

# Crawford Art Gallery



Installation (detail) 'Saturation: The Everyday Transformed' at Crawford Art Gallery. Photo: Jed Niezgoda



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# Chairman's Report

## Crawford Art Gallery – a place where art and ideas meet across the centuries

In 2022, we adjusted to the post-Covid realities. The Gallery re-opened without Covid constraints, we re-engaged with our audiences and attempted to nurture them in new ways, and we continued to work on our capital redevelopment project.

When the pandemic began in 2020, we could not have anticipated such major effects over a two year period on society generally and on our activities. Adaptability and flexibility became central in our lives and work practices. We found that we were able to respond and adapt, and that gives us confidence to face the future and whatever uncertainties it brings.

Our audiences were generous, curious and eager to engage after such a disruptive period. Pleasures such as standing in front of artworks, whether on one's own or with others, were no longer taken for granted. The Gallery had 205,000 visitors in 2022, up 60% on the 2021 number.

We participated in initiatives on the Night Time Economy supported by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media. We added to late night opening on Thursdays with free tours on Thursday evenings and Sunday afternoons. These have been a great success, with diverse audience engagement and new connections made.

The past year has been significant for the Gallery's collection, with 39 artworks acquired. Building and replenishing the collection is vital to ensuring that the Crawford remains relevant and supportive of our artists and audiences. We acquire through an acquisition fund supported by the Department and through donations

from individuals and organisations, and we are very grateful for the confidence in the Gallery reflected in this support and generosity.

The Gallery closed for a month in March 2022 to enable a thorough structural examination of the building and grounds, and this paved the way for submission of our plans for the capital project to Cork City Council in November 2022. This project is an ambitious one that respects the character, location and significance of the building, and it will allow the Gallery to play an even greater part in the cultural life of the city, the region and the country.

We are grateful to our many collaborators, including the OPW, Bord Failte, Munster Technology University, MTU Crawford College of Art and Design, MTU Cork School of Music, ETB Cork, Port Of Cork, Cork Chamber of Commerce, Cork Business Association, The Irish Examiner, RTE and Cork City Council.

As Chair, I want to express my gratitude to the Friends of Crawford Art Gallery and our Founder Friends for their loyal support and advocacy. I want to thank our Department and Minister Catherine Martin and her senior officials for their deep commitment to the Crawford and for their constant support. I want to thank the Director and staff for their care and hard work and for their ambition for the Gallery, and I thank my fellow Board members and subcommittee members, who give their time and insights so generously to ensure that the Gallery can thrive and meet its objectives.





# Director's Report

2022 was a dynamic year at Crawford Art Gallery, a year where we collectively attempted to move on from the disruptions necessitated by Covid-19 and deal with new emerging global crises.

Like Museums and Galleries worldwide, we have emerged into an altered landscape where people's behaviours are being adapted with working from home policies and new social patterns reshaping routines- our organisations are attempting to be responsive to support our audiences and artists re-engage. In 2022, visitor numbers were back to pre-Covid levels.

In 2022, we made significant progress on our Capital project and we worked with many artists to realise projects, exhibitions and Learn and Explore programmes. The Collection expanded and continued to provide curators and public with a rich reservoir of images and conversation starting points. The Collection is a permanent reminder of the immense value of continuing to systematically invest in artists as a very sustainable action.

Exhibitions such as *'Saturation: The Everyday Transformed'* was a visual sensation- a blast of colour and sound- a joyful presentation which engaged audiences across the generations. It was visual proof of the emergence of a generation of artists who are making extraordinary contemporary lens based works. A solo presentation by Corban Walker *'As Far as I can See'* presented Walkers distinctive works in the Gibson Galleries. Walker also curated an exhibition of works from the Collection that had resonance with his life. This beautifully presented work generated powerful audience responses. Our Summer exhibition *'Meat and Potatoes'* examined pertinent issues such as seed harvesting, seasonal produce and food diversification through the works of artists in the Collection and the works of contemporary artists.

Eithne Jordans *'Mise en Scene, Part II'* created a impactful intervention in our Iconic Sculpture Galleries. Attention was drawn to scale. Through Jordans works we went on a global journey through some world-wide museums.

Collection exhibitions *'Botanica'*, *'Behind the Scenes'* - an ambitious exploration of Collecting, as well as a Port Of Cork exhibition displayed acquired works alongside existing Collection works and gave us opportunities to present old favourites in new contexts as well as sparking new conversations.

In 2022, our Learn and Explore team continued to imagine new ways of working and presented workshops, tours, talks as well as investing in long term community and health based partnership projects. The Crawford Supported Studios, in partnership with MTU Crawford College of Art and Design and Cork City Council and *Seen-Unseen* continued to create a sustained environment that supported individuals with specific needs.

Through collaborations with the Night Time Economy, an initiative of the Department of Tourism, Culture, Arts, Gaeltacht, Sports and Media, we organised year round free tours on Thursday evenings. This initiative has been a success and we are now committed to its continuance.

Partnerships are a key element of Crawford's modus operandi and we are grateful for our MTU Cork School of Music and MTU Crawford College of Art and Design partnerships. We have many relationships with our business partners and in particular we thank our Founder Friends, O'Flynn Exhams Solicitors, AIB, O'Flynn Developments and BAM, our sponsors, donors and media partners as well as our supportive audiences and the Friends of Crawford Art Gallery.

We are privileged as a team to continue to work with Grafton Architects, their interdisciplinary design team and the OPW. The Planning application for our development was submitted to Cork City Council in late 2022 - this represented a significant project milestone.

I would like to thank all the many artists who worked with us and continue to inspire us as well as our fellow National Cultural Institutions and their teams.

In 2022 the staff at Crawford continued to demonstrate remarkable commitment to strive to support artists as well as crafting projects for the public's attention. We

continue to expand and enhance Crawford Art Gallery's reputation and impact locally and nationally while forging international connections. We also thank our many volunteers who generously support us throughout many programmes.

We are grateful to our Minister Catherine Martin TD and her officials in the Department of TCAGSM for their responsive initiatives to ensure we can maintain momentum and meet the public needs and lastly we thank our committed and supportive chair Rose McHugh and our dedicated Board of Directors.



# 2022 Exhibitions Report

Throughout 2022, over twenty-two projects and exhibitions were created for Crawford Art Gallery's audiences, which continue to recover exponentially from the impact of the global pandemic.

January 2022 saw the conclusion of two flagship exhibitions **Rembrandt in Print** and **Remains - Brian Maguire** alongside the launch of the beginning of the new year's programme with the sensorial photographic group exhibition **Saturation: The Everyday Transformed** and **Odysseys** which marked the centenary of James Joyce's modernist masterpiece *Ulysses*. Now part of Crawford Art Gallery's Collection, **Danny McCarthy's Found Sound (Lost at Sea) 11.11** sounded out across the vicinity of the Gallery to welcome in the new year.

Spring saw the very popular exhibition **MENAGERIE: Animals by Artists** end its extended run whilst the galleries gave life to another Collection show **BOTANICA: The Art of Plants** and welcomed the third and final year of its partnership with National Gallery of Ireland presenting **Zurich Portrait Prize** and **Zurich Young Portrait Prize**.

Celebrating the Port of Cork Company's generous gift, **The Port of Cork Collection** introduced visitors to new works including Seán Keating's bird's eye *View of the Port of Cork*.

Throughout the summer months, and across two floors of exhibition space the landmark exhibition and project space **MEAT AND POTATOES** was as thought-provoking as it was mouth-watering in its combined offerings of contemporary and historic artists

who use food as their muse to explore our relationship with the production and consumption of food.

**AS THEY MUST HAVE BEEN: Men of the South, 1922-2022** focused on the iconic painting by Séan Keating that was completed a century ago this year. Created in the shadow of the Irish War of Independence (1919-21) the exhibition placed *Men of the South* in context, drawing out stories of the individuals depicted and the wider theatre of war in which the work was created.

**Artist Film International** also returned for its third year at Crawford Art Gallery which saw the international partnership founded by **Whitechapel Gallery, London** with Irish and international artist **Bassam Al-Sabah's** film *Wandering, Wandering With A Sun On My Back* (selected by Crawford Art Gallery) showing across multiple world-wide art venues and institutions.

In partnership with **Highlanes Gallery, Drogheda** **EITHNE JORDAN: Mise en scène, Part II** exhibited among the collection of **Canova Casts** and comprised of twenty-one small scale works that respond to museum interiors in Ireland, France, and the United States.





# 2022 Exhibitions Report

Continuing Crawford Art Gallery's notable strategy of single artist commissioned exhibitions, the latter part of 2022 saw a significant solo exhibition by internationally renowned artist **Corban Walker. *As Far As I Can See*** sought to re-imagine, disorientate, and reorientate the audience perceptions while navigating familiar historic spaces of the gallery as well as constructing alternative conditions where the view may become part of the object.

**DRAWING ROOM** highlighted contemporary and historic practice encompassing eighteenth-century sketches, nineteenth-century life drawings, and twentieth-century subject studies from the Collection.

In the lead up to the Major Development Plan and the research and re-examination of working in the Gallery, **BEHIND THE SCENES: Collection at Work** – displayed over two floors – offered a timely exploration of the Collection, venturing beneath the surface of selected artworks to reveal the process of their making, how they have been collected and cared for, and what questions they may prompt in us.

Alongside *Artists' Film International*, the gallery's dedicated screening room also showed a number of digital films from the Collection, including works by **Mark Clare, Dorothy Cross, Amanda Dunsmore, Martin Healy, and Grace Weir.**

Crawford Art Gallery's popular annual Harry Clarke show were this year exhibited under the title ***Other Worlds: Harry Clarke Watercolours*** and explored Clarke and other

artists' extraordinary capacity for world-building and conjuring images from literature and the imagination.

Throughout 2022, the online and on-site project ***Building as Witness*** has been gaining momentum. Supported by the **Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media** under the **Decade of Centenaries Programme 2012-2023**, *Building as Witness* focuses on the site of Crawford Art Gallery (previously Crawford Municipal School of Art) which was witness to fascinating histories of local, national, and international importance surrounding the Irish Civil War period.

***Found Sound (Lost at Sea) 11.1.11*** (11 January 2022). *As a start to the year's programming, 11 January is the annual date that this sound installation by Danny McCarthy resonates across Emmet Place and infiltrates the city soundscape. This year commemorated the eleventh anniversary of the last foghorn sounding from lighthouses along the Irish coast. The work has recently joined the National Collection and is unique to the Gallery's context and maritime histories.*

***SATURATION: the everyday transformed*** (29 January – 26 June) explored remarkable bodies of work created by a young generation of artists who use photography to explore lives played out in front of them, often creating or conveying a heightened sensorial experience through the use of colour. Featuring artists **Dragana Jurišić, Audrey Gillespie, Michael Hanna, Eva O'Leary, Pádraig Spillane, Conor Clinch, Hazel Coonagh, Megan Doherty, Vittoria Colonna, Cáit Fahey, Ayesha Ahmad and Niamh**



Upper Gallery view of *SATURATION: the everyday transformed*. Photo: Jed Niezgoda.



Installation view of *The Port of Cork Collection*. Photo: Jed Niezgoda.



# 2022 Exhibitions Report

**Swanton.** Co-curated by **William Laffan** and Dawn Williams, the exhibition embraced aspects of social media, street photography, music and fashion photography with elements of the documentary tradition. Centred around a multi-sensorial visual, audio and light installation by **Ruth Medjber**, **Alma Kelleher**, and **Conor Biddle** the exhibition reflected, if often only accidentally, major changes in both society and technology, how photographs are taken, shared and consumed.

In recognition that audiences were still anxious of engaging in person due to COVID-19 and its legacy *SATURATION* was available to view in an online virtual tour and this initiative complemented many of the exhibitions throughout the year.

An 'In Conversation' event between Audrey Gillespie and Pádraig Spillane also constituted Crawford Art Gallery's inaugural participation in **OUTing the Past**, the international festival of LGBTQ+ history, alongside participating all-island partners.

**ODYSSEYS** (22 January – 3 April) co-curated by **Dr Flicka Small** and Dr Michael Waldron, marked the centenary of **James Joyce's** modernist masterpiece *Ulysses*, which was published in Paris on 2 February 1922.

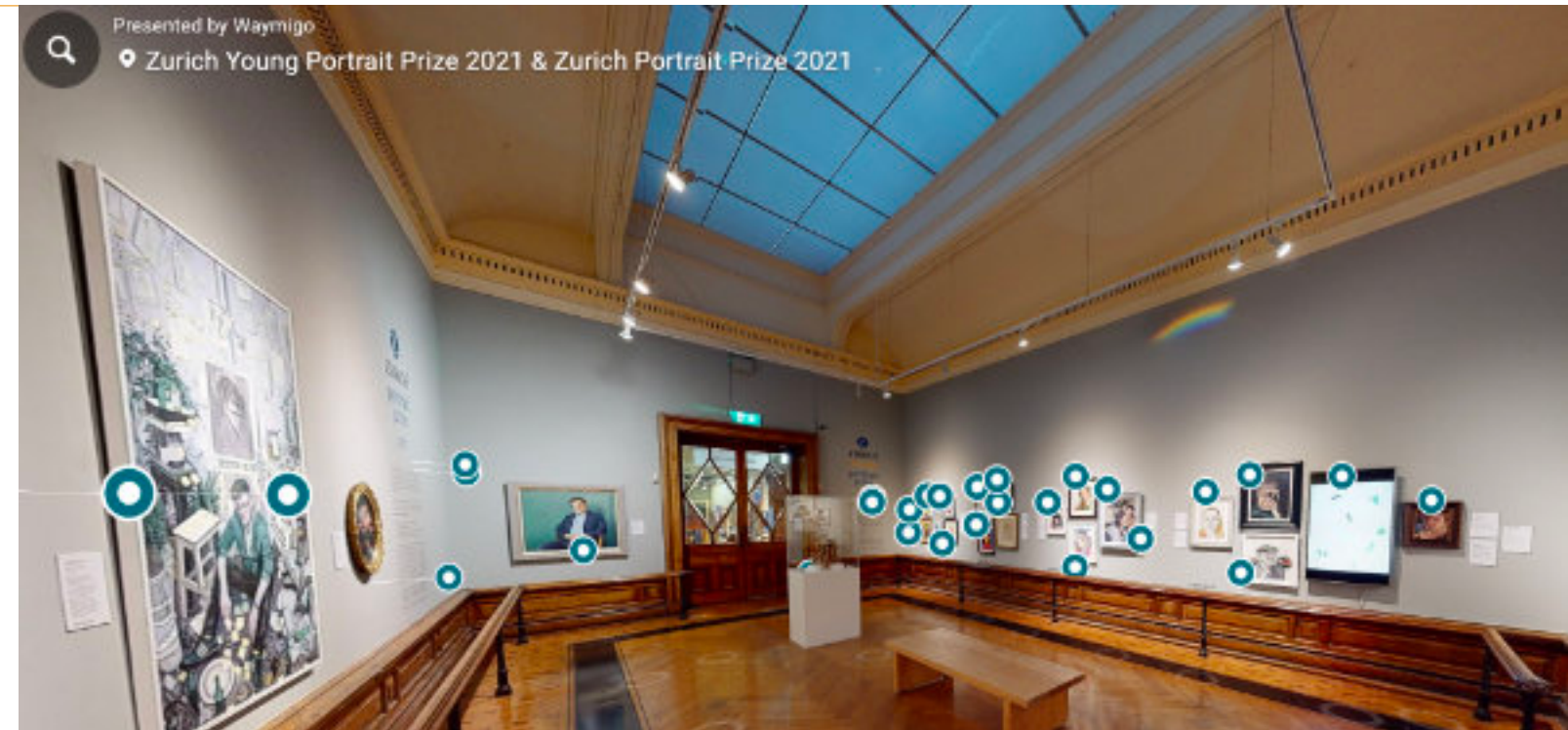
The exhibition offered an exploration of journeys through art, from Ancient Greece to Mary Swanzey's travel to 1920s Samoa, and held a particular focus on Joyce's own often overlooked relationship with Cork. Connecting with his earlier novel, *A Portrait of the Artist as a Young Man* (1916), the exhibition was among the first 'Ulysses 100' events of 2022 and traced Joyce's semi-autobiographical experiences in Cork – his

father's native city – through the fictional character of Stephen Dedalus.

A chapter from the new documentary, **James Joyce: Framed in Cork** (dir. Marcella O'Connor) narrated by Cónal Creedon, accompanied works from the Collection by artists **James Barry, Alfred Bendiner, Henry Bishop, Alicia Boyle, John Carr, Patrick Collins, Aoife Desmond, Rita Duffy, Agnes Frost, Robert Gibbings, John Gilbert, Beatrice E. Gubbins, Derek Hill, Seán Keating, Raymond Kelleher, Harry Aaron Kernoff, Louis le Brocquy, William John Leech, Mahrea Cramer Lehman, Daniel Maclise, Brian Maguire, Alice Maher, Yvonne Mariotte, Norah McGuinness, Cormac Moore, Walter A. Mulligan, Peter Nash, Isabel Nolan, Pádraig O'Conchubhair, Roderic O'Connor, Robert Lowe Stopford, Mary Swanzey and John Verling.**

Celebrating the Port of Cork Company's generous gift, **The Port of Cork Collection** (26 February – 28 August) displayed a selection of paintings, including works by **George Mounsey Wheatley Atkinson, Henry Albert Hartland, Robert Lowe Stopford, and Seán Keating.** In partnership with **Cork Life Long Festival**, the exhibition was complemented with an exceedingly well-attended public talk by **John Quinn** (Professor of Zoology, University College Cork) on *The Hidden and Remarkable Bird Life of Cork Harbour*.

