984

Silver gelatin print

Unframed: 40.6 × 50.8 cm

Purchased, Jill Freedman Estate, 2021

NGI.2021.24

Jill Freedman

Nosy Barker, Listowel, Co. Kerry, 1974

Silver gelatin print

Unframed: 35.6 × 27.9 cm

Purchased, Jill Freedman Estate, 2021

NGI.2021.25

Jill Freedman

Johnny Dougherty, Carrick, Donegal, 1974

Silver gelatin print

Unframed: 50.8 × 40.6 cm

Purchased, Jill Freedman Estate, 2021

NGI.2021.26

Jill Freedman

Double Trouble, New York, 1983

Silver gelatin print

Unframed: 20.3 × 25.4 cm

Purchased, Jill Freedman Estate, 2021

NGI.2021.27

Jill Freedman

Tivoli Fashion Shop, 1973

Silver gelatin print

Unframed: 25.4 × 20.3 cm

Purchased, Jill Freedman Estate, 2021

NGI.2021.28

Amelia Stein

Tomi Reichental, 2020

Archival pigment print

Unframed: 40 × 51 cm

Presented, 2021

NGI.2021.29

Patrick Graham

Transfiguration, 1986

Screenprint on paper

Unframed: 76 × 56 cm

Purchased, 2021

NGI.2021.30

Joe Caslin

Alice Mary Higgins, Independent Senator, 2017-2018

Archival print on Hahnemuhle photo paper

Unframed: 42 x 59.4 cm

Purchased, 2021

NGI.2021.31

Joe Caslin

Alison Spittle, Comedian, 2017-2018

Archival print on Hahnemuhle photo paper

Unframed: 42 x 59.4 cm

Purchased, 2021

NGI.2021.32

Joe Caslin

Chidi Muojeke, Mother and Asylum Seeker, 2017-2018

Archival print on Hahnemuhle photo paper

Unframed: 42 x 59.4 cm

Purchased, 2021

NGI.2021.33

Joe Caslin

Davina Devine, Drag Artist, 2017-2018

Archival print on Hahnemuhle photo paper

Unframed: 42 x 59.4 cm

Purchased, 2021

NGI.2021.34

Joe Caslin

Jad Kesrin, Student and Syrian Refugee, 2017-2018

Archival print on Hahnemuhle photo paper

Unframed: 42 x 59.4 cm

Purchased, 2021

NGI.2021.35

Joe Caslin

Sinead Burke, Academic, Writer, Advocate, 2017-2018

Archival print on Hahnemuhle photo paper

Unframed: 42 x 59.4 cm

Purchased, 2021

NGI.2021.36

Joe Caslin

Stephen Moloney, Writer and Activist, 2017-2018

Archival print on Hahnemuhle photo paper

Unframed: 42 x 59.4 cm

Purchased, 2021

NGI.2021.37

Joe Caslin

Finding Power, 2017-2018

Pencil and ink on paper

Unframed: 59.3 x 38.5 cm

Purchased, 2021

NGI.2021.38

Joe Caslin

Poster, 2017-2018

Unframed: 70 × 49.5 cm

Presented, the Artist, 2021

NGI.2021.39

Joe Caslin

Sketchbook, 2017-2018

Graphite and ink

Sheet: 21 × 14.5 cm

Presented, the Artist, 2021

NGI.2021.40

Jack B. Yeats

Bachelor's Walk, In Memory, 1915

Oil on canvas

Unframed: 45.7 x 61 cm

Framed: 66 x 81.1 x 8 cm

Purchased, 2021, with generous and special support from the Government of Ireland and key contributions from several donors

NGI.2021.41

Colin Middleton

Elijah, 1948

Oil on board

Framed: 60 × 75 cm

Presented by Catherine Grace La Touche Bond in loving memory of her grandparents Mr Justice T C Kingsmill Moore ('KM') and his wife Beatrice Doreen ('Alexander') Kingsmill Moore'

NGI.2021.42

Phyllis Dodd

Portrait of Geoffrey Phibbs (1900-1956), c.1927

Graphite on paper

Unframed: 38 × 28 cm

Purchased, 2021

NGI.2021.43

Phyllis Dodd

Study for Portrait of Norah McGuinness (1901-1980), 1924

Graphite on paper

Unframed: 38.8 × 25.5 cm

Purchased, 2021

NGI.2021.44

Phyllis Dodd

Portrait of Norah McGuinness (1901-1980), 1924

Drypoint

Sheet: 38 × 27.5 cm

Plate: 27 × 20 cm

Purchased, 2021

NGI.2021.45

Phyllis Dodd

Study for Portrait of Pindi (Kathleen Bridle (1921-1925)), 1924

Graphite on paper

Unframed: 29 × 19 cm

Purchased, 2021

NGI.2021.46

Phyllis Dodd

Portrait of Pindi (Kathleen Bridle (1921-1925)), 1924

Etching

Sheet: 38.2 × 27.5 cm

Plate: 21.5 × 15 cm

Purchased, 2021

NGI.2021.47

Phyllis Dodd

Self-Portrait, 1925

Drypoint

Sheet: 23 × 14 cm

Image: 18 × 10 cm

Purchased, 2021

NGI.2021.48

William Orpen

Myself and Cupid, 1910

Oil on canvas

Unframed: 102 × 86.5 cm

Framed: 130 × 115 cm

Purchased, 2021

NGI.2021.49

Seán Keating

Thinking out Gobnait, 1917

Oil on canvas

Unframed: 76.2 × 76.2 cm

Framed: 94 × 94 cm

Presented, Friends of the National Gallery of Ireland (Patrons of Irish Art Funds), 2021

NGI.2021.50

Imogen Stuart

Self-portrait, 2011

Oak

Object: 167 × 84 × 48 cm

Purchased, 2021

NGI.2021.51

Sean Hillen

Londonewry #20, 1993, 1993

Photo collage

Unframed: 30 × 42.5 cm

Purchased, 2021

NGI.2021.52

Sean Hillen

Newry during the Easter Republican March, 1992, 1993

Barclay resin-coated silver bromide print

Unframed: 20 × 25 cm

Purchased, 2021

NGI.2021.53

Sean Hillen

'Honey I Blew Up the Kid', 1992, 1993

Barclay resin-coated silver bromide print

Unframed: 25.2 × 20 cm

Purchased, 2021

NGI.2021.54

Sean Hillen

Barcroft Park, 1989, 1989

Resin-coated silver bromide print

Unframed: 30.5 × 24 cm

Presented, 2021

NGI.2021.55

Gregory Dunn

Trees/Balconies (Social housing at Kilbarrack, Dublin), 2011, 2021

Hahnemühle photo rag prints

Unframed: 54.4 × 42 cm

Purchased, the Artist, 2021

NGI.2021.56

Gregory Dunn

Lockers, 2011, 2021

Hahnemühle photo rag prints

Unframed: 54.4 × 42 cm

Purchased, the Artist, 2021

NGI.2021.57

Gregory Dunn

Sub-urban Horse, 2017, 2021

Hahnemühle photo rag prints

Unframed: 54.4 × 42 cm

Purchased, the Artist, 2021

NGI.2021.58

Gregory Dunn

Six Feet (from) Under, 2010, 2021

Hahnemühle photo rag prints

Unframed: 54.4 × 42 cm

Purchased, the Artist, 2021

NGI.2021.59

Gregory Dunn

Kyle - Dubliner, 2016, 2021

Hahnemühle photo rag prints

Unframed: 54.4 × 42 cm

Purchased, the Artist, 2021

NGI.2021.60

Gregory Dunn

Christy – Dubliner, 2016, 2021

Hahnemühle photo rag prints

Unframed: 54.4 × 42 cm

Purchased, the Artist, 2021

NGI.2021.61

Gregory Dunn

Benburb Street, 2012, 2021

Hahnemühle photo rag prints

Unframed: 54.4 × 42 cm

Purchased, the Artist, 2021

NGI.2021.62

Gregory Dunn

Room with a view, 2018, 2021

Hahnemühle photo rag prints

Unframed: 54.4 × 42 cm

Purchased, the Artist, 2021

NGI.2021.63

Gregory Dunn

Neighbours, 2012, 2021

Hahnemühle photo rag prints

Unframed: 54.4 × 42 cm

Purchased, the Artist, 2021

NGI.2021.64

Gregory Dunn

Mark - Dubliner, 2016, 2021

Hahnemühle photo rag prints

Unframed: 54.4 × 42 cm

Purchased, the Artist, 2021

NGI.2021.65

Gregory Dunn

Anti-social housing, 2016, 2021

Hahnemühle photo rag prints

Unframed: 54.4 × 42 cm

Purchased, the Artist, 2021

NGI.2021.66

Elisabetta Sirani

Virgin and Child, 1660

Oil on canvas

Unframed: 94.5 × 75.8 cm

Framed: 125 × 105 cm

Purchased, 2021

NGI.2021.67

Daniel Maclise

The Installation of Captain Rock, 1806-1870

Oil on canvas

Framed: 172 × 244 cm

Heritage Gift, in memory of Mr Patrick Kelly, 2021

NGI.2021.68

Edward L. Lawrenson,

Sognefjord, 1924

Colour aquatint with soft-ground etching, printed from three plates on paper

Plate: 30 × 40.1 cm

Framed: 51.6 × 63 × 3 cm

Purchased, 2021

NGI.2021.69

Jean-Baptiste Perroneau

Portrait of Denis Mac Carthy

Oil on canvas

Unframed: 71 × 59 cm

Framed: 85 × 73 cm

Purchased, 2021

NGI.2021.70

Martyn Turner

Colm Ó Briain, Director of the Arts Council, 1983

Ink and graphite on card

Framed: 64 × 52 cm

Presented, The Ó Briain Family, 2021

NGI.2021.71

Veronica Nicholson,

Robert Ballagh, 1992-1993

Archival print

Unframed: 32.5 × 22 cm

Framed: 51 × 41 cm

Presented, 2021

NGI.2021.72

Veronica Nicholson,

John Boorman, 1992-1993

Archival print

Unframed: 32.5 × 22 cm

Framed: 51 × 41 cm

Presented, 2021

NGI.2021.73

Veronica Nicholson,

Agnes Bernelle, 1992-1993

Archival print

Unframed: 32.5 × 22 cm

Framed: 51 × 41 cm

Presented, 2021

NGI.2021.74

Veronica Nicholson,

Eamon de Buitlear, 1992-1993

Archival print

Unframed: 32.5 × 22 cm

Framed: 51 × 41 cm

Presented, 2021

NGI.2021.75

Veronica Nicholson,

Tom Hickey, 1992-1993

Archival print

Unframed: 32.5 × 22 cm

Framed: 51 × 41 cm

Presented, 2021

NGI.2021.76

Veronica Nicholson,

Garry Hynes, 1992-1993

Archival print

Unframed: 32.5 × 22 cm

Framed: 51 × 41 cm

Presented, 2021

NGI.2021.77

Veronica Nicholson,

John Kavanagh, 1992-1993

Archival print

Unframed: 32.5 × 22 cm

Framed: 51 × 41 cm

Presented, 2021

NGI.2021.78

Veronica Nicholson,

Philip King, 1992-1993

Archival print

Unframed: 32.5 × 22 cm

Framed: 51 × 41 cm

Presented, 2021

NGI.2021.79

Veronica Nicholson,

Mary McEvoy, 1992-1993

Archival print

Unframed: 32.5 × 22 cm

Framed: 51 × 41 cm

Presented, 2021

NGI.2021.80

Veronica Nicholson,

Barry McGovern, 1992-1993

Archival print

Unframed: 32.5 × 22 cm

Framed: 51 × 41 cm

Presented, 2021

NGI.2021.81

Veronica Nicholson,

Medbh McGuckian, 1992-1993

Archival print

Unframed: 32.5 × 22 cm

Framed: 51 × 41 cm

Presented, 2021

NGI.2021.82

Veronica Nicholson,

Paula Meehan, 1992-1993

Archival print

Unframed: 32.5 × 22 cm

Framed: 51 × 41 cm

Presented, 2021

NGI.2021.83

Veronica Nicholson,

Maire Mhac an tSaoi, 1992-1993

Archival print

Unframed: 32.5 × 22 cm

Framed: 51 × 41 cm

Presented, 2021

NGI.2021.84

Veronica Nicholson,

Deirdre O'Connell, 1992-1993

Archival print

Unframed: 32.5 × 22 cm

Framed: 51 × 41 cm

Presented, 2021

NGI.2021.85