Crawford Art Gallery welcomed **Zurich Young Portrait Prize 2021** and **Zurich Portrait Prize 2021** (both 23 April – 17 July) for the final year of its three-year



A view of the Virtual Tour for Zurich Young Portrait Prize 2021 and Zurich Portrait Prize 2021.



Installation view of BOTANICA: The Arts of Plants. Photo: Jed Niezgoda.



# 2022 Exhibitions Report

partnership with the **National Gallery of Ireland**.

*Zurich Young Portrait Prize* is an inclusive art competition which aims to foster and support creativity, originality and self-expression in children and the exhibition displayed the 20 shortlisted works by young people from ages 6 and under to ages 16-18. The judging panel this year comprised of artists **Aideen Barry** and **Joe Caslin**, and curator **Tadhg Crowley** (The Glucksman).

*Zurich Portrait Prize* displayed 24 shortlisted artists: **Serena Caulfield, Carey Clarke, Mollie Douthit, Lizzie Downes, Sarah Doyle, Gabhann Dunne, Beverley Healy, Vanessa Jones, Dragana Jurišić, Paul MacCormaic, Jonathan Mayhew, Tom McLean, Cian McLoughlin, Poot Mendes, Nick Miller, Julia Mitchell, Gráinne Moloney, Emily O'Flynn, Conor O'Leary, Liz Purtill, Emma Roche, Salvatore of Lucan, Brian Teeling, and Riley Waite**. This year's judging panel was formed by artist **Eamonn Doyle**, art historian **Róisín Kennedy** (UCD), and curator **Séan Kissane** (IMMA).

As with previous years, both exhibitions were made available as a Virtual Tour online via the Gallery's website.

Crawford Art Gallery was also included in National Gallery of Ireland and Zurich Ireland's winning citation for **Best Long-Term Partnership** (supported by *The Irish Times*) at the **Business to Arts Awards**. The relationship was also Highly Commended in the Best Large Sponsorship category.

In 2023, *Zurich Young Portrait Prize* and *Zurich Portrait Prize* will journey to **Regional Cultural Centre**, Letterkenny, Co. Donegal for the first time.

Coinciding with St. Patrick's and all things green ***BOTANICA: The Art of Plants*** (17 March– 25 September) offered a timely reflection on our relationship with plants. Just as the pandemic had underscored Millennials' increasing attraction to caring for houseplants, our impact on the environment and biodiversity has come to define a new geological age: the Anthropocene.

Running from spring to autumn, the exhibition was curated by Michael Waldron and touched on the histories of plant collecting – and ethical questions of colonialism that arise from it – and considered the place of gardening, the hidden meanings of flowers, and the medicinal applications of plants, among other themes.

***BOTANICA: The Art of Plants*** featured artworks by **Emily Anderson, George Clausen, Thomas F. Collier, Sylvia Cooke-Collis, Susanna Adelaide Deane, Augustin Amant Edouart, Gerda Frömel, Debbie Godsell, Patrick Hennessy, Katie Holten, Evie Hone, Marshall Hutson, Mainie Jellett, Fiona Kelly, John Lavery, Maurice MacGonigal, Robert Matthews, Nellie Möckler, Rosaleen Moore, Sarah O'Flaherty, Monica Poole, Kathy Prendergast, Dod Procter, Vivienne Roche, Nigel Rolfe, Harry Scully, and Jennifer Trouton**.

Curated by Anne Boddaert, the landmark and urgent, thought-provoking and mouth-watering in equal measure, ***MEAT AND POTATOES*** (16 July – 9 November) and its accompanying project space opened across two floors to great acclaim from audiences across the region.



Lower Gallery installation view of *MEAT AND POTATOES*. Photo: Jed Niezgoda.



Upper Gallery installation view of the *MEAT AND POTATOES* Project Space. Photo: Jed Niezgoda.



# 2022 Exhibitions Report

Bringing together works by historic and contemporary artists who have used food as their muse in myriad ways, the exhibition was organised into three primary sections – Bread, Meat, and Potatoes – presented as staples in the history of food-focused art, as well as our personal diets throughout the ages. Visitors had the opportunity to survey an abundance of food-related artworks produced over the last four centuries, from still life to dining utensils and cookware, to video works and installations that considered the politics and concerns that have shaped perspectives on food right up to our present moment.

This exhibition featured the work of **Comhghall Casey, Monika Crowley, Lisa Fingleton, Mary Kelly, Anne Kiely and Mary Palmer, Maria McKinney, Abigail O'Brien, Geraldine O'Neill and Deirdre O'Mahony**, in addition to *Jean in Bed with Jaundice* by **John Bratby** and *Tommy Sutton Getting in the Spuds in the Snow* by **Camille Souter**, which were kindly loaned from the **Glebe Gallery, Donegal**.

An extensive programme of food related events (see **Learn & Explore Report**) including talks, tours and activities including potato growing, creating edible art was devised by **Ellie O'Byrne** and **Regina Sexton**.

**Seán Keating's** group portrait *Men of the South* was completed a century ago this year. The painting, which has become an icon of the period, was created in the long shadow of the Irish War of Independence (1919-21). Curated by Michael Waldron, **AS THEY MUST HAVE BEEN: Men of the South, 1922-2022 (30 July - 25 September)** placed *Men of the South* in context and sought to draw out stories of the individuals depicted, the wider theatre of war, and the circumstances

surrounding the making of a masterpiece. The exhibition also provided a rare opportunity to encounter the celebrated painting with its companion, *An IRA Column* (1921), which was loaned from **Áras an Uachtaráin**.

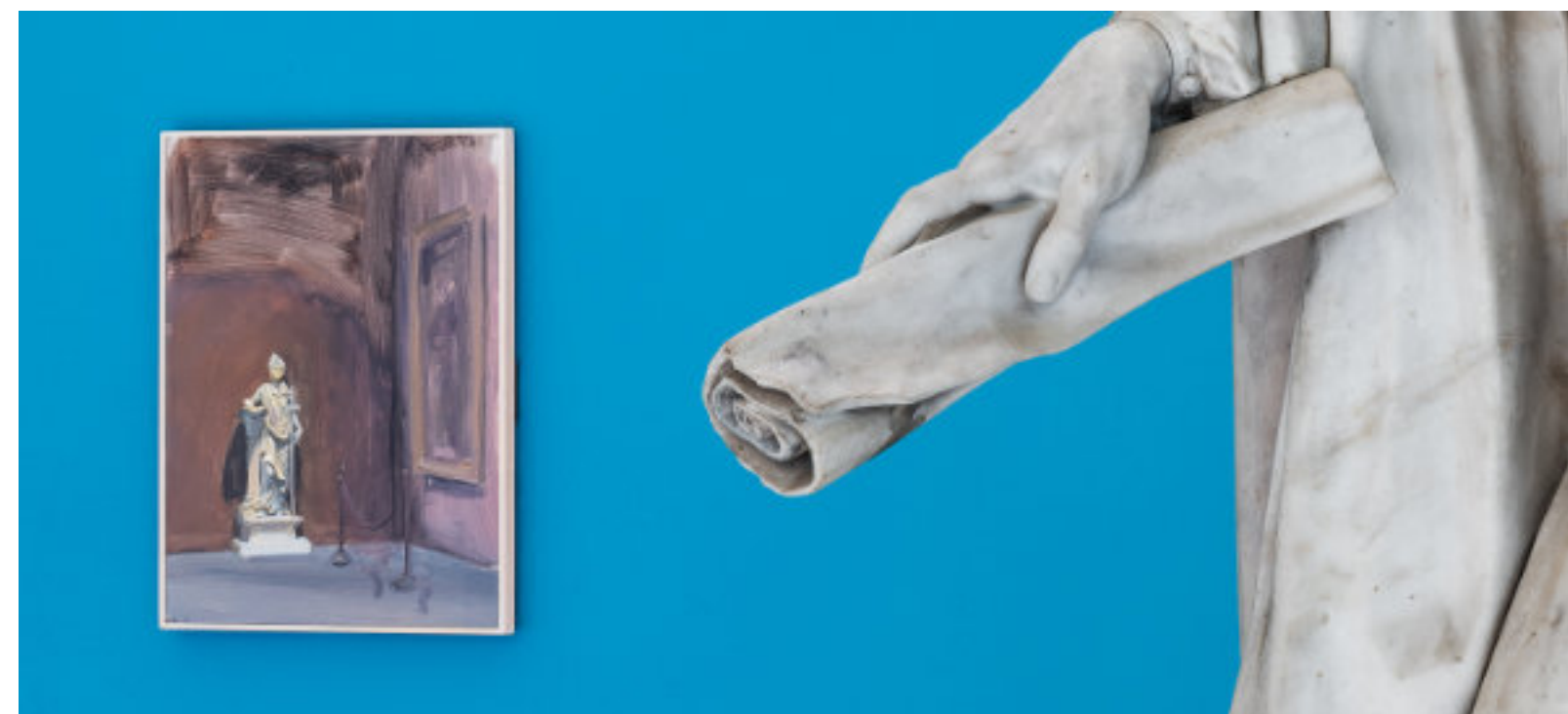
Accompanying this focused consideration of *Men of the South* was a broader exploration of 1920s Ireland, and the emergence of the Irish Free State, as represented through selected artworks by **George Atkinson, Hugh C. Charde, Margaret Clarke, John Day, Paul Henry, Catherine Holland, Mainie Jellett, John Lavery, Louis le Brocquy, Séamus Murphy, Breda O'Donoghue-Lucci, William Rothenstein, Thomas Ryan, Oliver Sheppard, Estella Solomons, and Jack B. Yeats**.

The exhibition opened with a performance by the historic **Kiskeam Brass Band** and was attended by family members of those depicted in *Men of the South*. Accompanied by a programme of free public tours, there was also a special **Heritage Week** event, **Men of the South at 100: An Oral History** with Waldron and **Maurice O'Keeffe** (Irish Life & Lore).

Guest curated by **Dr Margarita Cappock**, renowned artist **Eithne Jordan** presented **Mise en scène, Part II** (9 September – 8 January 2023) in which works created a conversation within the storied Sculpture Galleries. Partnered with **Mise en scène, Part I** at **Highlanes Gallery**, Drogheda, the exhibition at Crawford Art Gallery comprised of twenty-one small works by the artist that responded to museum interiors in Ireland, France, and the United States. Many of Jordan's paintings feature sculptures which she sees as serving a multitude of purposes, but principally as a way of introducing the human figure into the institutional space. The



Installation view of AS THEY MUST HAVE BEEN. Photo: Marcin Lewandowski.



Installation view of EITHNE JORDAN: Mise en scène, Part II. Photo: Jed Niezgoda.



# 2022 Exhibitions Report

exhibition brought the contemporaneity of the Canova Casts as a vital tool of conversation to the fore.

A free 12-page illustrated booklet featuring an essay by Cappock accompanied the exhibition, while a free 'In Conversation' event with Jordan and Cappock took place on 19 October.

Opening concurrently with *EITHNE JORDAN: Mise en scène, Part II, DRAWING ROOM* (9 September – 4 December) was held in the Modern Galleries, former drawing spaces of the Crawford Municipal School of Art. The exhibition, delayed from April 2020 on account of the global pandemic, offered a cross-section of drawing works from the Collection and highlighted contemporary and historic practice.

The exhibition featured works by **Jo Allen, James Barry, Megan Eustace, Brian Fay, Angela Fewer, Samuel Forde, Seán Keating, Sarah Longley, Daniel Maclise, Walter A. Mulligan, John O'Leary, Suzy O'Mullane, Mervyn Peake, Kathy Prendergast, John Risi, Thomas Rowlandson, John Shinnors, Edith Somerville, Samuel Walsh, William Willes.**

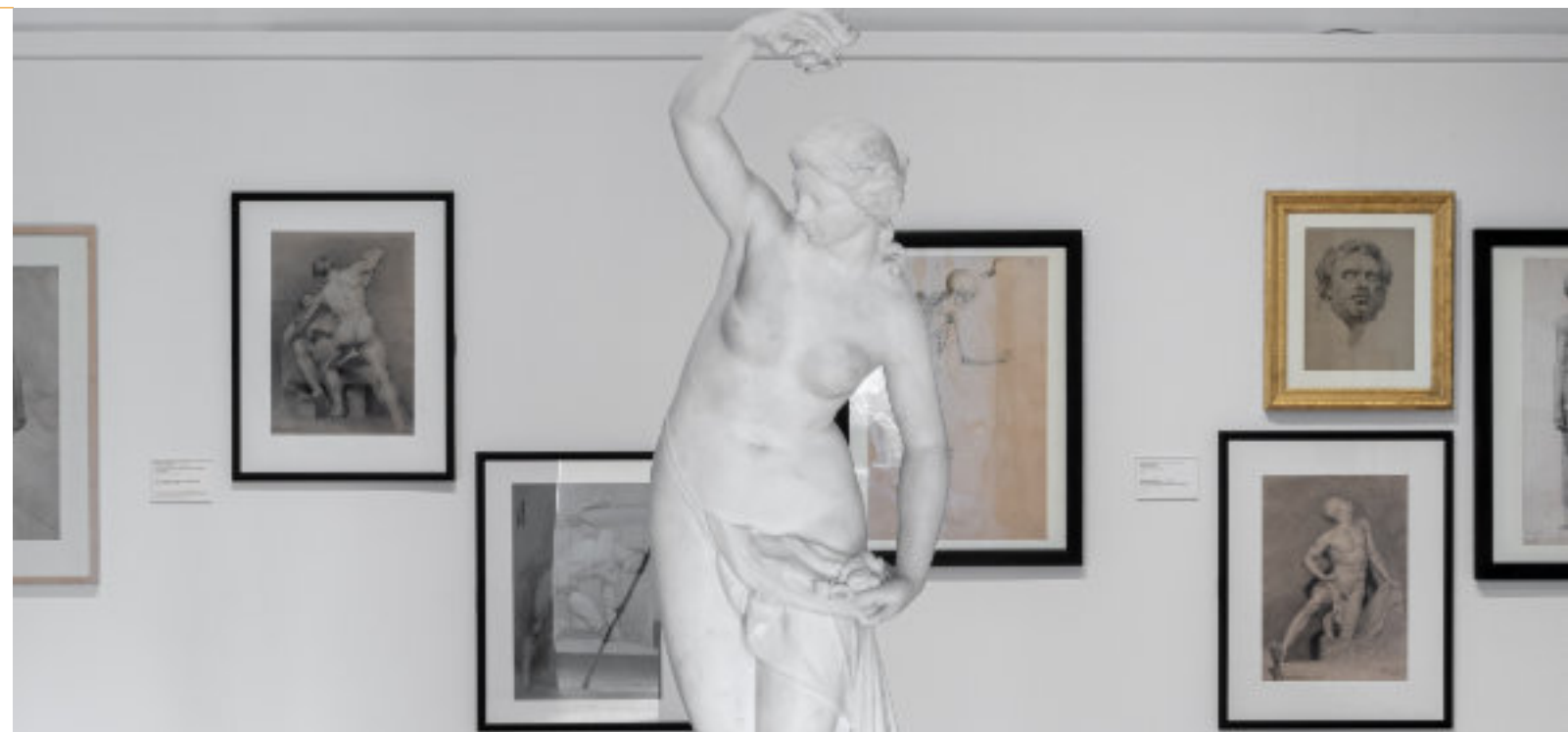
*DRAWING ROOM* was animated by public drawing sessions and investigations with **Marking a Mark** (19 November) with artists **Gillian Cussen** and **Inge van Doorslaer** and **The Drawing Clinic** (26 November) by artist twins Megan and Cassandra Eustice. The exhibition also coincided with similar projects across Cork, including *Drawbridge* (**MTU Crawford College of Art & Design**) and *Beyond Drawing* (**Uillinn: West Cork Arts Centre**). **Sample-Studios'** exhibition *Drawing Connections* (6 October – 3 November) at The Lord Mayor's Pavilion,

Fitzgerald Park saw graduates of MTU CCAD's MA Art & Process invited to respond to works in the Collection, including those featured in *DRAWING ROOM*. This project fostered a meaningful dialogue and collaboration across three Cork institutions and contributed to the city-wide conversation around drawing practice.

In the dedicated Screening Room, the world-wide collaborative project **Artists' Film International** continued to draw audiences to view global film artists. This year the theme was *climate* and Crawford Art Gallery invited Irish artist **Bassam Al-Sabah** to present his powerful and timely film *Wandering, Wandering With A Sun On My Back* (2018). In addition, a number of digital films from the Collection were shown throughout the year, including **Amanda Dunsmore**, *Senator David Norris* (2012); **Mark Clare**, *DemocraCity* (2011); **Martin Healy**, *Last Man* (2011); **Grace Weir**, *Dust Defying Gravity* (2004); and **Dorothy Cross**' immersive *Jellyfish Lake* (2002).

Crawford Art Gallery's notable strategy of single-artist commissioned exhibitions enabled a significant solo exhibition by internationally renowned artist **Corban Walker**. **As Far As I Can See**. (15 October – 15 January 2023)

Walker's practice seeks to re-imagine, disorientate and reorientate the audience perceptions as well as constructing alternative conditions where the view may become part of the object. In removing the Gallery's collection from the historic Gibson Galleries, along with his interventions of recent glass and amber acrylic works, and his iconic *TV Man* (2010-2022) Walker successfully reorientated the viewers



Installation view of *DRAWING ROOM*. Photo: Marcin Lewandowski.