Veronica Nicholson,

Deirdre Purcell, 1992-1993

Archival print

Unframed: 32.5 × 22 cm

Framed: 51 × 41 cm

Presented, 2021

NGI.2021.86

Veronica Nicholson,

Martyn Turner, 1992-1993

Archival print

Unframed: 32.5 × 22 cm

Framed: 51 × 41 cm

Presented, 2021

NGI.2021.87

Veronica Nicholson,

Donal McCann, after 1993

Archival print

Unframed: 32.5 × 48.5 cm

Presented, 2021

NGI.2021.88

Veronica Nicholson,

Cyril Cusack, after 1993

Archival print

Unframed: 32.5 × 48.5 cm

Presented, 2021

NGI.2021.89

Veronica Nicholson,

Frances Stuart, after 1993

Archival print

Unframed: 32.5 × 48.5 cm

Presented, 2021

NGI.2021.90

Veronica Nicholson,

Moya Brennan, after 1993

Archival print

Unframed: 32.5 × 48 cm

Presented, 2021

NGI.2021.91

Veronica Nicholson,

Tom Murphy, after 1993

Archival print

Unframed: 32.5 × 48 cm

Presented, 2021

NGI.2021.92

Veronica Nicholson,

Michael Kane, after 1993

Archival print

Unframed: 32.5 × 48.5 cm

Presented, 2021

NGI.2021.93

Veronica Nicholson,

Donal McCann, after 1993

Archival print

Unframed: 20.5 × 25.5 cm

Presented, 2021

NGI.2021.94

Veronica Nicholson,

Agnes Bernelle, after 1993

Archival print

Unframed: 20.5 × 25.5 cm

Presented, 2021

NGI.2021.95

Veronica Nicholson,

Moya Brennan, after 1993

Archival print

Unframed: 20.5 × 25.5 cm

Presented, 2021

NGI.2021.96

Veronica Nicholson,

Cyril Cusack, after 1993

Archival print

Unframed: 20.5 × 25.5 cm

Presented, 2021

NGI.2021.97

Veronica Nicholson,

Francis Stuart, after 1993

Archival print

Unframed: 20.5 × 25.5 cm

Presented, 2021

NGI.2021.98

Peter Hill Beard

"The Last Man on Earth" Francis Bacon at 7 Reece Mews, London, 1972,
1972

Silver gelatin print

Unframed: 27.9 × 35.6 cm

Presented, Nejma Beard in honor of Peter Beard, 2021

NGI.2021.99

Peter Hill Beard

Francis Bacon's Studio at 7 Reece Mews, London, 1972, 1972

Silver gelatin print

Unframed: 27.9 × 35.6 cm

Presented, Nejma Beard in honor of Peter Beard, 2021

NGI.2021.100

Peter Hill Beard

Francis Bacon in his Studio at 7 Reece Mews, London, 1972, 1972

Silver gelatin print

Unframed: 27.9 × 35.6 cm

Presented, Nejma Beard in honor of Peter Beard, 2021

NGI.2021.101

Peter Hill Beard

Francis Bacon's Studio at 7 Reece Mews, London, 1972, 1972

Silver gelatin print

Unframed: 35.6 × 27.9 cm

Presented, Nejma Beard in honor of Peter Beard, 2021

NGI.2021.102

Peter Hill Beard

*Francis Bacon at 7 Reece Mews, London, during the Dead Elephant
Interviews, 1972, 1972*

Silver gelatin print

Unframed: 35.6 × 27.9 cm

Presented, Nejma Beard in honor of Peter Beard, 2021

NGI.2021.103

Cian McLoughlin

Tronie - Invert Head, 2018

Etching

Framed: 55.5 × 46 cm

Presented, 2021

NGI.2021.104

Cian McLoughlin

Tronie - Pink Head, 2018

Etching

Framed: 55.5 × 46 cm

Presented, 2021

NGI.2021.105

Amelia Stein

Imogen Stuart, RHA, 2010

Silver gelatin print

Image: 36 × 36 cm

Sheet: 40 × 50 cm

Purchased, 2021

NGI.2021.106

Amelia Stein

Veronica Bolay, RHA, "RHA Portraits 2009", 2008

Silver gelatin print

Image: 36 × 36 cm

Sheet: 40 × 50 cm

Purchased, 2021

NGI.2021.107

Amelia Stein

Rachel Joynt, RHA, "RHA Portraits 2009", 2008

Silver gelatin print

Image: 36 × 36 cm

Sheet: 40 × 50 cm

Purchased, 2021

NGI.2021.108

Amelia Stein

Barbara Warren Hands, RHA, "RHA Portraits 2009", 2008

Silver gelatin print

Image: 36 × 36 cm

Sheet: 40 × 50 cm

Purchased, 2021

NGI.2021.109

Amelia Stein

Brett McEntaggart, RHA, "RHA Portraits 2009", 2008

Silver gelatin print

Image: 36 × 36 cm

Sheet: 40 × 50 cm

Purchased, 2021

NGI.2021.110

Max Beckmann

The Tightrope Artist, 1921

Drypoint etching on wove paper

Unframed: 26 × 25 cm

Sheet: 53 × 38 cm

Purchased, 2021

NGI.2021.111

Max Beckmann

Family Scene (The Beckmann Family), 1918

Drypoint etching on Simili Japon paper

Unframed: 30.5 × 26 cm

Sheet: 47.5 × 33 cm

Purchased, 2021

NGI.2021.112

Max Beckmann

"Liebespaar I", 1916

Drypoint etching on cream machine made laid paper

Sheet: 29.5 × 36.5 cm

Plate: 23.5 × 29.5 cm

Purchased, 2021

NGI.2021.113

Max Beckmann

"Auferstehung" - The Resurrection, 1918

Drypoint etching on cream Japan paper.

Sheet: 33 × 47.5 cm

Plate: 23.5 × 33.5 cm

Purchased, 2021

NGI.2021.114

Harry Callahan

Ireland, 1979, 1979

Dye transfer print

Image: 24.1 × 37.1 cm

Purchased, 2021

NGI.2021.115

Francis Seymour Haden

Mytton Hall, 1859

Drypoint on paper

Unframed: 12.2 × 26.4 cm

Presented, Edward Twohig, in memory of his aunt, Eileen Hooley, 2021

NGI.2021.116

Francis Seymour Haden

Sunset in Ireland, 1863

Drypoint on paper

Unframed: 14 × 21.5 cm

Presented, Edward Twohig, in memory of his mother, Lilian (Nora Elizabeth)

Twohig, 2021

NGI.2021.117

John Minihan

Samuel Beckett, Boulevard Saint Jacques, Paris, 1985

Silver gelatin print

Unframed: 61 × 50.8 cm

Purchased, 2021

NGI.2021.118

John Minihan

*Samuel Beckett's Hands, photographed in Room 604, Hyde Park Hotel,
London, 1980*

Silver gelatin print

Unframed: 20.3 × 25.4 cm

Purchased, 2021

NGI.2021.119

John Minihan

Samuel Beckett directing 'Waiting for Godot', London, 1984

Silver gelatin print

Unframed: 61 × 50.8 cm

Purchased, 2021

NGI.2021.120

John Minihan

Francis Bacon photographed on the steps of London's Tate Gallery, 1985

Silver gelatin print

Unframed: 61 × 50.8 cm

Purchased, 2021

NGI.2021.121

John Minihan

Acker Bilk with Van Morrison, Kent, 2006

Silver gelatin print

Unframed: 20.3 × 25.4 cm

Purchased, 2021

NGI.2021.122

John Minihan

Sinead O'Connor, London, 2006

Silver gelatin print

Unframed: 25.4 × 20.3 cm

Purchased, 2021

NGI.2021.123

John Minihan

Dressmaker Eileen Johnston, Athy, Kildare, 1970

Silver gelatin print

Unframed: 25.4 × 20.3 cm

Purchased, 2021

NGI.2021.124

John Minihan

Covent Lane, Athy, Kildare, 1971

Silver gelatin print

Unframed: 20.3 × 25.4 cm

Purchased, 2021

NGI.2021.125

John Minihan

Child photographed in Plewman's Terrace, Athy, Kildare, 1973

Silver gelatin print

Unframed: 25.4 × 20.3 cm

Purchased, 2021

NGI.2021.126

John Minihan

Children photographed in Emily Square, Athy, Kildare, 1986

Silver gelatin print

Unframed: 20.3 × 25.4 cm

Purchased, 2021

NGI.2021.127

John Minihan

Children Playing, Plewman's Terrace, Athy, Kildare, 1963

Silver gelatin print

Unframed: 20.3 × 25.4 cm

Purchased, 2021

NGI.2021.128

John Minihan

Delivery of turf fuel in Plewman's Terrace, Athy, Kildare, 1968

Silver gelatin print

Unframed: 25.4 × 20.3 cm

Purchased, 2021

NGI.2021.129

John Minihan

Emily Square, Athy, Kildare, 1963

Silver gelatin print

Unframed: 25.4 × 20.3 cm

Purchased, 2021

NGI.2021.130

John Minihan

Irish Travellers photographed riding a pony and trap, Athy, Kildare, 1963

Silver gelatin print

Unframed: 20.3 × 25.4 cm

Purchased, 2021

NGI.2021.131

John Minihan

Town Square, Athy, 1969

Silver gelatin print

Unframed: 25.4 × 20.3 cm

Purchased, 2021

NGI.2021.132

John Minihan

Market Day, Emily Square, Athy, Kildare, 1965

Silver gelatin print

Unframed: 20.3 × 25.4 cm

Purchased, 2021

NGI.2021.133

John Minihan

S.P.Office, Duke Street, Athy, Kildare, 1974

Silver gelatin print

Unframed: 20.3 × 25.4 cm

Purchased, 2021

NGI.2021.134

John Minihan

Mary Byrne photographed in the county home, Athy, Kildare, 1976

Silver gelatin print

Unframed: 20.3 × 25.4 cm

Purchased, 2021

NGI.2021.135

John Minihan

Purcell's Bar, Athy, 1984

Silver gelatin print

Unframed: 20.3 × 25.4 cm

Purchased, 2021

NGI.2021.136

John Minihan

One too many, Murphy's Bar, Offaly Street, Athy, Kildare, 1963

Silver gelatin print

Unframed: 25.4 × 20.3 cm

Purchased, 2021

NGI.2021.137

John Minihan

The Wake of Katy Tyrell, Athy, 1977

Silver gelatin print

Unframed: 20.3 × 25.4 cm

Purchased, 2021

NGI.2021.138

John Minihan

The Funeral of Katy Tyrell, St. Michael's Cementery, Athy, Kildare, 1977

Silver gelatin print

Unframed: 61 × 50.8 cm

Purchased, 2021

NGI.2021.139

John Minihan

After the Burial of Mrs. Katy Tyrell, Athy, Kildare, 1977

Silver gelatin print

Unframed: 20.3 × 25.4 cm

Purchased, 2021

NGI.2021.140

John Minihan

Bapty Maher's Motor Hearse, Athy, 1970

Silver gelatin print

Unframed: 61 × 50.8 cm

Purchased, 2021

NGI.2021.141

John Minihan

Van Morrison, Rochester Park, Kent, 2006

Silver gelatin print

Unframed: 25.4 × 20.3 cm

Purchased, 2021

NGI.2021.142

John Minihan

Self-portrait in Paris, 2016, 2021

Silver gelatin print

Unframed: 30.5 × 25.4 cm

Purchased, 2021

NGI.2021.143

John Minihan

*Poet Padraic Fiacc pictured in John Minihan's home, Chipping Norton,
Oxfordshire, 1995*

Silver gelatin print

Unframed: 20.3 × 25.4 cm

Presented, 2021

NGI.2021.144

Kathy Prendergast

Untitled, 1985

Watercolour and graphite on paper

Unframed: 57 × 76 cm

Framed: 70 × 88 cm

Purchased, 2021

NGI.2021.145

Jackie Nickerson

Blue Corridor, 2005

Lambda print

Unframed: 61 × 73.7 cm

Purchased, 2021

NGI.2021.146

Jackie Nickerson

Hallway, 2005

Lambda print

Unframed: 61 × 73.7 cm

Purchased, 2021

NGI.2021.147

Jackie Nickerson

Aga, 2006

Lambda print

Unframed: 61 × 73.7 cm

Purchased, 2021

NGI.2021.148

Jackie Nickerson

Brother Michael, 2005

Lambda photograph

Unframed: 73.7 × 61 cm

Presented, the Artist and Jack Shainman Gallery, New York, 2021

NGI.2021.149

Jackie Nickerson

Sister Imelda, 2005

Lambda photograph

Unframed: 73.7 × 61 cm

Presented, the Artist and Jack Shainman Gallery, New York, 2021

NGI.2021.150

Jackie Nickerson

Father Linus, 2006

Lambda photograph

Unframed: 73.7 × 61 cm

Presented, the Artist and Jack Shainman Gallery, New York, 2021

NGI.2021.151

Jackie Nickerson

Sister Anne, 2006

Lambda photograph

Unframed: 73.7 × 61 cm

Presented, the Artist and Jack Shainman Gallery, New York, 2021

NGI.2021.152

Jackie Nickerson

Place Setting, 2006

Lambda photograph

Unframed: 61 × 73.7 cm

Presented, the Artist and Jack Shainman Gallery, New York, 2021

NGI.2021.153

Jackie Nickerson

Father Benignus, 2006

Lambda photograph

Unframed: 73.7 × 61 cm

Presented, the Artist and Jack Shainman Gallery, New York, 2021

NGI.2021.154

Hannah Tighe

Sketchbook: Views of Woodstock, Inistioge; Llangollen, N. Wales and Shrewsbury, Shropshire, 1814-1815

Graphite, ink and wash on paper

Sheet: 22.9 × 28.2 cm

Purchased, 2021

NGI.2021.155

Carey Clarke

Homan Potterton, Director of the National Gallery of Ireland, 1980-88, 1988

Oil on canvas

Unframed: 100 × 120 cm

Bequeathed, 2021

NGI.2021.156

James McArdell

The Holy Family at Night, 1750-1765

Mezzotint on paper

Unframed: 34 × 47 cm

Framed: 48.3 × 63.5 × 3.8 cm

Purchased, 2021

NGI.2021.157

Francis Bindon

Portrait of Jonathan Swift, 1735

Oil on canvas

Unframed: 222 × 153 cm

Framed: 260 × 190 cm

Purchased by the Government of Ireland for the National Gallery of Ireland,
2021

NGI.2021.158

Inge Morath

Puck Fair, Killorglin, County Kerry, 1954, 2010

Archival pigment print

Unframed: 35 × 23.4 cm

Presented, 2021

NGI.2021.159

Basil Blackshaw

Night Rider, 2001

Acrylic on canvas

Unframed: 152.5 × 213.5 cm

Purchased, 2021

NGI.2021.160

APPENDIX 2 - Loans from the National Gallery of Ireland to Temporary Exhibitions in 2021

To the Exhibition: *Vicereines of Ireland: Portraits of Forgotten Women*

Venue: Dublin Castle

Dates: 10/05/21 – 05/09/21

Work: NGI.4340, James Maubert, *Portrait of Henrietta, Duchess of Bolton as a Shepherdess*, Oil on canvas, Framed: 146.2 x 173.5 x 9 cm