Installation views of *AS FAR AS I CAN SEE*. Photos: Aisling McCoy.



# 2022 Exhibitions Report

understanding of the artist's specific philosophies of scale and sensitivity to local and cultural contexts.

His compelling and enriching curation of the collection in the Long Room gave audiences new ways of looking at perhaps familiar artworks but in authentic 'Corbanscale'. Works selected by Corban Walker included **Patrick Scott, William Scott, Kathy Prendergast, Dorothy Cross, Fergus Martin, Helena Zak, John Burke, Robert Ballagh, Gary Coyle, Joy Gerrard, Séamus Murphy, Cecil King, John Lavery, Charles Tyrrell, Joe Neeson, Richard Gorman, David Hockney, Aiden Linenhan, Brian O'Doherty | Patrick Ireland, Gerard Dillon, Mainie Jellet, John Day, and Louis le Brocquy**

Crawford Art Gallery's popular annual winter exhibition of Harry Clarke's watercolours and ink drawings returned under the theme of **Other Worlds**. The exhibition explored Clarke's extraordinary capacity for conjuring images from literature and bringing often romantic or macabre worlds into being.

The exhibition also drew together Collection works by other artists – including **Pauline Bewick, Stephen Brandes, Salvador Dalí, Jan de Fouw, Stanley William Hayter, Brianna Hurley, Daniel Maclise, William Otway McCannell, Xaver Schilling, Noreen "Etsie" Spillane** – to addresses a broader sense of world-building in visual art.

Towards the end of the year, the large-scale **BEHIND THE SCENES: Collection at Work** (26 November – 10 April 2023) exhibition took visitors on a journey through the Collection as it unfolded across two floors and several thematic chapters, including

Collecting, Conservation, Language, Making, Representation, and Research.

The exhibition offered an experience of the Collection with a twist, venturing beneath the surface of selected artworks to reveal the process of their making, how they have been collected and cared for, and what questions they may prompt in us.

**BEHIND THE SCENES** sought to explore the Collection in meaningful ways designed to intrigue, confront, and demystify. Ultimately the exhibition considered what a collection might say when prompted to speak.

The Lower Gallery featured artists **Jo Allen, George Mounsey Wheatley Atkinson, James Barry, James Beale, Pauline Bewick, James Brenan, Jan Brueghel the Younger, Angela Burchill, Suzanna Chan, Sylvia Cooke-Collis, Shevaun Doherty, Willie Doherty, Stephen Doyle, Samuel Forde, Brigid Ganly, Charles Edward Gribbon, Eileen Healy, Grace Henry, Evie Hone, Mainie Jellett, Augustus John, Seán Keating, Anne King-Harman, John Lavery, Roseanne Lynch, Daniel Macdonald, Daniel Maclise, Ferenc Martyn, Norah McGuinness, Colin Middleton, Séamus Murphy, Norah Brigid Ní Chuill, Tony O'Malley, Ann St John Partridge, Moila Powell, George Romney, William Sheehan, Edward Sheil, Paul Signac, Mary Swanzy, Barend van der Meer, Leo Whelan, Anne Yeats, John Butler Yeats**. Whilst the Upper Gallery featured artists **Robert Ballagh, Tom Climent, William Crozier, Gerard Dillon, Eileen Healy, Brian Maguire, Anne Madden, Alice Maher, Janet Mullarney, Peter Nash, Sinéad Ní Mhaonaigh, and Tony O'Malley**.

Throughout 2022 the online and on-site project **Building as Witness** has been gaining momentum. Supported by the **Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media** under the



Installation view of **BEHIND THE SCENES: Collection at Work**. Photo: Jed Niezgoda.

**Decade of Centenaries Programme 2012-2023**, *Building as Witness* focuses on the site of Crawford Art Gallery (previously Crawford Municipal School of Art) which was witness to fascinating histories of local, national and international importance surrounding the Irish Civil War period.

The gallery has engaged with **Dr Tom Spalding** to deep dive into researching the overlooked histories. Whilst six artists' Project Awards were commissioned from **Ursula Burke, Fiona Linnane, Dominic Thorpe, Jan McCullough, Jennie Taylor and Brian Teeling**, and **David Keating** and **Linda Curtin**. Grateful thanks are extended to **Belinda Quirke** (Director, Solstice Arts Centre, Navan) and **Hugh Mulholland** (Creative Director Visual Arts, The MAC, Belfast) for their contributions on the selection panel. The trajectory and realisations of the six commissions will be explored during 2023 and early 2024.

Thankfully, 2022 has seen a near 'normal' return to exhibition making, public talks, Learn & Explore workshops, events, nurturing existing partnerships, and creating new alliances with communities and artists. The 2022 exhibitions programme has demonstrated the Gallery's continuing ambition to present thoughtful and energising encounters with art and ideas, reinforcing its mission to create conversations across time. As we know, COVID-19 is still a presence in daily life, but the importance of learning to navigate mediation, and to create public engagement through online and onsite interaction, has generated new opportunities and novel thinking. This experience continues to inform our working environment and how we as a team meet the evolving demands of our audiences for a dynamic, relevant, and valued National Cultural Institution.



# 2022 Exhibitions Report

## COLLECTIONS Image Licensing & Reproduction

As with previous years, the Collection continues to generate a sustained interest from the fields of research, publication, and media. A sample of where the Collection appears in print and online is provided below:

- CAG.0057 **Margaret Clarke, *The Dressmaker*** (1924) is the cover image for academic text, *Reading Gender and Space* (**Cork University Press**), edited by Anne Fogarty and Tina O'Toole.
- CAG.0075 **Seán Keating, *Men of the South*** (1921-22) was featured in the **An Post** publication *History on a Stamp*.
- CAG.0299 **John Butts, *View of Cork from Audley Place*** (c.1750) was included in the English/French international social and human sciences e-journal *LISA* and in the *International Journal of Tourism Cities*.
- CAG.0584 **Hugh C. Charde, *Portrait of Terence MacSwiney, Lord Mayor of Cork*** (1920) featured in an article by William Shortall for the **RTÉ Brainstorm** series.
- CAG.1415 **Rita Duffy, *Segregation*** (1989), CAG.3129 ***The Emperor's New Clothes*** (2020), and CAG.3130 ***Guantanamo amas amat*** (2009) will appear in the book *Portraits of Irish Artin Practice: Ursula Burke, Rita Duffy, Mairead McClean & Paula McFetridge* (Palgrave Macmillan).
- CAG.3026 **George Atkinson, *Shannon Scheme: The Culvert*** (c.1930) featured in a History Ireland article, also by William Shortall.

- Collection works by Rita Duffy, Seán Keating, John Lavery, Louis le Brocqy, Maurice MacGonigal, Walter Osborne, and Edith Somerville were reproduced in the **Leaving Certificate textbook, *New Appreciating Art*** (Gill Education), edited by Áine Ní Chárthaigh and Aidan O'Sullivan.
- Images of Collection works by Robert O'Callaghan Newenham and Robert Lowe Stopford were licenced for reproduction in exhibits at **Doneraile Court** (OPW) and **Mallow Library** (Cork County Council / Mallow Archaeological & Historical Society).

A total of eight **Print on Demand** orders were processed in 2022. This service allows for the reproduction of out-of-copyright collection works as A3 prints in two different options (i.e., €30 and €70). Although available through the Gallery's online shop, this service has thus far not been actively promoted for capacity reasons.

Margaret Clarke  
*The Dressmaker*, 1924  
oil on board, 57 x 44.5 cm.  
Donated, Lennox Robinson  
© the artist's estate.





# 2022 Registrar's Report

The Registrar Office manages the exhibition loans-in and out programme, in addition to looking after collection registration, care of the collection, developing the online collection and general collection management.

## Acquisitions

The Crawford Art Gallery acquired a total of 39 new artworks in 2022, consisting of purchases and generously donated gifts. 33 of these purchases were funded by the Department of Tourism, Culture, Art, Gaeltacht, Sport and Media as part of a substantial acquisition fund provided to Crawford Art Gallery and the Irish Museum of Modern Art to invest in works by contemporary Irish artists and artists based in Ireland.

**Isabel Nolan**, *Electrons Don't Have Scars*, 2020, water-based oil on canvas, 62 x 52 cm Presented, RTÉ, 2021 (commissioned as part of RTÉ Illuminations, 2020), Cat no. CAG.3186

**Brian Maguire**, *Arizona 1*, 2020, acrylic on canvas, 146.5 x 210.50 x 5 cm Purchased, Brian Maguire and Kerlin Gallery Dublin, 2022, Cat no. CAG.3189

**Shevaun Doherty**, *'Fucus ovalis, Whiddy 1805', Gastroclonium Ovatum*, 2017, watercolour on calfskin vellum, 45 x 39 cm Purchased, the Artist, 2022, Cat no. CAG.3190

**Sinead NiMhaoinigh**, *Achar*, oil on canvas, 182 x 182 cm Presented, Contemporary Irish Art Society, 2022, Cat no. CAG.3191

**Dorothy Cross**, *Right Ball and Left Ball*, 2007, bronze, 34 x 20 x 19 cm Presented, 2022, Cat no. CAG.3192

**Ailbhe Ní Bhriain**, *Intrusion III*, 2022, cotton, wool, 235 x 250 cm Purchased, 2022, Cat no. CAG.3193

**Dragana Jurišić**, *Hi, Vis (1)*, 2020 - 2021, archive pigment print on matt paper, 42 x 59.4 cm Purchased, 2022, Cat no. CAG.3194

**Dragana Jurišić**, *Hi, Vis (2)*, 2020 - 2021, archive pigment print on matt paper, 42 x 59.4 cm Purchased, 2022, Cat no. CAG.3195

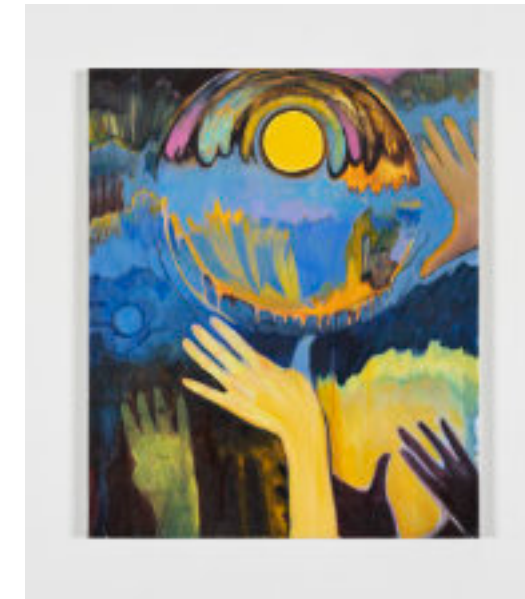
**Dragana Jurišić**, *Hi, Vis (3)*, 2020 - 2021, archive pigment print on matt paper, 42 x 59.4 cm Purchased, 2022, Cat no. CAG.3196

**Dragana Jurišić**, *Hi, Vis (4)*, 2020 - 2021, archive pigment print on matt paper, 42 x 59.4 cm Purchased, 2022, Cat no. CAG.3197

**Dragana Jurišić**, *Hi, Vis (5)*, 2020 - 2021, archive pigment print on matt paper, 42 x 59.4 cm Purchased, 2022, Cat no. CAG.3198

**Dragana Jurišić**, *Hi, Vis (6)*, 2020 - 2021, archive pigment print on matt paper, 42 x 59.4 cm Purchased, 2022, Cat no. CAG.3199

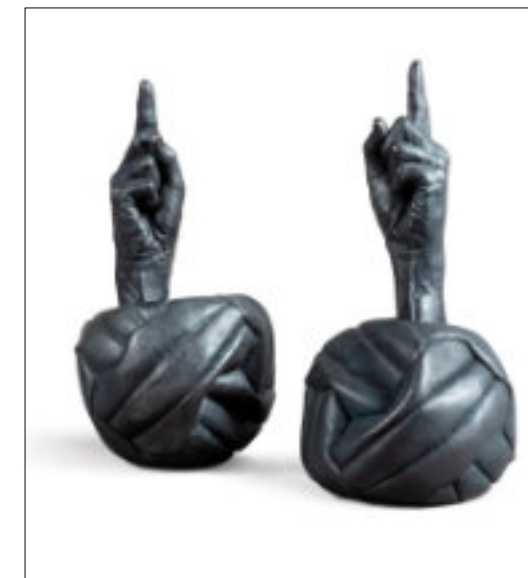
**Dragana Jurišić**, *Hi, Vis (7)*, 2020 - 2021, archive pigment print on matt paper, 42 x 59.4 cm Purchased, 2022, Cat no. CAG.3200



Isabel Nolan, *Electrons Don't Have Scars*, 2020. © the artist.



Shevaun Doherty, *'Fucus ovalis, Whiddy 1805', Gastroclonium ovatum*, 2017. © the artist.



Dorothy Cross, *Right Ball and Left Ball*, 2007. © the artist.



# 2022 Registrar's Report

**Dragana Jurišić, *Hi, Vis* (8), 2020 – 2021,** archive pigment print on matt paper, 42 x 59.4 cm  
Purchased, 2022, Cat no. CAG.3201

**Dragana Jurišić, *Hi, Vis* (9), 2020 – 2021,** archive pigment print on matt paper, 42 x 59.4 cm  
Purchased, 2022, Cat no. CAG.3202

**Dragana Jurišić, *Hi, Vis* (10), 2020 – 2021,** archive pigment print on matt paper, 42 x 59.4 cm  
Purchased, 2022, Cat no. CAG.3203

**Dragana Jurišić, *Hi, Vis* (11), 2020 – 2021,** archive pigment print on matt paper, 42 x 59.4 cm  
Purchased, 2022, Cat no. CAG.3204

**Dragana Jurišić, *Hi, Vis* (12), 2020 – 2021,** archive pigment print on matt paper, 42 x 59.4 cm  
Purchased, 2022, Cat no. CAG.3205

**Dragana Jurišić, *Hi, Vis* (13), 2020 – 2021,** archive pigment print on matt paper, 42 x 59.4 cm  
Purchased, 2022, Cat no. CAG.3206

**Dragana Jurišić, *Hi, Vis* (14), 2020 – 2021,** archive pigment print on matt paper, 42 x 59.4 cm  
Purchased, 2022, Cat no. CAG.3207

**Dragana Jurišić, *Hi, Vis* (15), 2020 – 2021,** archive pigment print on matt paper, 42 x 59.4 cm  
Purchased, 2022, Cat no. CAG.3208

**Dragana Jurišić, *Hi, Vis* (16), 2020 – 2021,** archive pigment print on matt paper, 42 x 59.4 cm  
Purchased, 2022, Cat no. CAG.3209

**Eithne Jordan, *Anatomy Room V*, 2022,** oil on linen, 97 x 130 cm  
Purchased, 2022, Cat no. CAG.3210

**Eithne Jordan, *Museum XXVI*, 2021,** oil on linen, 50 x 65 cm  
Purchased, 2022, Cat no. CAG.3211

**Eithne Jordan, *Collection III*, 2021,** oil on board, 15 x 20 cm  
Purchased, 2022, Cat no. CAG.3212

**Eithne Jordan, *Display II*, 2021,** acrylic and gouache on paper, 18 x 24 cm  
Purchased, 2022, Cat no. CAG.3213

**Eithne Jordan, *Display XI*, 2021,** acrylic and gouache on paper, 15 x 20 cm  
Purchased, 2022, Cat no. CAG.3214

**Eithne Jordan, *Museum XXVII*, 2021,** oil on board, 15 x 20 cm  
Purchased, 2022, Cat no. CAG.3215

**Nick Miller, *Branching and Fragmenting: Tikhum Olam*, 2019 – 2020,** oil on linen, 168 x 186 cm  
Purchased, 2022, Cat no. CAG.3216

**Nick Miller, *Painting Noreen: Family Blooms*, 2021,** oil on linen, 142 x 122 cm  
Purchased, 2022, Cat no. CAG.3217

**Monika Crowley, *Domestic (Heart's Delight)*, 2012,** silkscreen on paper, 34 x 32 cm  
Purchased, 2022, Cat no. CAG.3218

**Monika Crowley, *Domestic (Half Cream)*, 2012,** silkscreen on paper, 34 x 32 cm  
Purchased, 2022, Cat no. CAG.3219

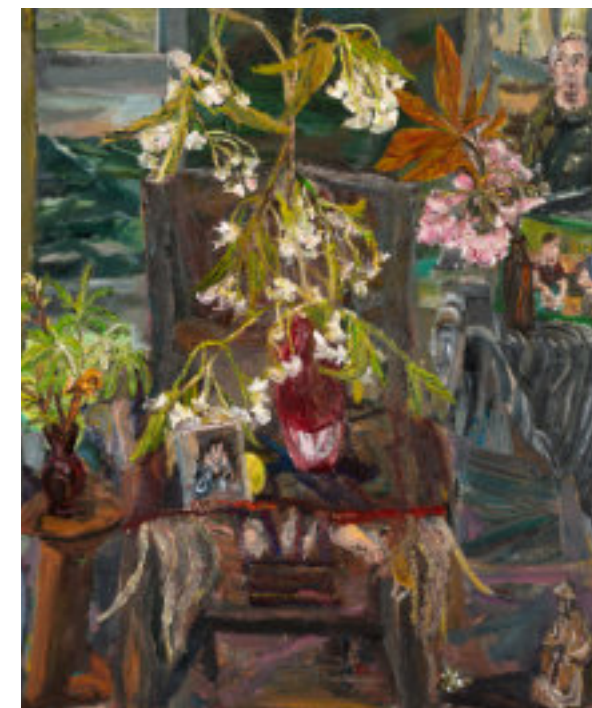
**Monika Crowley, *Domestic (Dream)*, 2012,** silkscreen on paper, 34 x 32 cm  
Purchased, 2022, Cat no. CAG.3220



Dragana Jurišić, *Hi, Vis* (installation view), 2020 – 2021. © the artist.  
Photo: Jed Niezgoda.