To the Exhibition: Drawings by Paul Cézanne

Venue: MoMA – the Museum of Modern Art, New York, USA

Dates: 06/06/21 – 26/09/21

Work: NGI. 3300, Paul Cézanne, *La Montagne Sainte-Victoire* from *Les Lauves*, near Aix-en-Provence, 1902-04, Graphite and watercolour on white paper, Unframed: 47.5 x 61.5 cm

To the Exhibition: *Private Lives: Home and Family in the Art of the Nabis, 1890 – 1900*

Venue 1: The Cleveland Museum of Art, USA

Dates: 27/06/21 – 20/09/21

Venue 2: Portland Art Museum, USA

Dates: 24/10/21 – 23/01/22

Work: NGI.4356, Pierre Bonnard, *Boy Eating Cherries*, 1895, Oil on board, Framed: 62.5 x 51.3 x 3.6 cm

To the Exhibition: *A Wild Atlantic Way*

Venue: Hunt Museum, Limerick

Dates: 09/07/21 - 03/10/21

Works:

1. NGL.1212, Augustus Nicholas Burke, *A Connemara Girl*, Oil on canvas, 63 x 48 cm
2. NGL.4320, Mainie Jellett, *Achill Horses*, Oil on canvas, 61 x 92 cm

To the Exhibition: *Camille Pissarro. The Studio of Modernism*

Venue: Kunstmuseum Basel, Basel, Switzerland

Dates: 04/09/21 -23/01/22

Work: NGL.4459, Camille Pissarro, *Chrysanthemums in a Chinese Vase*, Oil on canvas, Framed: 77.4 x 68.5 x 9 cm

To the Exhibition: *Johannes Vermeer. On Reflection*

Venue: Staatliche Kunstsammlungen Dresden, Germany

Dates: 10/09/21 – 02/01/22

1. Work: NGL.4536, Gabriel Metsu, *Man Writing a Letter*, Oil on panel, 52.2 x 40.2 cm
2. NGL.4537, Gabriel Metsu, *Woman Reading a Letter*, Oil on panel, 52.5 x 40.2 cm

To the Exhibition: *Murillo's Prodigal Son Series*

Venue: Museo Nacional del Prado, Madrid, Spain

Dates: 21/09/21 – 23/01/22

Works:

1. NGL.4540, Bartolomé Esteban Murillo, *The Prodigal Son Receiving his Portion*, 1660s, Oil on canvas, 104.5 x 134.5 cm
2. NGL.4541, Bartolomé Esteban Murillo, *The Departure of the Prodigal Son*, 1660s, Oil on canvas, 104.5 x 134.5 cm
3. NGL.4542, Bartolomé Esteban Murillo, *The Prodigal Son Feasting*, 1660s, Oil on canvas, 104.5 x 135.5 cm
4. NGL.4543, Bartolomé Esteban Murillo, *The Prodigal Son Driven Out*, 1660s, Oil on canvas, 104.5 x 134.5 cm
5. NGL.4544, Bartolomé Esteban Murillo, *The Prodigal Son Feeding Swine*, 1660s, Oil on canvas, 104.5 x 134.5 cm
6. NGL.4545, Bartolomé Esteban Murillo, *The Return of the Prodigal Son*, c.1660s, Oil on canvas, 104.5 x 134.5 cm

To the Exhibition: *Young Gainsborough: Rediscovered Landscape Drawings*

Venue: York Art Gallery, UK

Dates: 01/10/21 – 13/02/22

Works:

1. NGI.191, Thomas Gainsborough, *A View in Suffolk*, oil on canvas,
Framed: 76.8 x 91.2 x 8 cm
2. NGI.280, Jan Wijnants, *The Dunes near Haarlem*, oil on canvas,
Framed: 39.5 x 44.7 x 5.8 cm

To the Exhibition: *In the light of Cuyp. Aelbert Cuyp & Gainsborough - Constable –Turner*

Venue: Dordrechts Museum, The Netherlands

Dates: 03/10/21 – 08/05/22

Work: NGI.796, Thomas Gainsborough, *Landscape with Cattle*, oil on canvas, Framed: 156.5 x 128 x 12 cm

To the Exhibition: *Goya*

Venue: Fondation Beyeler, Basel, Switzerland

Dates: 10/10/21 – 23/01/22

Work: NGI.4439, Francisco José de Goya y Lucientes, *Portrait of Doña Antonia Zárate*, Oil on canvas, Framed: 132.2 x 111 x 8.8 cm

To the Exhibition: *Goya's experience*

Venue: Palais des Beaux-Arts Lille, France

Dates: 15/10/21 – 14/02/22

Work: NGI.572, Francisco José de Goya y Lucientes, *Portrait of a Lady in a Black Mantilla*, Oil on canvas, 54 x 43 cm

To the Exhibition: *Nano Reid*

Venue: Highlanes Municipal Art Gallery, Drogheda

Dates: 15/10/21 – 19/02/22

Works:

1. NGI.2015.1, Nano Reid, *Canal and River in Autumn*, 1950, Oil on canvas, 51.5 x 61.5 x 10 cm
2. NGI.4674, Gerard Dillon, *Mellifont Abbey*, Oil on board, 76 x 79 cm

To the Exhibition: *Studio & State: The Laverys and the Anglo-Irish Treaty*

Venue: National Museum of Ireland, Dublin

Dates: 23/11/21 – 23/11/22

Works:

1. NGI.1251, John Lavery, *Lady Lavery in an Evening Cloak*, Oil on canvas, Unframed: 46 x 36 cm
2. NGI.1736, John Lavery, *The Ratification of the Irish Treaty in the English House of Lords*, 1921, 1921, Oil on board, Unframed: 36 x 26 cm

APPENDIX 3 - National Gallery Staff – Media, Lectures and Publications 2021

STAFF NATIONAL RADIO INTERVIEWS

- *Morning Ireland*, RTÉ Radio 1: [interview with Sean Rainbird on the Jack B. Yeats exhibition](#) (3 September 2021, mentioned in headlines, and interview at 1 hour, 53 mins, 55 secs into clip)
- *Newstalk Breakfast with Shane Coleman and Ciara Kelly*, Newstalk: [interview with Director Sean Rainbird on reopening](#) (14 May 2021, first feature in clip)
- *An Cúinne Dána*, RTÉ Raidió na Gaeltachta: [Interview with Caomhan Mac Con Iomaire on memory in the work of Jack B. Yeats, and the current exhibition](#) (11 September 2021, from start of programme)
- *Morning Ireland*, RTÉ Radio 1: [Interview with the Gallery's Director Sean Rainbird on *New Perspectives* and the reopening](#) (7 May 2021)
- *Morning Ireland*, RTÉ Radio 1: [radio news piece on the Lavinia Fontana unveiling featuring an interview with Sean Rainbird, Director of the National Gallery of Ireland](#) (28 October 2021, 1 hour, 46 mins, 40 secs into clip)
- *Morning Ireland*, RTÉ Radio 1: [Interview with Sean Rainbird on acquisition of Jack B. Yeats *Bachelors Walk* \(8 July 2021\)](#), 1 min 55 secs into clip)
- *Louise McSharry*, RTÉ 2FM: [‘How to be an adult’ interview with Gallery staff member Sinead Rice](#) (9 October 2021)