Eithne Jordan, *Display XI*, 2021. © the artist.



Nick Miller, *Painting Noreen: Family Blooms*, 2021. © the artist.



Monika Crowley, *Domestic (Dream)*, 2012. © the artist.



# 2022 Registrar's Report

**Monika Crowley**, *Domestic (Wooden Spoon)*, 2012, silkscreen on paper, 34 x 32 cm  
Purchased, 2022, Cat no. CAG.3221

**Monika Crowley**, *Domestic (Brown Soda Bread)*, 2012, silkscreen on paper, 34 x 32 cm  
Purchased, 2022, Cat no. CAG.3222

**Monika Crowley**, *Domestic (Ground Down)*, 2012, silkscreen on paper, 34 x 32 cm  
Purchased, 2022, Cat no. CAG.3223

**Monika Crowley**, *Domestic (Broken Egg)*, 2012, silkscreen on paper, 34 x 32 cm  
Purchased, 2022, Cat no. CAG.3224

**Monika Crowley**, *Domestic (Half Dozen)*, 2012, silkscreen on paper, 34 x 32 cm  
Purchased, 2022, Cat no. CAG.3225

**Henry Brocas**, *Watermill, thought to be the O'Sullivan Flax Mill at Blarney*, c.1810, watercolour on paper, 66 x 47 cm  
Purchased, 2022, Cat no. CAG.3226

## Loans from the Crawford Art Gallery to Temporary Exhibitions

To the exhibition, **Song of Songs**,  
Hugh Lane Gallery, Dublin  
9<sup>th</sup> March – 10<sup>th</sup> July 2022  
CAG.0535, Patrick Graham, *A Woman's Story*  
CAG.1739, Patrick Graham, *Clinical Pretence-Mental Obsession*

To the **Photolreland Summer Exhibition**,  
The Printworks, Dublin Castle  
7<sup>th</sup> July – 28<sup>th</sup> Aug 2022

CAG.1734, Anthony Haughey, *Lie of the Land*

CAG.1771, Anthony Haughey, *Famine Eviction Scene*  
CAG.1841, John Minihan, *Samuel Beckett at the Petit Café, Boulevard St Jacques, Paris*, 1985

CAG.2405, Harry Moore, *Courthouse*, 2007  
CAG.2811, Martin Healy, *Last Man*  
CAG.3037, Martin Healy, *A Moment Twice Lived*  
CAG.3048, Doug Dubois, *Rocks*

To the exhibition, **Keating's Allegories of Change**, National Gallery of Ireland, Dublin  
20<sup>th</sup> August – 27<sup>th</sup> November 2022

CAG.2770, Sean Keating, *On the Run – War of Independence*

To the exhibition, **Stephen Brandes**, South Tipperary Arts Centre,  
8<sup>th</sup> September – 15<sup>th</sup> October 2022  
CAG.3113, Stephen Brandes, *The Todnauberg Puppet Set*  
CAG.3114, Stephen Brandes, *Chat Show*

To the exhibition, **Brian Fay**, Uillinn: West Cork Arts Centre,  
18<sup>th</sup> February – 25<sup>th</sup> March 2023  
CAG.2344, Brian Fay *Vermeer Lady Writing a Letter*

To the exhibition, **Elizabeth Cope – Muck of Life**, VISUAL Centre for Contemporary Art, Carlow, 23<sup>rd</sup> September 2022 – 8<sup>th</sup> January 2023

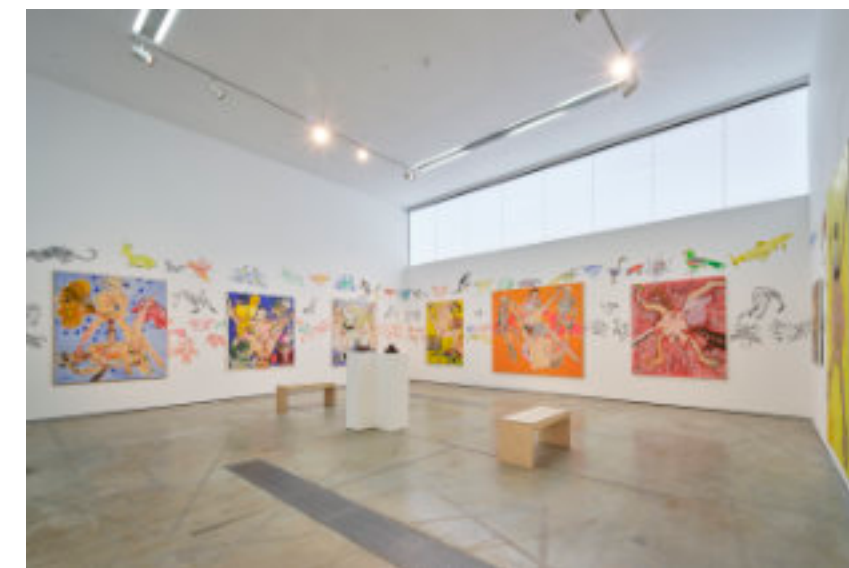
CAG.3127, Elizabeth Cope *Generation Gap*



Henry Brocas, *Watermill*, thought to be the O'Sullivan Flax Mill at Blarney, c.1810.



Seán Keating, *On the Run, War of Independence*, 1922.  
© Estate of Seán Keating, IVARO Dublin, 2022.



Installation of Elizabeth Cope Exhibition *The Muck of Life*. © VISUAL Centre for Contemporary Art Carlow.



# 2022 Registrar's Report

## Loans from the Crawford Art Gallery for temporary display

CAG.0311, William McGrath, *Tara's Halls* was lent to the Aras An Uachtarain as a temporary replacement for 1921, *An IRA Column* by Sean Keating which they generously lent to the Crawford exhibition 'As They Must Have Been' 30<sup>th</sup> July – 25<sup>th</sup> September 2022.

## Long Term Loan to the Crawford Collection

G. M. W. Atkinson, *Arrival of Queen Victoria in Cork Harbour 1849*, oil on canvas

## Long Term Loans from the Crawford Art Gallery Collection

### Renewal of Long Term Loan to Doneraile Court, Cork

CAG.2822, Unknown, *Portrait of a Member of the J. Browne Family*  
CAG.2821, Unknown, *Portrait of a Member of the J. Browne Family*  
CAG.2764, Nathaniel (the elder) Grogan, *View of Bartholomew O'Sullivan's Paper Mills*  
CAG.1877, James Arthur O'Connor, *Moonlight Scene*  
CAG.1886, Stephen Catterson Smith, *Miss Catherine O'Connor of Mount Druid with Harp*  
CAG.2191, John Baptist (the younger) Closterman, *Portrait of a Gentleman said to be a member of the Browne family of Riverstown Co.Cork*  
CAG.336, Godfrey Kneller (attributed to), *Portrait of a Man in Armour*  
CAG. 870, Patrick Hennessy, *Portrait of Elizabeth Bowen at Bowenscourt*  
CAG.837, Irish School, *Seated Gentleman with Cane*

CAG.2006, Frans Snyders, *The Battle of the Birds*

CAG.2227, Godfrey Kneller (studio of), *Portrait of Sir William Robinson*

## Long Term Loans from the Crawford Art Gallery Collection

### Renewal of Long Term Loan to Áras an Uachtaráin

CAG.2789, Maurice MacGonigal, *Races at Ballyconneely, County Galway*  
CAG.2791, Colin Middleton, *Market Day*  
CAG.2792, Harry Aaron Kernoff, *The Forty Foot, Sandycove*  
CAG.2781, Roderic O'Connor, *Anemones*  
CAG.2800, William Crozier, *Walking to the Sea*  
CAG.59, Soirle MacCana, *Margadh an Eisc, Gaillimh (The Galway Fish Market)*  
CAG.1879, Brian Bourke, *Knockalough, Summer*  
CAG.2247, William John Leech, *Boats on the Stour*  
CAG.1881, Barrie Cooke, *The Tea Estate*  
CAG.2236, Norah McGuinness, *Small Fields of Donegal (Purples Grasses)*  
CAG.1867, Norah McGuinness, *Flowers in Crete*  
CAG.1878, Maurice MacGonigal, *Galway Hookers*  
CAG.0686, John Behan, *The Beast*  
CAG.0052, Leo Whelan, *The Fiddler*  
CAG.1344, Charles Tyrrell, *Borderland XIX*

### Renewal of Long Term Loan to Michael Collins House Museum

CAG.2494, Seamus Murphy, *Michael Collins Plaque*  
CAG.2519, Seamus Murphy, *Michael Collins*



William McGrath, *Tara's Halls*, undated.



Godfrey Kneller (studio of), *Portrait of Sir William Robinson*



Patrick Hennessy, *Portrait of Elizabeth Bowen at Bowen's Court*, 1957. © the artist's estate.



# 2022 Registrar's Report

## Conservation

28 artworks were framed and glazed during 2022 for inclusion in exhibitions held at the Crawford Art Gallery.

## Gibson Cabinet Removal

In preparation for the Corban Walker exhibition and also the future removal of all artworks from the site for the major capital development project, the iconic Gibson Cabinet was removed from the gallery in September 2022. Sven Haberman from Conservation Letterfrack undertook the complex and delicate task of disassembling as much of the cabinet as possible, then carefully protecting and carrying the main body of the piece down to the ground floor. The cabinet will remain safely in storage while future building works take place on site.

## Library Catalogue Project

A cataloguing assistant finished an 18 month project, working alongside our team to record, label, reshelve and pack fragile, duplicate and oversize works from our Library collection. As well as helping us to understand more fully our holdings, project has contributed to the preparation for the collections move prior to the start of the major capital project. The current catalogue now includes 2711 books and 173 journals.

## Watson Stained Glass Studio Archive

Following approval from the Crawford Art Gallery Board of Directors, National Gallery of Ireland Board of Directors and Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media, and additional review by the Department of Public Expenditure and Reform, the Watson Stained Glass Studio Archive was transferred to the National

Gallery of Ireland Library and Archives where it can be fully conserved, digitised and made available for future research. These approvals were the culmination of three years of work within the Crawford Art Gallery to assess and document the contents of the archive. The gallery would like to thank our colleagues in the NGI Library and Archive for their continued support to protect this archival collection.

## Collection Policies Updated and Approved

Updated Policies:

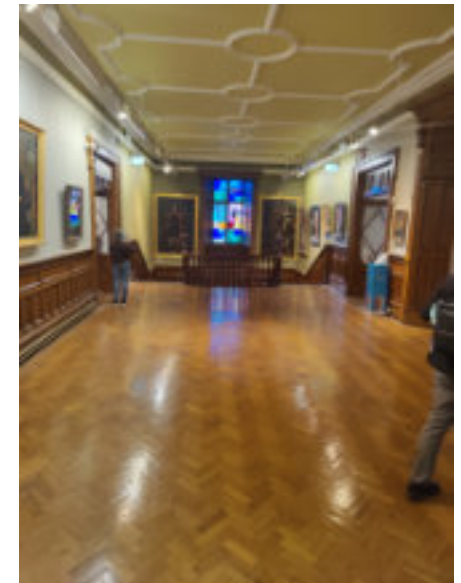
- Disaster Plan



View of the Gibson Cabinet in situ on landing.



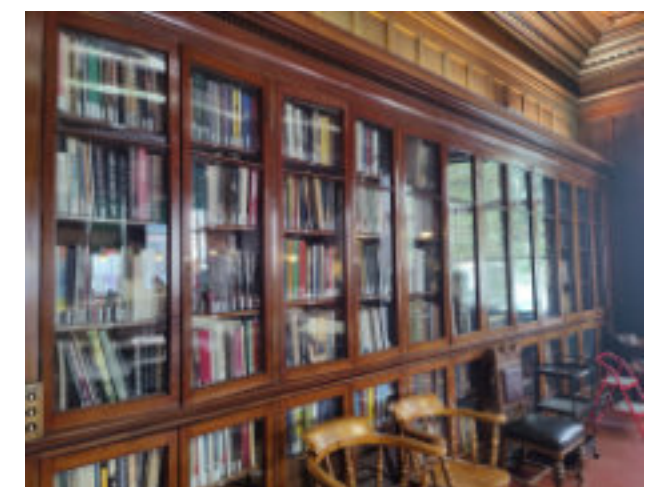
Skilfully manoeuvring the cabinet down the stairs.



The Landing, post removal.



Library material being prepared.



Library bookcases with newly catalogued books.



# Learn & Explore

Crawford Art Gallery Learn & Explore programme fosters **creative connection, engagement, and collaboration**, through a diverse and ambitious programme of gallery workshops, tours, talks, events, outreach and long-term projects. These take place both onsite in the gallery's exhibition and education spaces and offsite in public, community, school and health settings. We understand that recognising an individual's cultural identity enables human dignity and growth. We recognise and support difference and equity of access.

## AIMS:

1. To encourage participation with the gallery activities whilst fostering a sense of place for our audiences.
2. To acknowledge and respect the diverse voices that compose our communities.
3. To encourage creative thinking and doing.
4. To imaginatively connect and contribute to local and national initiatives.

Learn and Explore 2022 programme at Crawford Art Gallery was led by Anne Boddaert, Ellen Whelan, and Eimear Marley with an expert team of artists, tour guides, lecturers and facilitators.

The easing of the stringent restrictions of previous years allowed for all In-gallery activities and events to resume fully in 2022. Some events took place online to facilitate the participation of geographically distant audiences.

The exhibition-led Learn and Explore programmes are the opportunity to delve deeper in the work of artists, in-conversations and talks series provide audiences an invaluable 'way in'.

## Exhibition-led programmes

### Saturation

29 January – 26 June

Audrey Gillespie and Pádraig Spillane were in conversation with Michael Waldron as part of the Outing the Past National programme. *Picturing People* was a talk by Dr Sarah McAuliffe as an illustrated overview of the history of contemporary photography in Ireland, most specifically through the depiction of people. The artists Ruth Medjber, Conor Clinch and Hazel Coonagh talked about their respective practices and their work in the exhibition with Dawn Williams, co-curator of the exhibition with William Laffan. In addition to the talks, an education pack aimed at Leaving Cert Art students was made available to school tours either as pre-visit preparation or post-visit aide-memoire.

### Meat and potatoes

16 July – 6 November

The ambitious programme was devised in collaboration with Ellie O'Byrne – of Tripes and Drisheen and Green Bites and Regina Sexton, food historian and programme



As part of Saturation, Pádraig Moore and Audrey Gillespie in conversation for Outing the Past.



Locavore event during Meat and Potatoes.



# Learn & Explore

manager of UCC Diploma in Irish Food. It began with a lively and fascinating talk and biscuits unveiling by Dr Ella Hawkins and concluded with Food Futures on November 4. The programme of events that took place upstairs in the project space of Meat and Potatoes combined the serious and the fun, by inviting gallery goers to again become not mere consumers, but active participants, to learn by doing, to think about where their food is coming from and where it's going.

A seed-saving workshop invited the public to become part of the constant gene-flow that underpins how our food is grown. A bread-baking workshop brought the tantalising smell of baking to the gallery. A living crop of heirloom potatoes generated discussion on famine, plenty, disease resistance and the future of food. An exciting succession of experts, growers, scientists, artists, and panellists brought conversations about food poverty, ancient grains, the art of cake decoration, and the future of food. To embed the awareness around food waste and circularity in the entire programme, we partnered with Cork Urban Soil Project (CUSP) and used compostable materials for the duration of the exhibition: not only are our spuds grew with a top-dressing of some of CUSP's compost, but any food waste produced in the gallery during tastings, workshops and more returned to CUSP to make sure that the very events themselves become part of Cork's urban soil.

## **As They Must Have Been**

30 July – 25 September

Oral historian Maurice O'Keeffe (Irish Life & Lore) and curator Michael Waldron discussed the fascinating stories

surrounding *Men of the South*, Seán Keating's iconic group portrait of members of the Cork No. 2 Brigade, which was 100 years old in 2022.

## **DRAWING ROOM**

9 September – 4 December

Artists Megan and Cassandra Eustace held a Drawing Clinic, welcoming individuals for 10-15-minute sessions in which they discuss and critique a drawing either from the participants own making or from one of the artists.

## **Eithne Jordan: Mise en Scène, Act II**

9 September – 8 January 2023

The exhibition opened with a talk by the artist and curator of the exhibition Margarita Cappock.

## **Corban Walker: As Far as I can see**

15 October – 15 January 2023

The artist Corban Walker and Sarah Pearson, Director of The Dock, Carrick-on-Shannon held a public talk about Corban's new site specific exhibition, his career to date and what informs his practice. Corban Walker's installation challenges a central aspect of art history's status quo. A combined lecture-tour by Dr Sabine Kriebel aimed to root visitors in a pivotal moment in modern art history and discover: to which questions, exactly, are these provocative works answer? Dr. Sabine Kriebel teaches Modern and Contemporary Art History and theory at University College Cork.



Visit of Cork Rooftop garden during Meat and Potatoes.



Tour of Corban Walker's exhibition, As Far as I Can See.



# Learn & Explore

## Audience focussed programmes

### Guided tours

All year long we provided free, twice-weekly gallery tours (Sundays at 2pm and Thursday evenings) open to all with no booking needed. Community and supportive groups could also book tailored, guided visits with a dedicated guide with the option of a hands on workshop added to the tour.

The eagerness of teachers to give their students the in-situ experience lacking in previous years was evident throughout 2022, with an increase in the number of bookings and happily fewer cancellations due to Covid and / or teachers unable to be replaced in schools.

All year long, we engaged with students from UCC, MTU, Douglas Street Campus (St John Central College), Cork College of Commerce and Tramore Road Campus. From initial introduction to the gallery to more in-depth focus on a specific exhibition we were keen to facilitate repeat access and tours.

### Children and family programmes

Led by artists, the programme was a combination of weekly **art classes** for 8 to 12 years old and teens, once off events, workshops and self-guided activities. It included **Find your Tribe**, our dyslexia friendly art workshops. **Follow your Nose** [into drawing], the access programme for young co-creators residing in direct provision centres or who have recently moved out of the centres. The programme which was initiated in 2020 consisted of online sessions facilitated by the artist Julie

Forrester and Fionnuala O'Connell, youth worker at the Cork Migrant Centre. A number of visits and workshops to the gallery were also integral to the programme. The Summer programme was family friendly with a popular drawing wall and **project space** accessible to all with no prior booking necessary for creative meandering. In July, **Bubble and Squeak** ten-days of stop motion animation drop in sessions also proved very popular.

### Adults and communities

Crawford Supported Studios (CSS) exists through partnership with the Arts in Health and Education department of MTU Crawford College of Art & Design, with the support of Cork City Council. It is anchored by this network. In 2022, Crawford Supported Studios provides safe studio space, art materials, equipment, two long-term studio facilitators, assistance with transport and communications, access to exhibitions, audiences, peers, and support in terms of professional training and development to 18 artists. There are a diverse group, employing a range of artmaking processes, each holding individual creative aspirations. CSS now has a new website to represent artists professionally; new artist video portraits created with Clare Keogh which function as visual cvs and communication tools. CSS is outward looking and keen to build links with organizations, artists, schools, community groups and fellow supported studios. In 2022, we developed a new alliance with the **STRIVE** Programme led by SECAD and Coordinator Danielle Sheehy in Middleton. This meant that we were able to welcome three people as new studio members. In December 2022, we also welcomed Enya from Cork Centre for



Children and family. Photo: Provision



Drawing wall. Photo: Provision



# Learn & Explore

Independent Living, who is keen to develop some facilitation skills. CSS artist Alibhe Barrett and Louise Foott, Head of Art in Health and Education at MTU Crawford College of Art & Design, gave a joint presentation. Rosaleen Moore and Angela Burchill were ambassadors for CSS at the 2022 *Arts for All* Charter launch in Marina Market. Brid Heffernan, John Noel Kenneally, Katie Whelan and Tom O'Sullivan participated in the launch of *Arts for All* strategy launch at Cork Opera House. Studio members had their work in various exhibition: *Grass Roots* in Carlow, *Behind the Scenes: Collection at Work* in the Crawford Art Gallery, *Botanica: The Art of Plants* in the Crawford Art Gallery, *Observations In Print* at MTU Crawford Art College, Grand Parade.

The **Lonradh** programme is a gallery programme for older adults who may be experiencing memory loss and their carers. Typically at a Lonradh session three artworks are responded to by participants followed by the cuppa and then an art making activity based on the works viewed. In 2022, the Lonradh programme took place both in the gallery and in nursing homes and the Alzheimer café in St Finbarr's hospital. With **Seen / Unseen** led by Clare McLoughlin blind and visual-impaired accessed 4 exhibitions both in the gallery and online with tactile packs prepared and posted in advance of the session. In 2022 we facilitated tours with hands-on workshop for a number of groups of Ukrainians recently arrived in Ireland, in **partnership with the Cork Migrant Centre and Secad Middleton**. The positive feedbacks from participants highlighted that tours helped them understand Ireland's history and that speaking and hearing English in this relaxed environment

was useful for their English learning. They enjoyed being in the historic building and found it a pleasure to visit. In 2022 a programme with Cork Stroke Support included a visit and workshop in the gallery with follow up classes in their centre in Blackrock. We also linked with Cork Deaf Association for guided visits with ISL. During the summer we also provided a venue and access to items from the collection to **Bloomers Art Writer** Programme's participants.

## Festivals and event led activities

Throughout 2022 the Learn and explore team generated events to coincide with local and national festivals encouraging audience participation and interconnectivity. We took part in **Cork Lifelong Learning, St Patrick's Festival, Bealtaine, National Drawing Day, Cork Harbour Festival, Cruinnú na nÓg, Cork Midsummer Festival, Cork Playful City Culture Trail, Heritage Week and Cork Heritage day, Culture Night and Christmas holidays** We partnered with Fiona Quinn and Cork ETB on a very special day on the occasion of the **UN Children's Day** on Sunday 20 November which saw the galleries buzzing with the voices of young people. The team devised specific events in response to the theme and nature of each of the festivals and national celebrations.



Public tour. Photo Raaz Praveen.



School Tour.



2:45 PM · Dec 14, 2022



# Marketing

## Introduction

As well as delivering all the marketing and communications functions of the Gallery, the Marketing Department also manages public tours, commercial relationships, events, previews and media and cultural partnerships.

## Visitor Numbers

Despite the Gallery remaining closed for a month in March for building investigation works, the overall annual visitor number in 2022 was very strong. Exhibitions were supported by extensive marketing and communications campaigns creating excellent awareness of the major exhibitions. The annual figure for the year was 205,117, a 60% increase on 2021. All in all, an excellent recovery given the post covid era and the closure of an otherwise busy month of the year.

## Website

Website figures for 2022 show strong growth with a 16.5% increase in users in 2022 over 2021 which was an already busy year. Post covid the number of sessions continued to increase by 5 % There was a 9.6% increase in page views.

## SOCIAL MEDIA

- Follower percentage increases from 2021 vs 2022**  
Facebook +6%  
Instagram +13.7%  
Twitter +6.6%

Instagram has been the fastest growing social media platform at 13.7 % as its image based platform suits the type of content targeting our audiences as the profile of

Gallery users becomes younger. Facebook continues to grow at a steady rate at 6 %. Due to a change in ownership of Twitter during 2022, a large number of users deleted their accounts, which led to a fall in numbers across all account holders. However, the Gallery have recouped the number, which now continues to grow.

### • Reach 2021 vs 2022

Facebook +411%  
Instagram +541%

Our reach has increased as we have begun to curate social media ad campaigns to advertise our free tours, events and exhibitions through the year. These ad campaigns reach new audiences on Instagram and Facebook, who may not currently follow us but could be interested in our programmes. Last year, paid advertising accounts for 60% of our reach across both the platforms.

## Highlights - Reels

In 2022, Crawford Art Gallery began to develop reel series which were posted across Instagram and other platforms. This series included Meat and Potatoes artist interviews and a series of Tour Guide Introductions. The most popular reel of 2022 was our tour guide Matthew Whyte presenting the work Cupid and Psyche by Edward Ambrose.

## Highlights - CBA win

In 2022, the Crawford Art Gallery won the award of 'Best in Digital' at the Cork Business Awards. The judges recognised the way in which the Gallery embraced social media and digital platforms to bring the arts to the community outside the Gallery walls. Through embracing the digital world,

## Website Statistics 2022 vs 2021

### Users

2021	83,386
2022	97,141

### Number of Sessions

2021	115,827
2022	121,748

### Unique Page Views

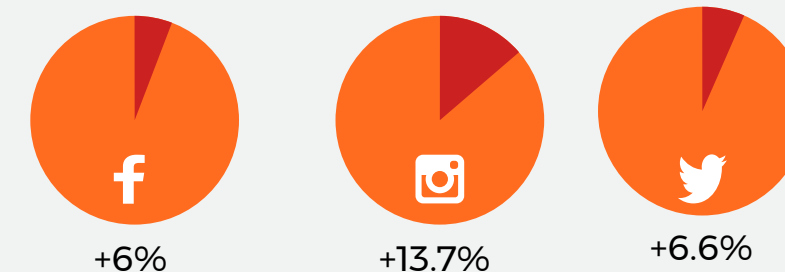
2021	239,517
2022	254,180

### Page Views

2021	640,472
2022	702,213

## Social Media Statistics 2022 vs 2021

### Follower Percentage Increase



### Reach

+ 411%

2021	f
2022	f

+ 541%

2021	i
2022	i



# Marketing

the Gallery was successful in adapting its approach to bringing the arts and education to communities across Cork to inspire knowledge and creativity, even during a time when the public could not physically access Crawford Art Gallery

## Innovations in Social Media

Throughout the year, we had some changes to the marketing department such a change of staffing for social media

We introduced reels and plan for more video content across the platforms to increase engagement

For the Meat and Potatoes events, we began a new type of promoting through stories. As well as sharing a general post for the event on our platforms, we also added extra information to our stories two days before the events. This was usually background around the host or speakers, with information on their experience and the context they might bring to the event. We also added imagery to stories and Twitter of the events unfolding to let our audiences see how events look if they could not attend

## Exhibition Highlights

A number of captivating exhibitions based on the gallery's vibrant National Collection were hosted throughout the year, including: *BOTANICA: The Art of Plants*, *The Port of Cork Collection*, *ODYSSEYS, AS THEY MUST HAVE BEEN: Men of the South, 1922-2022* and *Drawing Room*. These collection exhibitions showcased some of the visitor's favourites, as well as works rarely seen by the public.

A highlight of Crawford Art Gallery's exhibition programme this year was *Saturation: the everyday transformed* which explored remarkable bodies of work created by a dynamic generation of artists using photography to explore lives played out in front of them, often creating or conveying a heightened experience through the use of colour. It was an excellent start to the year and the public were drawn to the dynamic nature of the exhibition as Marketing delivered an extensive multi layered campaign attracting new audiences from a younger demographic.

Teaming up with national Paint company Pat McDonnell Paints really added to the exhibition awareness. Colour featured strongly across the marketing collateral. Social channels carried an online series that showcased each of the Saturation Artists, a video series which garnered many new followers during the period. The exhibition was supported with an advertising campaign, print media campaign, social media, banners on gallery exterior, brochures and a virtual tour to accommodate online visitors.

The major summer exhibition Meat and Potatoes opened across two floors of exhibition space over the summer. This exhibition brought together works by historic and contemporary artists who have used food as their muse, the exhibition was organised into three primary sections – BREAD, MEAT and POTATOES. The extensive programme of events was supported by a very successful press and social media campaign and featured in a national radio advertising campaign.



Installation view, *Meat and Potatoes*. Image Jed Niezgoda



Installation view, *Saturation: the everyday transformed*. Image Jed Niezgoda



*Meat and Potatoes* exhibition at Crawford Art Gallery. Image: Provision



# Marketing

## ADVERTISING CAMPAIGNS

### Corban Walker: As Far As I Can See billboard campaign

*Corban Walker: As Far As I Can See* featured in a very effective city-wide billboard campaign that effectively directed audiences to both the online content and the physical gallery. The campaign was very well-received and contributed to the popularity of the exhibition.

### Radio Campaigns

Radio campaigns with RTE for the exhibitions *Meat and Potatoes* and *As They must Have Been* were highly effective means of reaching potential visitors on a national and regional level. *As They Must Have Been* radio campaign had a clear message that showcased the gallery's commitment to the Centenary Anniversary and encouraged listeners to engage with the gallery's programme.

## PARTNERSHIPS

### Partnership with Pat McDonnell Paints for *SATURATION: the everyday transformed*

In 2022 Pat McDonnell Paints partnered with Crawford Art Gallery on *SATURATION: the everyday transformed*. The established paint company had previously collaborated with Crawford Art Gallery in renewing the historic Sculpture Galleries for the highly successful Recasting Canova exhibition in 2019.

### 'Familiar Faces' campaign in partnership with Cork Airport

The gallery launched their 'Familiar Faces' campaign in partnership with Cork Airport.

This partnership showcased the Gallery's focused support for the continued growth of cultural tourism. The campaign includes popular images from the national collection, which invites passengers from far and wide, to take a journey through Cork City's most visited attraction and see familiar faces.

### 96fm

96FM Crawford feature on a weekly slot on 96FM's The Arts House with Elmarie Mawe and Conor Tallon. Assistant Curator Michael Waldron features weekly on to discuss collection items that in turn form the basis of our popular Work of the Week series. Recent JLR figures show a listenership of 74,000.

## MUSIC AT MIDDAY, THE LONG ROOM, CRAWFORD ART GALLERY

### Music at Midday

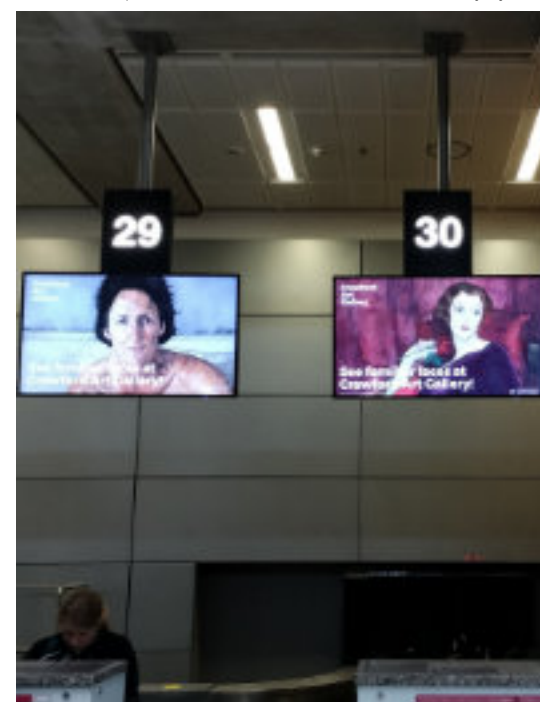
Crawford Art Gallery and MTU Cork School of Music have continued their long-standing partnership throughout the year with monthly performances. These performances which are always oversubscribed have delighted visitors, delivering a lively set full of playfulness, drama and humour.

### The Port of Cork

In 2021 A major donation of unique maritime artworks was gifted to Crawford Art Gallery by The Port of Cork Company. The significant collection amassed over years, consists of 17 maritime paintings, that provide great insights into the shipping of the time and glimpses of a thriving harbour.



Partnership with Pat McDonnell Paints for *SATURATION: the everyday transformed*. Credit: Provision Photography



'Familiar Faces' campaign in partnership with Cork Airport



Music at Midday, The Long Room, Crawford Art Gallery



# Marketing

The building which now houses the Crawford Art Gallery, was originally built, in 1724, as Cork's Custom House and recalls the ties between commercial success of the port and the development of Cork city in the early eighteenth and nineteenth centuries. In 2022 the Gallery exhibited and collaborated with the Port of Cork in a celebratory event to mark this donation. The exhibition and donation were supported by Marketing and Communications with an event and extensive campaign.

## Festivals & Other Partnerships

Cultural visitors were delighted to see the galleries and attractions open again post covid. Crawford, the most visited cultural attraction in Cork city, recorded excellent visitor numbers as culture vultures voted with their feet.

Crawford Art Gallery was delighted to join the online and in-person programmes of numerous high-profile national, regional, and local events and festivals throughout the year, including collaborations with St. Patrick's Festival, Seachtain na Gaeilge, Cork Harbour Festival, Cruinniú na nÓg, Cork Midsummer Festival, Culture Night, the 67th Cork International Film Festival Opening, Making In collaboration with Joseph Walsh studio, Cork's Guinness Jazz Festival, which had a performance by the female-lead Jazzabellies Collective. Crawford Art Gallery along with Cork's key cultural spots provided the Playful Pirate Culture Trail to children, to discover Cork's cultural adventures. To celebrate Cork Pride 2022, an LGBTQ+ Gallery Trail and Tour was created for visitors, as the gallery continues to diversify its collection.

A highlight was Culture Night 2022, as the gallery exceeded previous audience

numbers with a record number of over 3,400 culturally curious visitors to the gallery.

## AWARDS

### ZPP Business to Arts

The National Gallery of Ireland with Crawford Art Gallery was awarded the Best Long-Term Partnership Award (supported by The Irish Times) with and Zurich Ireland at the Business to Arts Awards.

This collaboration with a sister NCI has been highly beneficial for the Crawford Art Gallery and the Zurich Portrait Prize it has also attracted new audiences to the Gallery.

### Best in Digital Business

The Cork Digital Marketing Awards recognise the responsive, strategic, and creative approaches that businesses are bringing to all digital platforms. Our marketing and communications team was named the winner in Best in Digital Business.

### Press campaigns

In 2022, the communications team created 30 press releases garnering national and local coverage for the gallery across print radio and TV. Crawford's Christmas campaign is a highlight and an invitation to families to lay down family traditions as we invite visitors to leave the world behind and create memories in a spacious city- centre oasis. The new aeroponic Christmas tree proved very popular with visitors and online with the most reach of any post on facebook for the year.



St. Patrick's Day in the Gallery. Image: Provision



Rebel Brass play outside the Gallery on Culture night. Image: Provision.



Aeroponic 'Christmas Tree' at Crawford Art Gallery.



Business to Arts award ceremony.



Best in Digital Business.