- *Moncrieff / Best of Newstalk*: [Interview on Jack B. Yeats exhibition with Donal Maguire \(20 October 2021\)](#), repeated on *Best of Newstalk* 21 October 2021)

STAFF NATIONAL PRINT INTERVIEWS

- *Irish Mail on Sunday*: ‘The masterpieces you can’t admire’ feature on cancelled Turner & Place exhibition, including interview with Niamh MacNally (3 January 2021)
- *Sunday Independent / Independent.ie*: [feature on Jack B. Yeats exhibition](#) including interview with Donal Maguire (29 August 2021)
- *Irish Examiner / Irishexaminer.com*: feature on Jack B. Yeats exhibition includes interview with Donal Maguire (19 October 2021)
- *Totally Dublin*: Interview with Sarah McAuliffe features the Zurich Portrait Prize (1 December 2021)

EXHIBITION COVERAGE AND REVIEWS

- *Senior Times*: ‘First exhibition of work by Dutch painter Piet Mondrian in Ireland’ feature (2 January 2021)
- *Irish Examiner / Irishexaminer.com*: [‘Turner watercolours first shown at National Gallery 120 years ago’](#) – article about Turner exhibition and closure (9 & 10 January 2021)
- *The Irish Times / Irishtimes.com*: [‘New talent shines in online exhibition’](#) cover teaser and page 2 feature on the Gallery’s online exhibitions and programming, including the Zurich Young Portrait Prize 2020 (16 January 2021)
- *Irish Independent*: Photograph highlights *New Perspectives* and the Gallery’s reopening (6 May 2021)

- *Irish Examiner*: 'Gallery Girls' - *New Perspectives* and the Gallery's reopening (6 May 2021)
- *Irish Daily Mail*: 'On the creative side of the Pandemic' feature highlights *New Perspectives* (8 May 2021)
- *The Irish Times* / Irishtimes.com: [reopening feature includes New Perspectives](#) (10 & 11 May 2021)
- *The Business Post*: feature on *Something from There* (13 June 2021)
- RTE.ie: [feature on the Jack B. Yeats exhibition including quotes from Sean Rainbird](#) (4 September 2021)
- Irishtimes.com: [video on the Jack B. Yeats exhibition featuring interview with Donal Maguire](#) (4 September 2021)
- *Irish Examiner*: illustrated news report on *Picturing People* (2 October 2021)
- *Irish Examiner* / Irishexaminer.com: preview feature on *Boring Art* exhibition (8 October 2021)
- Universityobserver.ie: [detailed illustrated feature on the Jack B. Yeats exhibition, including outline of the artist's life](#) (4 October 2021)
- Independent.ie: ['Painting of young man being healed by his mother wins prestigious Irish portrait prize'](#) feature on Zurich Portrait Prize winner Salvator of Lucan and Della Cowper Gray including quotes from Director Sean Rainbird, and Neil Freshwater of Zurich (30 November 2021)
- Thegloss.ie: ['All the winners of the Zurich Portrait prize at the National Gallery of Ireland' feature](#) (1 December 2021)

- *Trinity News* / Trinitynews.ie: [‘Finding beauty in the everyday fantastic’ Anne Yeats exhibition feature including interview with Grace O’Boyle and Donna Rose](#) (3 December 2021)
- *Apollo*: ‘All aboard – the transporting art of Jack B. Yeats’ review of *Jack B. Yeats: Painting and Memory* exhibition by Tom Walker (5 October 2021)
- *The Sunday Times Ireland*: positive Jack B. Yeats exhibition review by Cristín Leach, including interview with Donal Maguire (3 October 2021)
- Irishtimes.com: [‘An Irishman’s Diary’ - round-up of current exhibitions at the Gallery including Jack B. Yeats; Picturing People; Zurich Portrait Prize; and Joseph Beuys; along with link to 9 May 2021 video of the Lavinia Fontana conservation](#) (30 November 2021)

PHOTOCALL FRONT PAGES

- *Irish Independent*: The unveiling of Lavinia Fontana’s ‘The Visit of the Queen of Sheba to King Solomon’ photocall pic on the front cover of the Irish Independent (29 October 2021);
- *The Irish Times* / Irishtimes.com: [Lavinia Fontana conservation pic featured online in ‘Images of the Day’, and on front page of print edition](#) (28 & 29 April 2021)
- Irishtimes.com: Images of the Day highlights the Jack B. Yeats Exhibition (3 September 2021, link unavailable)

External Lectures / Presentations in 2021:

Aoife Brady, Curator of Spanish and Italian Art, Delivered lecture on Murillo's Prodigal Son series to the public at the Museo del Prado, Madrid, 11 December 2021. <https://www.museodelprado.es/en/whats-on/multimedia/el-hijo-prodigo-de-murillo-en-la-national-gallery/f577317c-5e1f-e5a5-2b62-3e008fec1f3b>

Leah Benson, Archivist, and Muirne Lydon, Paintings Conservator, jointly presented a seminar entitled '*A Closer Look; Research and the Materiality of Paintings at the National Gallery of Ireland*', Beyond the Frame: The Hidden Lives of Paintings, Institute of Art Design and Technology, Dún Laoghaire (IADT), 9th February 2021. Showcasing the National Gallery of Ireland's Collection, the seminar introduced the Gallery's provenance studies, archive & special collections, and conservation projects. The presentation highlighted some of the most iconic works from the collection including Caravaggio's *The Taking of Christ* and Murillo's *Prodigal Son* series.

Leah Benson, Bernard Shaw and the Making of Modern Ireland: Publication Launch, 18 February 2021 [Zoom]. Leah Benson spoke at the launch of the publication.

Leah Benson, 'Shaw and the Gallery', presented by Leah Benson for the not-for-profit organization *Intercultural Learning*, in partnership with the American Rhode's Scholar network, as part of a *Dublin in Depth* series promoting Ireland and Irish culture, 23 March, 20 April 2021, [Zoom].

Brina Casey, Education Officer, *“Something From There: promoting inclusion and empowerment through democratic museum practices”*, the Irish Museums Association and NI Museums Council 2021 Education and Outreach Forum, 19 May 2021 [Online].

Brina Casey & Caomhán Mac Con Iomaire, Education Officer, *“Every type of Access”* joint presentation as part of Arts & Disability Ireland and Kennedy Centre, *From Access to Inclusion* International Symposium, Online, 14 October 2021. Transcript available here:

<https://adiarts.ie/summit/workshops/every-type-of-access/>

Andrea Lydon, Head of Library and Archives and Catherine Sheridan, Digital Collections Librarian presented ‘National Gallery of Ireland Library & Archives – ‘Source’ digital collections project’. CNCI Cataloguing and Digitisation group annual seminar, entitled *Cultural collections in the time of Covid 19*, 11 November. The conference was chaired by Leah Benson [Zoom].