# Marketing

## Weekly Tours

In February, Crawford Art Gallery announced the return of, Sunday and Bank Holiday Monday Tours in the post covid era. The numbers built quickly back to pre covid numbers and the popularity of the tours has grown month on month.

In February, Crawford Art Gallery announced the return of, Sunday and Bank Holiday Monday Tours in the post-COVID era. The numbers built quickly back to pre-COVID numbers and the popularity of the tours has grown month on month. Mid-year, the Gallery introduced Tours on Thursday evenings which are in support of the Night-Time Economy and funded by The Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media. The tour experience varied from week to week, offering fascinating insights, information and the stories behind the artworks and the artists who created them. Supported by a social media campaign and exterior banners the new tours are contributing to a cultural offering for the night time economy.

## MARKETING MATERIALS

The marketing & communications team continues to create marketing materials such as banners on the Gallery railings, which research has shown are key for passers-by and the Gallery. We also produce a monthly newsletter, monthly targeted mailings, design for adverts both for the Gallery brand and specific exhibitions as well as a quarterly brochure which is well received by Gallery visitors and also disseminated in the city. Crawford Art Gallery produced a specific brochure targeting international and domestic tourists displayed on Glance advertising

stands, in over 500 locations. This brochure targets domestic and international tourists.

## Information Desk

In 2022 the department commissioned a new information desk which is manned at the busiest times in the Gallery. Staffed by the more experienced of Gallery staff the initiative has been hugely successful offering the Gallery fantastic opportunities to interact with members of the public to make their visit a better experience and to enable the Gallery to get excellent feedback from our visitors.



Tour image during Culture Night: Provision



Information Desk image: Kayleigh Milner



Gallery Branding.



Gate Banners



# Friends

Supporting the arts and those working within the arts industry has been at the core of the Friends mission since foundation over 35 years ago. The Friends events programme aims to highlight new creative thinking and processes as well as exploring traditional techniques.

The Friends offer a dynamic Spring and Autumn Lecture Series with engaging speakers discussing topics based on their interests and connected with the Gallery's Collection and exhibitions.

The Friends of the Crawford Art Gallery faced a challenging environment in 2022. Coming out from the pandemic was a challenging time as extra care and planning was needed to support the Friends and rebuild confidence in returning to in-person events.

The **Friends Newsletter** brought much welcomed news on the art world and in particular news of Friends events to members on a fortnightly basis throughout 2022. The feedback from the Friends has been fantastic and the noticeable increase in open rates proves the value of the newsletter to the members.

The newsletter included many of our CorkAbout! videos which were created to bring news of new local artists to their members. A total of 21 videos were created and sent out through our newsletter over 2022. More than 15 established and emerging artists and were able to share their work and the creative concepts behind the works with our members. Some of the artists we featured in 2022 were Peter Nash, Aleksandra Kowalczyk, Emmet Brickley, Jane Jermyn, Orla O'Byrne and Deirdre Frost.

**Friends Walking Tours.** The Friends took to the outdoors on three separate occasions for walking tours in March, April & September to explore the city with local historians Dr Tom Spalding and Dr Flicka Small as our guides. Flicka guided the Friends around the city on her 'Joyce of Food' walking tour which introduced members to James Joyce's little-known connections with Cork city.

Historian Tom Spalding provided the Friends with a walking tour to compliment a lecture he gave to Friends titled 'Cork's Street Furniture' in March and in conjunction with our 'Building as Witness' exhibition, Tom Spalding also expertly guided the Friends on a 'Emmet Place, A revolutionary social history walking tour' in late September.

**Friends Pod Tours** remained extremely popular with Friends. A total of 7 Pod Tours were run throughout 2022 and covered the exhibitions, 'Phantoms & Phantasies', 'The Port of Cork', 'Botanica: The Art of Plants', 'The Zurich Portrait Prize', 'As They Must Have Been', 'Meat and Potatoes' and 'Corban Walker: As Far As I Can See'.

**The Friends Spring & Autumn Lecture Series** re-introduced Friends to in-person lectures again, with a wide range of topics and speakers.

'The Joyce of Food' a lecture given by Dr Flicka Small on the 11<sup>th</sup> of February gave insights into James Joyces' connections



## Media & Communications

Michelle Whelan  
Friends of Crawford Art Gallery



### 2022 in Numbers

Newsletters	Newsletter Opens	Links Clicked
26	13,567	1,359

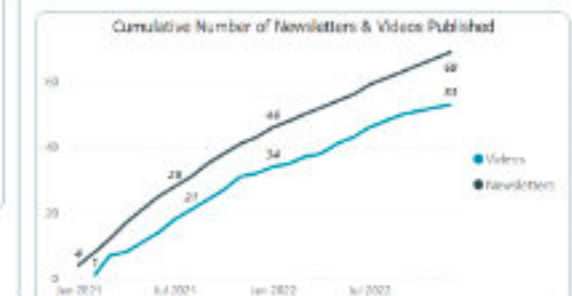


Throughout 2021, **half** of the Friends read **each** newsletter  
Throughout 2022, **two thirds** of the Friends read **each** newsletter



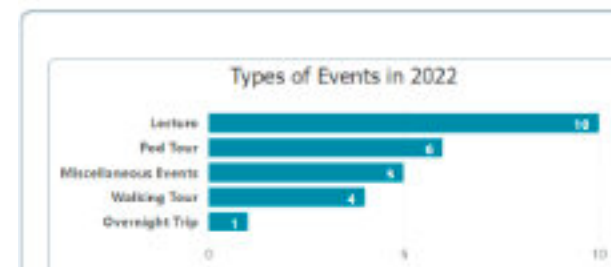
### 2022 in Numbers

Videos	Views	Hours Watched
21	1,167	120.43



## Events & Members

Michelle Whelan  
Friends of Crawford Art Gallery



### 2022 in Numbers

Number of Events

26

Number of Attendees

598





# Friends

with Cork and its speciality foods and was timed almost to the day in celebration of the centenary of the publication of Joyce's famous modernist novel *Ulysses*.

'*The Historic Houses of the middle Blackwater River Valley*' by Dr David Whelan on 18 February was a wonderful in-depth talk covering many of the Gothic, Jacobean Reserved Classic, Arts and Crafts and Tudor Revival Homes of the Blackwater Valley.

Artist & Teacher Paul Connell brought the Spring Lecture Series to a close on a high note with his engaging lecture and screening of '*To Hell or to Connacht: A pilgrim's prayer*'. Paul contemplated the Cromwellian phrase and discussed the marriage between expanded drawing and the Irish oral tradition which is evident in his practice.

Acclaimed author Cónal Creedon launched his book '*Art Imitating Life Imitating Death*' on 14 October with Friends in the opening lecture in our Autumn Lecture series.

Claudia Kinmonth's lecture '*Joining in Butter to fill a firkin: how did Irish women make butter before c.1900?*' on 21 October was a collaboration with the Learn and Explore Department to compliment Crawford's '*Meat and Potatoes*' exhibition.

Dr Dagmar O'Riain - Raedel presented '*Murder and Mayhem in Medieval Cork*' to Friends and the general public on 28 October.

Paul Connell returned to Crawford on 4 November for a talk and screening of his award winning film '*The boy who ate the crocodile and other stories*'.

Dr Tom Spalding delivered his well-researched lecture '*Crawford Art Gallery: Building As Witness, 1724-1924*' on 11 November.

The Autumn Lecture Series came to a close with the wonderful lecture presented by Dr Michael Waldron '*Centenary: Commemoration and the Artist's Eye*'.

An additional illustrated talk by artist Orla O'Byrne was held by Friends on December 2, an opportunity for Friends and the general public to learn more about Orla's work and in particular her desk residency at Crawford Art Gallery.

The **Emerge Award** was a highlight of the year for the Friends. This is the second time the Friends have been able to support an emerging artist in a practical way at a time when artists need it most. Through the Emerge Award, an initiative of Cork Craft and Design's Cork Craft Month, the Friends have been able to reach out to the final year students in five of Cork's Art schools and offer support in the form of a six-month studio place in the creative hub Benchspace to the overall winner of the award. The winner of the Emerge Award 2022 was Jordan Whelan, and the Friends had the opportunity to follow Jordan's incredible journey through the CorkAbout! updates in the newsletters and see his work in person in the Emerge exhibition which took place during the month of August.



Friends walking tour with Dr Tom Spalding in September 2022



Friends Pod Tour of *Meat and Potatoes* with Anne Boddart in September 2022



Emerge winner 2022 Jordan Whelan with his table speaking with Emerge winner 2021 Aleksandra Kowalczyk at the Emerge exhibition in August 2022



# Friends

## Social Events

The Friends enjoyed several events over the course of 2022, an overnight trip to the Blackwater Valley Opera Festival brought the Friends on an overnight trip to West Waterford for a spectacular open air Opera of Gluck's "*Orfeo ed Euridice*" in the grounds of Lismore Castle. Included in this trip was a visit to the art gallery & workshop "The Market House" in Cappoquin for a ceramics demonstration by artist Jane Jermyn and a tour of the exhibition '*Fire, Wood, Clay*'. Friends also had a guided tour of the exhibition "*Girls, Girls, Girls*" in Lismore Castle Arts as well as a guided tour of Lismore Castle Gardens.

The members celebrated Bloomsday in the magnificent surroundings of Fota House with a wonderful talk and reading by Dr Flicka Small and a complimentary guided tour of the House by their appropriately Joycean clad expert guides Rose and Barry Cassidy.

The Friends concluded the year with the Friends Christmas Soirée an evening event which included live music by Berceuse Ensemble in The Sculpture Gallery, dinner and drinks in The Green Room.

Despite the challenges faced throughout the past couple of years in relation to restrictions and COVID lockdown rules, the Friends of Crawford Art Gallery have expanded and grown in terms of reach, membership and forging new relationships with artists.

After many years of research and work the Friends application for small charity status to the Charities Regulator was submitted towards the end of 2022. The Friend's Committee has been notified by the Charity Regulator that the application is

pending. The Friends Committee are hopeful that they shall be granted charity status and once that has been awarded a fund-raising campaign to increase funds may begin.



Friends Bloomsday event at Fota House in June 2022. Image Credit: Michelle Whelan



Friends Canova 200 event with Dr Michael Waldron in October 2022. Image Credit: Michelle Whelan



Friends trip to the Blackwater Valley Opera Festival in May 2022. Image Credit: Michelle Whelan



# Café

**The Green Room at the Crawford**, a new café, opened its doors in November 2022. A classic old world dining room in Cork's cultural epicentre that mixes traditional food offerings alongside contemporary trends. The best of local Cork & Irish produce, treated with a light hand by chefs committed to simplicity and flavour.





# Financial Statements

**Crawford Art Gallery Cork**  
**(Company Limited by Guarantee)**

**Reports and Financial Statements**  
**For the financial year ended 31 December 2022**

# Financial Statements

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### INTRODUCTION

Crawford Art Gallery is a National Cultural Institution located in a significant heritage building in the heart of Cork city, dedicated to the visual arts, both historic and contemporary. It is in part distinguished by being the only National Cultural Institution (NCI) located in its entirety outside of Dublin.

Crawford Art Gallery is actively contributing to Cork city and the wider region's ambitious plans for growth and internationalisation. The Crawford Art Gallery has a distinct and compelling story, physically it is comprised of three interconnected buildings of distinct historic origin, derivation, and style, reflecting the extraordinary evolution of the buildings towards the cultural institution they house today.

They incorporate the former Customs House of 1724, extensively altered and expanded to the South and West by prominent architect Arthur Hill to form the ground-breaking Crawford School of Science and Art in 1884. For much of the 20th century, the school operated as classrooms, workshops, and studios, with sculpture and painting galleries, a lecture theatre, offices, and ancillary support facilities. The Crawford School of Art operated on this site for 96 years.

In 1979, the School of Art relocated to Sharman Crawford Street and the premises that remained became the Crawford Municipal Art Gallery. Following an architectural competition, Dutch architect Erick van Egeraat carried out intermediary works during 1998 – 2000 taking under cover the courtyard between the South and West wings.

Crawford Art Gallery was designated a National Cultural Institution in 2006. As a Not-for-Profit organisation it collects, safeguards, holds in trust, researches, develops and interprets collections of original objects and original objects on loan, for the public benefit.

#### **The main objects for which the company is established are:**

1. To advance education by developing and promoting the practice of art, sculpture, and design and in the fine arts and applied arts generally and to promote the Crawford Art Gallery Cork as an educational centre for the arts and as a major cultural and artistic centre.
2. To advance education by providing facilities for cultural and artistic exhibitions, performances, displays, demonstrations, conferences, lectures, tours, visits, functions, and related activities and to engage in the promotion of such cultural and artistic activities.

The Crawford Art Gallery organises an ambitious programme of Exhibitions, Projects and a rich and engaging Learn and Explore programme which provides diverse audiences with an opportunity to interact and engage with art and artists in a range of extraordinary contexts. The Crawford Art Gallery is committed to fostering recognition, critical assessment, and acknowledgement of Irish and international art practices through its programming and collecting ethos.

### INTRODUCTION - CONTD.

The collection comprises of almost 4,000 works, ranging from eighteenth century Irish and European painting and sculpture, through to contemporary art and video installations.

The collection is made available through exhibitions at Crawford and other venues nationally and internationally, by digital access, through the Learn and Explore programmes and various publications, talks, lectures, and broadcasts that seek to provide a unique experience to everyone who engages with the Gallery.

The environment in which Crawford Art Gallery is operating is changing rapidly and there is an unprecedented opportunity to redefine the core purpose and increase impact. There are exciting new opportunities to connect with audiences and to find new ways to ensure that the work has a deeper engagement with our audiences and that it reflects the narratives and culture of our time.

Digitisation has enabled a wider access to the work and collection and ensures that the work can be available for research and public interest.

There is a strong commitment to best practice in collection management and to significantly expanding the collection.

Equally there is also a commitment to create opportunities for artists to collaborate with the collection and the building to create new works and to support the development of artists practice through Exhibitions and projects and print materials. The Learn and Explore programme aims to anticipate the expectations and needs of the many stakeholders and to foster greater opportunities for engagement.

Through The Ireland 2040 Programme plan, Crawford Art Gallery has received a commitment of capital investment to develop, extend and renovate its buildings which provides it with a timely opportunity to integrate new thinking of collection management and new directions in Learn and Explore into the future design and reorganisation of existing spaces.

#### **Crawford Art Gallery**

Emmett Place  
Cork  
T12 TNE6  
Tel: 021 4805082  
Email: [info@crawfordartgallery.ie](mailto:info@crawfordartgallery.ie)  
CHY Revenue No: 18818  
Company Number: 431177



PRIMARY ACTIVITIES AND ACHIEVEMENTS

The Crawford Art Gallery's commitment to public service lies at the heart of everything it does. Crawford Art Gallery's Strategic priorities, take into consideration the immediate and projected resources, the physical infrastructure, the legal and legislative environment, the expertise, the collaborative potential, and unique context – the location, building and our rich collection and building heritage.

Crawford Art Gallery's Strategic priorities are:

- Connect and Engage
- Collaborate
- Innovate
- Invest in our Structures potential and our unique context – our location, building.

Connect and Engage

A priority for Crawford Art Gallery is to deepen and expand the connections within the immediate context, with visitors, the creative community, funders, National Cultural Institution partners, and stakeholders.

To inspire and support deeper connections with Crawford Art Gallery.

WE WILL:

- Research our audience and artist needs to best plan to meet and exceed expectations.
- Work to become a welcoming and inspiring must visit physical and digital destination.
- Expand the number and diversity of people visiting Crawford Art Gallery and the numbers of people engaging with the building and accessing the Collection.
- Make visible and connect our audiences with the history of our building and our organisation to support and unlock a rich understanding of place.
- Develop and roll out a coherent identity to support our visitor's and stakeholder' experiences of Crawford Art Gallery.
- Expand on site facilities and interpretation.
- Diversify our work and practice to reflect a changing Ireland.
- Initiate and participate in dialogues on contemporary art and society.

PRIMARY ACTIVITIES AND ACHIEVEMENTS - CONTD.

Collaborate

Foster collaboration as a key principle to redefine, extend and maximise the reach and impact of our work.

WE WILL:

- Identify and build relationships with key institutional partners, locally and globally, who share complementary strategic objectives and ambitions.
- Build strategic partnerships throughout our communities, to expand and extend Crawford's cultural contribution to society.
- Foster key third level partnerships to partner on research and to build and support new programme initiatives.
- Invite others to collaborate with our Exhibitions, Collection and Building.

Innovate

Innovation is key to Crawford Art Gallery reputation and sustained success.

WE WILL:

- Empower and extend all supports necessary to artists and communities we engage with to make the work they want to make.
- Support direct connection and engagement between artists and various publics.
- Continue to consider new ways of planning and presenting our Programmes.
- Identify new opportunities in our programmes for corporate and philanthropic support.
- Maximise digital tools to generate interest in and to amplify our work.
- Explore new ways to listen, engage and communicate with our audiences.
- Innovate programmes and initiatives to connect in ways that are relevant to our creative and wider community.

Invest in our structures

Crawford Art Gallery is critically aware of the need to invest in Structure. We are committed to building a strong organisation and culture.

WE WILL:

- Structure the Master Development Plan to enable the best possible Capital Development of Crawford Art Gallery to ensure it meets practice standards and is a significant cultural legacy.
- Ensure that Crawford has effective best practice organisational structures, business systems and governance models.



## PRIMARY ACTIVITIES AND ACHIEVEMENTS - CONTD.

- Develop the care and management of the Collection with other national and international institutions and experts.
- Articulate an Acquisition Strategy to guide the expansion of the Collection.
- Build an integrated, ambitious, and responsible 3-year financial and resource plan.
- Ensure that the staff of Crawford Art Gallery are encouraged and supported to deliver on our ambitions and to develop in their roles.
- Build on team spirit and build pride in achievements.
- Maintain and develop the Crawford Art Gallery's physical and social infrastructure to meet the current and future needs of our audience and our programme.

## OBJECTIVES AND ACTIVITIES

### VISION

Crawford Art Gallery – a vibrant public space that stimulates and fosters greater social engagement, critical thinking, and creativity through the Visual Arts.

### MISSION

Crawford Art Gallery through its Programming, Collection and Building - probes the future, contemplates the present and reveals the past, creating engaging conversations across the timelines. As a Not-for-Profit organisation Crawford Art Gallery collects, researches, develops and interprets its collection of original art works, and art works on loan for the public benefit.

### VALUES

While proudly located in Cork and engaging with the community, the Crawford Art Gallery is national and international in outlook. There is a commitment to building the social capital of Cork and the wider City region and to enabling access and engagement with a National Cultural Institution in Cork.

### OUR STRENGTHS, OUR WORK

#### KNOWLEDGEABLE

We promote knowledge sharing in many diverse forms and promote the generation of new insights through Exhibitions, Publication, and projects.

#### SUPPORTIVE AND COLLABORATIVE

We passionately believe in the strength of working collaboratively with artists and building strong partnerships and alliances.

#### OPEN AND INCLUSIVE

We recognise our collection is public and we are committed to maximising the access we offer all those interested in engaging with the Collection, Exhibitions and Buildings.

#### GENEROUS AND HOSPITABLE

We recognise the opportunity to be a place that welcomes people and are committed to delivering excellent standards of services to all our audiences.

## CORE PURPOSE OF CRAWFORD ART GALLERY

- To present visual art Exhibitions and associated Programmes from across the centuries and to foster an engagement with and an understanding of contemporary art and the work of artists.
- To manage, expand and hold in trust for future generations our Collection and our Buildings.
- Ensure our visitors and diverse communities are at the heart of our work.
- To contribute to the cultural and civic life of Cork, the wider city region and Ireland.



## REFERENCE AND ADMINISTRATION DETAILS

The company is a company limited by guarantee, registered under Part 18 of the Companies Act, 2014 ("the Act"). The Crawford Art Gallery is committed to compliance with best practice corporate governance and is cognisant of the Code of Practice for the Governance of State Bodies.

The company is also registered as a charity with the Charities Regulator in Ireland. The Charities reference number with the Charities Regulator is 20072926.

Further information on Board, organisational structure, management, and governance can be found under the Governance Statement and Board Member's report.

### **The principal address of the charity is:**

Emmett Place  
Cork  
Registered Charity Revenue no. CHY 18818

### **Solicitors**

O Flynn Exham Solicitors  
58 South Mall  
Cork  
T12 RY29

### **Banking**

AIB Plc  
66 South Mall  
Cork

## STRUCTURE GOVERNANCE AND MANAGEMENT

Crawford Art Gallery (CAG) is a National Cultural Institution and a Company Limited by Guarantee, registered in the Republic of Ireland. As such it must observe and comply with the Governing Laws of the Republic of Ireland and applicable overarching EU Laws and Regulations, including compliance with the Companies Act 2014.

Crawford Art Gallery's Constitution and Charitable Objects as required by law are set out in *Memorandum & Articles of Association*.

As a Public Body under the aegis of the Department of Tourism, Arts, Culture, Sport and the Gaeltacht, Sport and Media, Crawford Art Gallery must comply with the Regulatory Framework and Codes of Practice issued by the Department of Public Expenditure and Reform (DPER) – where applicable. The current revised and updated Code of Practice for the Government of State Bodies is effective from September 2016.

## ORGANISATION STRUCTURE AND RESPONSIBILITIES

### **Board**

The Chair and Directors (who are the Members of the Company) are appointed by the Minister for Tourism, Arts, Culture, Gaeltacht, Sport and Media and normally serve for a period of 5 years and may be reappointed for one further term. The Chair and the Board of Directors are Non-Executive Directors of the company. The number of Directors was established at 12.

The identification of persons suitable for appointment as Directors is managed by the Public Appointments Service (PAS) under the 'Guidelines on Appointments to State Boards (2014)'.

### **Conduct and Business of the Board**

A full agenda with appropriate documentation is circulated on the Friday prior to Board meetings and decisions taken are recorded in the minutes. The Board may from time-to-time appoint special committees to consider items of detail between meetings of the Board. Board members will debate all issues in a friendly and measured manner encouraging contributions and consensus.

### **Role of the Chair**

The Chair is appointed by, and accountable to, the Minister and is a non-Executive Officer of the company. The Chair, as an Officer under company law, carries the responsibilities of other Officers of the Company – the Board. In addition, the *Code of Practice for the*



### STRUCTURE GOVERNANCE AND MANAGEMENT - CONTD.

*Governance of State Bodies* states that the Chair is responsible for leadership of the Board and ensuring its effectiveness on all aspects of its role.

The Code further states that s/he should display high standards of integrity and probity and set expectations regarding culture, values and behaviours and for the tone of discussions at Board level. Other provisions in the Code relating to the role of the Chair include:

- Effectively managing the role of the Chair in Board's Agenda with the Director and ensuring that adequate time is available for discussion of all agenda items, particularly strategic issues.
- Promoting a culture of openness and debate within the Board by facilitating the effective contribution of key management and all Board members.
- Ensuring that the Board receives accurate, timely and clear information. The Chair should also ensure effective communication with all relevant stakeholders.
- Advising the Minister in relation to specific skills required by the Board in advance of a time when Board vacancies are due to arise.
- Ensuring through the Secretary that there are good information flows within the Board and its committees and between senior management and Board members as well as facilitating induction, mentoring and assisting with ongoing professional development as required.
- Furnishing to the Minister, in conjunction with the annual report and financial statements, a comprehensive report covering CAG and reporting to the Minister on the effectiveness of the company's System of Internal Control.
- Acting on the results of the Board's annual self-evaluation.
- Agreeing and overseeing the Director's short and long-term performance objectives and facilitating his/her professional development.

#### Other responsibilities for the Chair include:

- Ensuring, with the support of the Company Secretary, that the Board meets in accordance with its Memorandum and Articles of Association and complies with statutory responsibilities;
- Representing the company as appropriate in dealings with the Minister and other key Stakeholders; Keeping the Minister informed of all material matters relating to the company and ensuring that the Board, in reaching decisions, takes proper account of guidance provided by the Minister;
- Being available to Oireachtas Committee to discuss their role and view on future contribution of the company.

### STRUCTURE GOVERNANCE AND MANAGEMENT - CONTD.

#### ROLE OF THE BOARD

The Board has collective responsibility for promoting the success and long-term sustainability of the company. Its key roles include governing the business of the organisation and supporting the company achieve its

Vision and Mission. The Board provides strategic guidance to the Director and the Senior Management Team (SMT) and monitors the activities and effectiveness of the organisation.

#### BOARD - DIRECTORS AND OFFICE RESPONSIBILITIES

As Directors and Officers of the Company in law, the Board accept specific duties as set out in the Companies Act 2014 as well as maintaining and promoting the highest standards of personal probity and good governance specifically:

- The Board have a duty to act in good faith and in the best interests of CAG; to act in accordance with the constitution; not to benefit from the Company's property; and to avoid conflicts of interest.
- The Directors - who are the Board Members of CAG - are required to comply with the provisions in the Companies Act 2014. Directors are required to sign a statement of Compliance on their appointment in line with the Act.
- Directors must have regard to the interests of employees.
- Directors must disclose any interest in contracts made by CAG.
- Board Members must report any incidences of non-compliance with the Act or other Statutory Obligations to their fellow Board Members and the Minister.

The particular fiduciary duties of Board members to CAG include:

- To act in good faith in what the Board member considers to be in the interest of CAG;
- To act honestly and responsibly in relation to the conduct of CAG's affairs;
- To act in accordance with CAG's constitution and exercise his/her powers only for the purposes allowed by law;
- Not to benefit from or use CAG's property, information or opportunities for his or her own or anyone else's benefit unless the constitution permits or a resolution is passed in a general meeting;
- Not to agree to restrict the Board member's power to exercise an independent judgment unless this is expressly permitted by CAG's constitution;
- To avoid any conflict between the Board Member's duties to CAG and the Board member's other interests unless the Board member is released from his or her duty to CAG in relation to the matter concerned;



### STRUCTURE GOVERNANCE AND MANAGEMENT - CONTD.

- To exercise the care, skill and diligence which would be reasonably expected of a person in the same position with similar knowledge and experience as a Board member.

The Board are responsible for reviewing and approving the Strategic Plan for CAG before it is submitted to the parent Department for approval. The Board considers regular reports from the

Director on the implementation of the Plan and holds the Director and SMT accountable for its delivery.

#### BOARD - GOVERNANCE & POLICY

The Board, and where necessary through appropriate sub-committees, will support the Director and the SMT in ensuring effective governance and control of CAG through:

Governance. The Board ensures that the governance and accountability arrangements are robust and effective across the organisation in line with the applicable Code and Regulations.

Policy and Procedures. The Board are responsible for reviewing, approving and adopting all major policy and procedures that influence the control and governance at CAG. From time to time throughout the year the Director proposes policy initiatives or reviews to the Board for discussion and adoption.

Oversight & Delegation. The Board have an oversight responsibility to ensure effective organisational delivery and planning at CAG by reviewing and approving the Oversight Agreement between CAG and the Department and delegating responsibility to the Director, the SMT and staff of CAG for the day to day management of the organisation.

#### BOARD - RESOURCES

The Board has specific responsibility to ensure there is an effective and controlled use of Resources and will:

Budget. Adopt an Annual Budget in alignment with the Strategy, based on prudent expectations on Grant Funding, Commercial, Fundraising and Programme Revenues and controlled Operational Overheads including staffing costs.

Report. Ensure that the content and level of Financial Reporting is timely and transparent and gives a true and fair reflection of the financial health of the organisation and which supports understanding and decision making.

Control. Approve all major expenditure items in line with the Gallery's Authorities Matrix.

### STRUCTURE GOVERNANCE AND MANAGEMENT - CONTD.

Review and Approve. Engage with the Director on matters of Human Resources and review organisational Workforce Plan in line with requirements of the Department. The Board will review and approve all Senior Appointments and may choose to sit on interview panels for same.

#### BOARD - ADVOCACY AND SUPPORT

The Board have a key role in promoting the work of CAG with external Stakeholders and will:

Advocate. As Champions of CAG's Vision and Mission, the Board will act as advocates for the organisation by connecting passion for the organisation with their influence with Stakeholders and in the community.

Participate & Support. The Board will support the Director in a general way by attending CAG events and informing the Director of any feedback.

#### ROLE OF THE DIRECTOR

The Director of CAG is appointed by, reports to, and is accountable to the Board of CAG. The Board delegates responsibility to the Director to direct and manage the day to day business of the organisation, through the Senior Management Team and Staff at CAG. The Director is an Executive Officer of the Company and is not a Director of the Company.

The Director attends Board meetings to inform and report to the Board on the activities of CAG and is entitled to speak and provide advice at any meeting of the Committee that he/she attends.

#### Responsibilities include:

Strategy. The Director with the Senior Management Team are responsible for developing the Organisational Strategy and ensuring that the Strategy is aligned to CAG's Vision, Mission and Values;

Cultural Leadership. The Director has the duty to promote and advocate CAG on the national and international level and align the work of CAG in this context;

Informing. The Director keeps the Chair informed on an ongoing basis regarding developments in the organisation and any significant issues arising.

Financial Management. The Director is responsible for managing the annual budget and activities of the organisation in line with the annual plans and budgets approved by the Board and keeps the Board informed of progress in this regard via the Finance, Audit and Risk Committees.



## STRUCTURE GOVERNANCE AND MANAGEMENT - CONTD.

**Human Resources.** The Director is responsible for the recruitment and management of staff and for ensuring compliance with statutory and administrative requirements in relation to the approval of the number, grading and conditions of appointment of all staff. The Director has a duty to support, manage and develop staff in line with CAGs objectives.

**Fire, Health & Safety.** The Director allocates specific responsibility for Health & Safety to a senior staff member and is responsible, along with the Board for ensuring adherence to the highest standards of Health & Safety at CAG in line with the Safety Statement.

**Performance.** At the end of each year, the Director presents to the Board a review of performance of CAG against the annual plan to inform policy and plans for the forthcoming year.

**Oversight Agreement.** The Director, along with the Board, agrees the annual Performance Contract with the parent Department as set out in the Oversight Agreement. The Director reviews annually that the terms of agreement have been met.

**Report.** The Director is required to bring the following issues to the attention of the Chair and the Board;

- Any legal claim against CAG
- Significant human resources or industrial relations issues;
- Unresolved disputes with a third-party organisation;
- Risks identified affecting CAG assets/property ownership, insurance, health and safety;
- Issues raised by Bankers, Solicitors, Auditors or Government relating to governance;
- Issues that have the potential to threaten or damage the reputation of CAG.
- Any significant proposed change in established policy, plans or practice of CAG;
- Issues relating to an identified conflict of interest among staff;
- Any issue relating to staff compliance with travel and subsistence policies.

### COMPANY SECRETARY

Norma Cuddihy Appointed 28/4/2017

### DIRECTOR

Mary McCarthy Appointed 12/02/2018 & Reappointed 18/02/2023

## STRUCTURE GOVERNANCE AND MANAGEMENT - CONTD.

### Directors 2022

<b>Rose McHugh</b> (Chair)	15/03/2017	(Reappointed 15/03/2022)
<b>Catherine Hammond</b>	15/03/2017	(Reappointed 15/03/2022)
<b>Gareth O'Callaghan</b>	15/03/2017	(Reappointed 15/03/2022)
<b>Barrie O'Connell</b>	15/03/2017	(Reappointed 15/03/2022)
<b>Ann Doherty</b>	19/09/2019	(Reappointed 19/09/2019)
<b>Josephine Browne</b>	15/03/2017	(Resigned 14/03/2022)
<b>Karen Kelly</b>	15/03/2017	(Resigned 14/03/2022)
<b>Mary Hegarty</b>	06/01/2016	(Resigned 01/01/2022)
<b>Susan McCarthy</b>	06/01/2016	(Reappointed, 05/01/2021 & 18/05/2021)
<b>Seán Clarke</b>	18/06/2019	
<b>Louise Crowley</b>	18/06/2019	
<b>Shane O'Callaghan</b>	18/05/2021	(Resigned 30/01/2023)
<b>Penelope Kenny</b>	22/11/2022	
<b>Fiona O'Malley</b>	22/11/2022	
<b>Martin O'Brien</b>	22/11/2022	

Board members do not receive any remuneration, aside from modest receipted expenses incurred, while carrying out their duties. All expenses are paid in accordance with the guidelines and rules set down by the Department of Public Expenditure and Reform.

Upon completion of their term, Board members are required to return all Board-related documents and other relevant material to the Company Secretary. In addition, any copies of Board-related documents (including but not limited to electronic copies) howsoever stored (including but not limited to on electronic devices) and all related back-up materials should be deleted upon completion of term as a Board member.

### The Board has established three committees, as follows:

#### 1. Audit and Risk Committee:

The role of the ARC is to support the Board in relation to its responsibilities for issues of risk, control and governance and associated assurance. The ARC is independent from the financial management of the organisation. In particular, the Committee ensures that the internal control systems including audit activities are monitored actively and independently. The ARC reports to the Board after each meeting, and formally in writing annually.



### STRUCTURE GOVERNANCE AND MANAGEMENT - CONTD.

#### 2. Audit and Risk Committee:

The ARC comprises three Board members and one independent member. The members of the Audit and Risk Committee (ARC) are: Barrie O'Connell (Chairperson), Mary Hegarty (to March 2022), Karen Kelly (to March 2022), Shane O'Callaghan (to January 2023), Penelope Kenny (from 23 March 2023), Martin O'Brien (from 23 March 2023), Aidan O'Donnell (to March 2023) and Dave Ronayne. There were 4 meetings of the ARC in 2022.

#### 3. Finance and Legal Committee:

The role of the Finance and Legal Committee (FLC) is to advise and support the Board and management on the oversight of the financial reports and systems of the Gallery and to advise on other financial matters from time to time.

The Finance and Legal Committee comprises of four Board members and three independent members. The members of this committee are: Ann Doherty (Chairperson), Louise Crowley, Susan McCarthy, Karen Kelly (to March 2022), Tim Healy, Martin O'Brien, and Deirdre Crowley. There were 6 meetings of the Finance and Legal Committee in 2022.

#### 4. Artistic Policy Committee:

The role of the Artistic Policy Subcommittee is to advise and support the Board and management on artistic matters, and to make recommendations to the Board, and to provide advocacy at board level for decisions on programming, Learn & Explore, projects and acquisitions.

The Artistic Policy Committee comprises of three Board members and two independent members. The members of this committee are: Catherine Hammond (Chairperson), Gareth O'Callaghan, Jacque Moore and Fiona O Malley (from 21 March 2023), Rose McGrath. There were 4 meetings of the Artistic Policy Committee in 2022.

### FINANCIAL REVIEW

Crawford Art gallery has presented its financial statements complying with FRS 102 and Charities SORP, and accordingly this summary review is included.