Muirne Lydon, invited lecture, entitled *‘An introduction to using environmental data to improve collection care’*, The Heritage Council, 19 February 2021.

As part of the Museum Standards Programme for Ireland, the Heritage Council hosted this webinar to highlight the importance of Environmental Monitoring and Data Management for Collection Care programmes.

Muirne Lydon, invited lecture, entitled *‘Beyond the Frame’*, School of Creative Arts, Technical University (TU), Dublin, 23rd February 2021.

This lecture formed part of TU Dublin's BA Creative Industries and Visual Culture seminar series, which focuses on careers in visual culture, museums, curating, writing, research, and the creative and cultural industries.

Donal Maguire, Curator Centre for Study of Irish Art, 'Shaping the Wild: An Ecological View of Irish Art' on the occasion of the exhibition 'A Wild Atlantic Way', The Hunt Museum, Limerick, 23 September 2021.

Donal Maguire, 'Working in Visual Culture', collaborative learning and real world engagement, BA in Creative Industries and Visual Culture, Dublin School of Creative Arts, DIT Grangegorman Campus, Dublin 7, 13 April 2021.

Mary Clare O'Brien, HW Wilson Fellow, 'Librarians at Work', UCD Library and Information Studies, 26 March [Zoom].

Catherine O'Donnell, Education Officer, – 'Education Programming at the National Gallery of Ireland', UCC MA in Global Gallery Studies HA6025 Global Galleries Fieldwork, 3 March [online].

2021 External Publications:

Aoife Brady, Review of *Artemisia* exhibition, National Gallery London, in *The Burlington Magazine*, vol. 163, no. 1415 (2021), pp. 168-7. February 2021.

www.burlington.org.uk/archive/exhibition-review/artemisia

Aoife Brady, “Historia revisada de la serie del Hijo pródigo de Murillo”, in Aoife Brady, Elena Cenalmor and Javier Portús, *El Hijo pródigo de Murillo y el arte de narrar en el Barroco andaluz*, exh. cat. (Madrid: Museo del Prado, 2021), pp. 55-67, September 2021.

External Publications submitted 2021:

Muirne Lydon, ‘The Prodigal Son Series: A Conservation History and Technical Examination’, *Murillo, Picturing the Prodigal Son* (exhibition catalogue) pp.139-151. This will be published for ‘*Murillo: Picturing The Prodigal Son*’, an exhibition at the Meadows Museum, Southern Methodist University (SMU), Dallas, Texas, February 20 February - 12 June, 2022. This exhibition has been organized by the Meadows Museum, SMU, Dallas, in association with the National Gallery of Ireland.

Catherine O'Donnell, C. (2022). Art makes you: Co-production with young people at the National Gallery of Ireland. In D. Horgan & D. Kennan (Eds.), *Child and Youth Participation in Policy, Practice and Research* (pp. 141–154). Routledge. [Child and Youth Participation in Policy, Practice and Research - 1st E \(routledge.com\)](http://www.routledge.com/Child-and-Youth-Participation-in-Policy-Practice-and-Research-1st-E/book/9781138584444)

APPENDIX 4 - Staff List 2021

Division	Department	Title	Name
Director's Office	Director's Office	Director	Sean Rainbird
	Director's Office	Manager	Jacinta Benetti
		Director's Office	
	Development	Fundraising and Sponsorship Manager	Claire McDonagh
	Development	Head of Development	Maria Noonan
	Development	Development Officer	Orla O'Brien
Friends	Friends of the National Gallery of Ireland	Friends Manager – Friends of the National Gallery of Ireland	Sinead Morrin
	Friends of the National Gallery of Ireland	Retention Coordinator - FNGI	Mary Dowling
Corporate Services	Corporate Services	Director of Corporate Services	Patricia Golden
	Corporate Services	Executive Assistant	Emer Marron
	Corporate Services	Head of Finance & Systems	Eddie Butler

	Legal and Compliance	Legal and Compliance Manager	Jane Brennan
	Legal and Compliance	Board Secretary and Compliance Officer	Niamh O'Connor
	Legal and Compliance	Compliance Assistant	Rebecca Dunne
	Human Resources	Head of HR	Ann Travers
	Human Resources	HR Partner	Darragh McGrath
	Human Resources	Senior HR Partner	Laura Malone
	Commercial Department	Gallery Assistant	Aneta Kolaska
	Commercial Department	Events Administrator	Sinead Leahy
	Commercial Department	Gallery Assistant Team Leader	Aislinn Lynch
	Commercial Department	Events Coordinator	Melanie Murtagh
	Commercial Department	Gallery Assistant	Deirdre Stacey
	Retail	Retail Manager	Lauralee Guiney
	Retail	Bookshop Assistant Part Time	Ann Marie Barrett

	Retail	Bookshop Stores Person	David Dardis
	Retail	Shop Assistant	Joe Palmer
	Operations Management	Head of Operations	Christiaan Clotworthy
	Operations Management	Security and Safety Manager	Noel Giles
	Operations	Security Supervisor	Paul Irwin
	Operations	Security Supervisor	Mark McQuillan
	Operations	Security Supervisor	Andrew Kelly
	Operations	Security Supervisor	Sean Kerr
	Operations	Security Supervisor	Alan Proctor
	Operations	Acting Security Supervisor	Darijus Brizgys
	Operations	Facilities Manager	Richard French
	Operations	Facilities Assistant	Brian McGuckin
	Operations	Maintenance Attendant	Michael Carberry
	Operations	Maintenance Attendant	David Marry

Operations	Service Attendant / Cleaner	Frances Donnelly
Operations	Service Attendant / Cleaner	Patrick Donohoe
Operations	Service Attendant / Cleaner	Alice Cadwell
Operations	Service Attendant / Cleaner	Richard Dudley
Operations	Museum Security Officer	Marina Azzaro
Operations	Museum Security Officer	John Bird
Operations	Museum Security Officer	Lee Boylan
Operations	Museum Security Officer	John Breslin
Operations	Museum Security Officer	Martin Buckley
Operations	Museum Security Officer	Emmett Byrne
Operations	Museum Security Officer	Conor Cleary
Operations	Museum Security Officer	Jeffrey Crosdale

Operations	Museum Security Officer	Richard Crosdale
Operations	Museum Security Officer	Brendan Cusack
Operations	Museum Security Officer	Ellis Dolan
Operations	Museum Security Officer	Sarah Douglas
Operations	Museum Security Officer	Patrick Doyle
Operations	Museum Security Officer	Michael Dunne
Operations	Museum Security Officer	Tony Eady
Operations	Museum Security Officer	Ian Fleming
Operations	Museum Security Officer	John Gibson
Operations	Museum Security Officer	Keith Gorman
Operations	Museum Security Officer	Anthony Hyland
Operations	Museum Security Officer	Paul Kelly

Operations	Museum Security Officer	Gerard Kennedy
Operations	Museum Security Officer	Patrick Larkin
Operations	Museum Security Officer	Damien Long
Operations	Museum Security Officer	Desmond Martin
Operations	Museum Security Officer	Ronan Martin
Operations	Museum Security Officer	Jorg Mayr
Operations	Museum Security Officer	Michelle McCarron
Operations	Museum Security Officer	Conor McCartney
Operations	Museum Security Officer	John McDonnell
Operations	Museum Security Officer	Frank McKenna
Operations	Museum Security Officer	John Morrissey
Operations	Museum Security Officer	David Mulligan

Operations	Museum Security Officer	Paul O'Brien
Operations	Museum Security Officer	Aidan O'Donovan
Operations	Museum Security Officer	Cathal Power
Operations	Museum Security Officer	John Rafter
Operations	Museum Security Officer	Clifford Rowe
Operations	Museum Security Officer	Robert Smith
Operations	Museum Security Officer	Michael Stapleton
Operations	Museum Security Officer	Malgorzata Szewc
Operations	Museum Security Officer	Bernadette Tansey
Operations	Museum Security Officer	Patrick Thompson
Operations	Museum Security Officer	Rachel Tierney
Operations	Museum Security Officer	Nigel Weber

Operations	Museum Security Officer	Sabina-Luciana Zapodeanu
Operations	Security Attendant	Matthew Bannon
Operations	Security Attendant	Michael Coyne
Operations	Security Attendant	Colm Croke
Operations	Security Attendant	Jeffery Doyle
Operations	Security Attendant	Paul Doyle
Operations	Security Attendant	Sarah Fagan
Operations	Security Attendant	Jimmy Kavanagh
Operations	Security Attendant	Stephen Keating
Operations	Security Attendant	Michael Lambe
Operations	Security Attendant	Richard Macken
Operations	Security Attendant	Joseph McEneaney
Operations	Security Attendant	Paul McGeough
Operations	Security Attendant	Ken Nicoletti
Operations	Security Attendant	Eoin O'Sullivan
Operations	Security Attendant	Derek Prior
Operations	Security Attendant	Tony Quilty
Operations	Security Attendant	Tina Shone
Operations	Security Attendant	Wayne Sugg
Operations	Security Attendant	John Tomlin
Operations	Security Attendant	Peter Vicidomina
Finance	Finance Coordinator	Maria Armas

	Finance	Payroll Supervisor	Orla Burrell
	Finance	Accounts Payable	Brian Callinan
	Finance	Finance Business Partner	Bernadette Kenny
	Finance	Requisitions Assistant	Rosario Rowe
	IT	Head of IT	Will Brien
	IT	IT Manager	Niamh Gogan
	IT	IT Support Officer	Dan Marsden
	IT	IT Support Technician	Michael Paterson
Collections and Research	Collections and Research	Head of Collections and Research	Kim Smit
	Collections and Research	Coordinator Collections and Research	Jessica Whittle
	Conservation	Head of Conservation	Simone Mancini
	Conservation	Paper Conservator	Ewelina Bykuc
	Conservation	Paintings Conservator	Maria Canavan
	Conservation	Paintings Conservator	Muirne Lydon
	Conservation	Paper Conservator	Niamh McGuinne

Conservation	Paintings Conservator	Elline Von Monschaw
Conservation	Preventative Conservator	Noureen Qureshi
Curators	Head Curator	Brendan Rooney
Curators	Curator of Italian and Spanish Art	Aoife Brady
Curators	Curator of Prints and Drawings	Anne Hodge
Curators	Curator of British & Dutch Paintings	Adrian Le Harivel
Curators	Curator of the Prints and Drawings Study Rooms	Niamh MacNally
Curators	Curatorial Assistant Fellowship	Sarah McAuliffe
Curators	Curator of European Art 1850-1950	Janet McLean
Curators	The John Barry Brown and Petronella Brown Fellow	Donna Rose

Exhibitions and Collections Services	Head of Exhibitions and Collection Services	Lynn McGrane
Exhibitions and Collections Services	Collection Registrar	Caroline Clarke
Exhibitions and Collections Services	Documentation and Loans Assistant	Amanda Henry
Exhibitions and Collections Services	Photographer	Roy Hewson
Exhibitions and Collections Services	Assistant Photographer	Chris O'Toole
Exhibitions and Collections Services	Exhibition Officer	Susan O'Connor
Exhibitions and Collections Services	Exhibition Coordinator	Niamh Keaveney
Exhibitions and Collections Services	Exhibition Coordinator	Mia Shirreffs

Exhibitions and Collections Services	Collection Registrar	Raffaella Lanino
Exhibitions and Collections Services	Publications and Images Manager	Marie McFeely
Exhibitions and Collections Services	Assistant Images & Licensing Officer	Brendan Maher
Exhibitions and Collections Services	Assistant Images & Licensing Officer	Louise Morgan
Exhibitions and Collections Services	Digital Media & Publishing Assistant	Sean Mooney
Exhibitions and Collections Services	Art Handling and Loans Manager	Chris Harbidge
Exhibitions and Collections Services	Senior Art Handler	Kevin Kelly
Exhibitions and Collections Services	Art Handler	Graham Cahill

Exhibitions and Collections Services	Art Handler	Luke O’Callaghan
Exhibitions and Collections Services	Art Handler	Shane Power
Library and Archives	Head of Library and Archives	Andrea Lydon
Library and Archives	Archivist	Leah Benson
Library and Archives	Records Manager	Ashley Williams
Library and Archives	Digital Collections Librarian	Catherine Sheridan
Library and Archives	Library Assistant – Part Time	Aoife Lyons
Library and Archives	Curator of the ESB Centre for the Study of Irish Art	Donal Maguire
Library and Archives	Library Assistant	Andrew Moore
Library and Archives	ESB CSIA Fellowship	Grace O’Boyle
Library and Archives	ESB CISA Assistant Librarian/Archivist	Ciara O’Brien

	Library and Archives / Retail	Assistant Librarian / Shop Assistant	Iain Wynn Jones
Public Engagement	Communications, Marketing and Digital Engagement	Manager – Communications, Marketing, DE	Kate O’Leary
	Communications, Marketing and Digital Engagement	Digital Engagement Coordinator	Catherine Ryan
	Communications, Marketing and Digital Engagement	Digital Engagement Coordinator	Claire Crowley
	Communications, Marketing and Digital Engagement	Communications Assistant	Emma Pearson
	Education Department	Education Manager	Sinead Rice
	Education Department	Education Officer - Outreach	Brina Casey
	Education Department	Tour, Talks, Training and	Kate Drinane

		Interpretation Officer	
	Education Department	Acting Education Manager	Joanne Drum
	Education Department	Education Officer	Caomhán Mac Con lomaire
	Education Department	Education Officer: Teachers, Schools and Youth	Catherine O'Donnell
	Education Department	Education Administrator	Jennie Taylor
	Visitor Experience	Visitor Experience Manager	Sile Boylan
	Visitor Experience	Visitor Experience Coordinator	Barry Carroll
	Visitor Experience	Visitor Experience Administrator	Kate Jameson
	Visitor Experience	Visitor Experience Administrator	Megan Thompson

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