Results for the year	2022	2021
	€	€
Surplus for the year	<u>94,254</u>	<u>1,713</u>

#### Assets and Liabilities for Financial Position

The total assets of the business have increased by €13,396,704 to €41,361,843, the total liabilities have increased by €885,671 to €1,673,321 resulting in an increase in net assets of €12,511,033 to €39,688,522

#### Events after the Balance Sheet date

There have been no significant events affecting Crawford Art Gallery since the year end. The Gallery Board of Directors continue to monitor and assess the impact of the Covid-19 pandemic and related restrictions on the Crawford Art Gallery.

#### Going Concern

The Gallery has made a surplus for the financial year of €94,254 (2021: €1,713) and had net assets of €39,688,522 (2021: €27,177,489) at the balance sheet date. Cash flow forecasts prepared by management indicate that the Gallery is expected to have sufficient cash flows to continue its operations for a period of at least 12 months from the date of signing the financial statements.

Taking account of these circumstances, the directors consider it appropriate to prepare the financial statements on a going concern basis. Accordingly, these financial statements do not include any adjustments to the carrying amount or classification of assets and liabilities that may arise if the Gallery was unable to continue as a going concern.

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

The Board is responsible for ensuring that Crawford Art Gallery has complied with the requirements of the Code of Practice for the Governance of State Bodies ("the Code"), as published by the Department of Public Expenditure and Reform in August 2016. The following disclosures are required by the Code:



### Directors: Schedule of Attendance, Fees and Expenses

A schedule of attendance at the Board and Committee meetings for 2022 is set out below including the fees and expenses received by each member:

### Employee Short-Term Benefits Breakdown

Employees' short-term benefits in excess of €60,000 are categorised into the following bands:

	Board	Audit & Risk Committee	Finance & Legal Committee	Artistic Policy Committee	Fees 2022	Expenses 2022	Expenses 2021
					€	€	€
Number of meetings	5	4	6	4			
Rose McHugh	5 (5)	-	-	-	-	-	-
Ann Doherty	5 (5)	-	5 (6)	-	-	-	-
Barrie O'Connell	5 (5)	4 (4)	-	-	-	-	-
Catherine Hammond	4 (5)	-	-	4 (4)	-	-	-
Gareth O'Callaghan	5 (5)	-	-	3 (4)	-	-	-
Josephine Browne	1 (1)	-	-	0 (0)	-	-	-
Karen Kelly	1 (1)	0 (0)	1 (1)	-	-	-	-
Louise Crowley	5 (5)	-	2 (6)	-	-	-	-
Mary Hegarty	0 (0)	0 (0)	-	-	-	-	198
Susan McCarthy	5 (5)	-	3 (6)	-	-	-	-
Sean Clarke	5 (5)	-	-	-	-	-	-
Shane O'Callaghan	1 (5)	2 (4)	-	-	-	-	-

### Range of total employee benefits

#### From-To

€60,000 - €69,999  
 €70,000 - €79,999  
 €80,000 - €89,999  
 €90,000 - €99,999  
 €100,000 - €109,999

### Number of Employees

2022	2021
1	1
1	-
-	-
-	-
1	1

### Consultancy Costs (Note 4 to the Financial Statements)

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

	2022	2021
	€	€
Legal (*see note below)	13,650	29,718
Financial	19,803	18,478
Recruitment costs	-	11,070
Other Professional	750	3,382
	<u>34,203</u>	<u>62,648</u>

\*Legal fees for advice relating to the leasehold and other operational matters

	2022	2021
	€	€
Auditors Remuneration (Note 5 Support costs - Governance)	18,000	17,600
Audit fee to C & AG	<u>14,650</u>	<u>13,192</u>
Internal audit fees	<u>32,650</u>	<u>30,792</u>

### Travel and Subsistence Expenditure

Travel and subsistence expenditure is categorised as follows:

	2022	2021
	€	€
Domestic		
– Board	-	198
– Employees	11,151	4,231
International		
– Board	-	-
– Employees	6,166	958
	<u>17,317</u>	<u>5,387</u>

### Hospitality Expenditure

Expenditure includes the following hospitality expenditure:

	2022	2021
	€	€
Hospitality	<u>19,586</u>	<u>3,822</u>



Statement of Compliance

Crawford Art Gallery has complied with the requirements of the Code of Practice for the Governance of State Bodies, as published by the Department of Public Expenditure and Reform in August 2016 and to the Code Annex (2020) on Gender Balance, Diversity and Inclusion.

Ownership of the Gallery

Under Commencement order S.I. No 306/2021 and Vesting order S.I. 307/2021 ownership of the building has now fully transferred to the OPW.

Future Developments


The Department approved €5,538,203 additional funding as part of the comprehensive scheme for the Crawford Art Gallery re-development project. €3,128,528 of expenditure has been recognised to date and the remaining funding of €2,409,679 is expected to be drawn down in 2023/2024. This funding, awarded by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, is for the preparation of the Final Business Case under the Public Spending Code for the redevelopment of the Crawford Art Gallery building and environs. This redevelopment is expected to commence in late 2024.

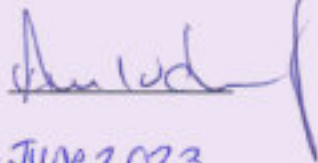
CRAWFORD ART GALLERY STAFF

Executive Team

Mary McCarthy Director  
Norma Cuddihy, Head of Operations  
Sinead Daly, Administration Manager  
Grace O'Mahony, Finance Manager

On behalf of the Board of Crawford Art Gallery Cork

Rose McHugh   
Chairman  
Date: 14 June 2023

Ann Doherty   
Director  
Date: 14 June 2023



### STATEMENT ON INTERNAL CONTROL

#### Scope of Responsibility

On behalf of the Crawford Art Gallery Cork, we acknowledge the Board's 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 to a tolerable level rather than to eliminate it. The system can therefore only provide reasonable and not absolute assurance that assets are safeguarded, transactions authorised and properly recorded and that material errors or irregularities are either prevented or detected in a timely way.

The system of internal control, which accords with guidance issued by the Department of Public Expenditure and Reform, has been in place in Crawford Art Gallery for the year ended 31 December 2022 and up to the date of approval of the financial statements.

#### Capacity to Handle Risk

Crawford Art Gallery has an Audit and Risk Committee (ARC) comprising three Board members and two external members, with financial and audit expertise, one of whom is the Chair. The ARC met 4 times in 2022. Crawford Art Gallery has also established an internal audit function which is adequately resourced and conducts a programme of work agreed with the ARC.

The ARC has developed a risk management policy which sets out its risk appetite, the risk management processes in place and details the roles and responsibilities of staff in relation to risk. The policy has been issued to all staff who are expected to work within Crawford Art Gallery's risk management policies, to alert management on emerging risks and control weaknesses and assume responsibility for risks and controls within their own area of work.

#### Risk and Control Framework

Crawford Art 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 Crawford Art Gallery and these have been identified, evaluated and graded according to their significance. The register is reviewed and updated by both the ARC and the Board. The outcome of these assessments is used to plan and allocate resources to ensure risks are managed to an acceptable level.

### Risk and Control Framework - Contd.

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

- Procedures for all key business processes have been documented,
- Financial responsibilities have been assigned at management level with corresponding accountability,
- There is an appropriate budgeting system with an annual budget which is kept under review by senior management,
- There are systems aimed at ensuring the security of the information and communication technology systems,
- There are systems in place to safeguard the assets.

#### 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. We confirm that the following ongoing monitoring systems are in place:

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

#### Procurement

There were no instances of non-compliant procurement during 2022.

#### Annual Review of Controls

We confirm that the Board conducted an annual review of the effectiveness of the internal controls for 2022 in April 2023.



**Ard Reachtaire Cuntas agus Ciste**  
**Comptroller and Auditor General**


### Review of Effectiveness

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

### Internal Control Issues

Annual Review of Effectiveness of Internal Control: In accordance with the Code of Practice for the Governance of State Bodies, on 5 April 2023 the Board has completed an annual review of the effectiveness of internal control systems in the Gallery for 2022. Reports from the Audit and Risk subcommittee and the Internal Auditor along with the Risk Register were considered when completing the review. The Board is satisfied that there is an effective system of internal control in place and processes are likely to identify any weaknesses in the system and monitor progress on implementation of actions required to address such weaknesses.

On behalf of the Board of Crawford Art Gallery Cork

Rose McHugh   
Chairman  
Date: 14 June 2023

Ann Doherty   
Director  
Date: 14 June 2023

### Report for presentation to the Houses of the Oireachtas

#### Crawford Art Gallery Cork Limited

#### Opinion on the financial statements

I have audited the financial statements of Crawford Art Gallery Cork Limited for the year ended 31 December 2022 as required under the provisions of section 5 of the Comptroller and Auditor General (Amendment) Act 1993. The financial statements comprise the statement of financial activities, the statement of comprehensive income, the balance sheet, 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 Crawford Art Gallery Cork Limited at 31 December 2022 and of its income and expenditure for 2022
- have been properly prepared in accordance with Financial Reporting Standard (FRS) 102 — *The Financial Reporting Standard applicable in the UK and the Republic of Ireland*, and
- have been properly prepared in accordance with the Companies Act 2014.

#### Basis of opinion

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

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

#### Conclusions related to going concern

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

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

I have nothing to report in that regard.

#### Opinion on matters prescribed by the Companies Act 2014

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

- the information given in the governance statement and Board members' report is consistent with the financial statements, and
- the governance statement and Board members' report has been prepared in accordance with the Companies Act 2014.

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

In my opinion, the accounting records of the Crawford Art Gallery Cork Limited were sufficient to permit the financial statements to be readily and properly audited, and the financial statements are in agreement with the accounting records.

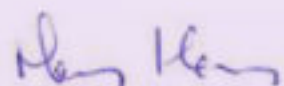
The Companies Act 2014 also requires me to report if, in my opinion, the disclosures of directors' remuneration and transactions required by sections 305 to 312 of the Act are not made. I have nothing to report in that regard.



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

The directors have presented certain other information with the financial statements. This comprises 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.



**Mary Henry**  
For and on behalf of the  
Comptroller and Auditor General  
30 June 2023

### Appendix to the report

#### Responsibilities of the Directors

As detailed in the governance statement and board members' report, the directors are responsible for

- the preparation of financial statements in the form prescribed under the Companies Act 2014
- ensuring that the financial statements give a true and fair view in accordance with FRS102
- ensuring the regularity of transactions
- assessing whether the use of the going concern basis of accounting is appropriate, and
- such internal control as they determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

#### Responsibilities of the Comptroller and Auditor General

I am required under section 5 of the Comptroller and Auditor General (Amendment) Act 1993 to audit the financial statements of Crawford Art Gallery Cork Limited and to report thereon to the Houses of the Oireachtas.

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

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

- I identify and assess the risks of material misstatement of the financial statements whether due to fraud or error; design and perform audit procedures responsive to those risks; and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- I obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the internal controls.
- I evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures.

- I conclude on the appropriateness of the use of the going concern basis of accounting and, based on the audit evidence obtained, on whether a material uncertainty exists related to events or conditions that may cast significant doubt on Crawford Art Gallery Cork Limited's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my report. However, future events or conditions may cause the company to cease being a going concern.
- I evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

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

#### Information other than the financial statements

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

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

#### Reporting on other matters

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

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


# Financial Statements


## STATEMENT OF FINANCIAL ACTIVITIES

# Financial Statements

## STATEMENT OF COMPREHENSIVE INCOME

	Note	Restricted funds	Unrestricted funds	Endowment funds	Total 2022	Total 2021
<b>Income</b>						
Grant income	2a	2,844,486	2,131,654	-	4,976,140	2,802,046
Donations & Sponsorship	2b	91,435	29,544	-	120,979	982,352
Trading Income	2c	-	55,919	-	55,919	35,054
Bank deposit Interest		-	187	-	187	20
Pension Income	17	138,000	-	-	138,000	120,000
<b>Total Income</b>		<b>3,073,921</b>	<b>2,217,304</b>	<b>-</b>	<b>5,291,225</b>	<b>3,939,472</b>
<b>Expenditure</b>						
Charitable Activities	4	(349,043)	(2,135,638)	-	(2,484,681)	(2,138,518)
Raising funds		-	-	-	-	-
<b>Total Expenditure</b>		<b>(349,043)</b>	<b>(2,135,638)</b>	<b>-</b>	<b>(2,484,681)</b>	<b>(2,138,518)</b>
<b>Net Income</b>		<b>2,724,878</b>	<b>81,666</b>	<b>-</b>	<b>2,806,544</b>	<b>1,800,954</b>
<b>Revaluation of Heritage Assets</b>						
	13	9,704,489	-	-	9,704,489	-
Transfer to Capital Account	14	(12,416,779)	-	-	(12,416,779)	(1,799,241)
Transfer to Unrestricted funds		(12,588)	12,588	-	-	-
<b>Net Movement in Funds</b>		<b>-</b>	<b>94,254</b>	<b>-</b>	<b>94,254</b>	<b>1,713</b>
<b>Reconciliation of Funds</b>						
Funds brought forward		248,618	371,078	-	619,696	617,983
<b>Total funds carried forward</b>		<b>248,618</b>	<b>465,332</b>	<b>-</b>	<b>713,950</b>	<b>619,696</b>

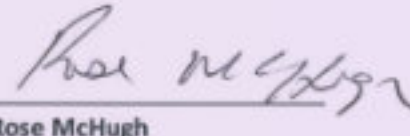
Rose McHugh   
Chairman  
Date: 14 June 2023

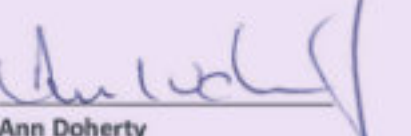
Ann Doherty   
Director  
Date: 14 June 2023

	Note	2022 €	2021 €
Net Income for the year		2,806,544	1,800,954
Actuarial Gain/(Loss) on Experience on pension scheme liabilities		201,000	(81,000)
Actuarial Gain/(Loss) on Change in Assumptions on pension scheme liabilities		-	-
Changes in assumptions underlying the present value of pension scheme liabilities		-	-
Actuarial Gain/(Loss) on pension liability	17b	<u>201,000</u>	<u>(81,000)</u>
Adjustment to deferred pension funding		<u>(201,000)</u>	<u>81,000</u>
<b>Total recognised income for the year</b>		<b><u>2,806,544</u></b>	<b><u>1,800,954</u></b>

Notes 1 to 21 form part of these financial statements.

On behalf of the Board of Crawford Art Gallery Cork

  
Rose McHugh  
Chairman  
Date: 14 June 2023

  
Ann Doherty  
Director  
Date: 14 June 2023




# Financial Statements

## STATEMENT OF BALANCE SHEET

	Note	2022 €	2021 €
<b>Fixed Assets</b>			
Intangible Assets	6	231,045	208,245
Tangible Assets	7	3,931,507	1,441,970
Heritage assets – artworks	8	34,812,020	24,907,578
<b>Total Fixed Assets</b>		<b>38,974,572</b>	<b>26,557,793</b>
<b>Current Assets</b>			
Debtors	9	34,878	49,206
Stocks	10	15,725	17,776
Cash at Bank and in Hand	11	2,088,050	1,091,746
Restricted Cash at Bank and in Hand	11	248,618	248,618
		<b>2,387,271</b>	<b>1,407,346</b>
<b>Current Liabilities (amounts falling due within one year)</b>			
Creditors: Amounts falling due within 1 year	12	(1,673,321)	(787,650)
<b>Net Current Assets</b>		<b>713,950</b>	<b>619,696</b>
Deferred Retirement Benefit Funding Asset	17	660,000	723,000
Retirement Benefit Obligation	17	(660,000)	(723,000)
<b>Total Net Assets</b>		<b>39,688,522</b>	<b>27,177,489</b>
<b>The Funds of the Charity</b>			
Restricted Fund - Capital Account	14	38,974,572	26,557,793
Restricted Fund - Gibson Bequest	15	248,618	248,618
Unrestricted fund – Revenue reserve		465,332	371,078
		<b>39,688,522</b>	<b>27,177,489</b>

Notes 1 to 21 form part of these financial statements.

On behalf of the Board of Crawford Art Gallery Cork



Rose McHugh

Chairman

Date: 14 June 2023



Ann Doherty

Director

Date: 14 June 2023

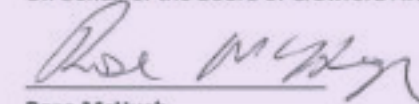
# Financial Statements

## STATEMENT ON CASH FLOWS

	2022	2021
<b>Reconciliation of Operating Surplus to Net Cashflow from Operating Activities</b>		
<b>Cash flows from Operating Activities</b>	<b>€</b>	<b>€</b>
Excess Income over Expenditure	2,806,544	1,800,954
Donated Artwork	(50,000)	(885,500)
Depreciation and Impairment of Fixed Assets	107,667	108,968
Transfer of Heritage Asset	21,363	-
Increase in Payables	885,671	157,378
Decrease in Receivables	14,328	22,517
Decrease in Inventory	2,051	3,314
<b>Net Cash Inflow from Operating Activities</b>	<b>3,787,624</b>	<b>1,207,631</b>
<b>Statement of Cashflows</b>		
<b>Cash Flows from Investing Activities</b>		
Expenditure on Fixed Assets:		
Property, Plant, Equipment and Intangibles	(2,624,645)	(678,773)
Artwork	(166,675)	(396,108)
<b>Net Cash Outflow from Investing Activities</b>	<b>(2,791,320)</b>	<b>(1,074,881)</b>
<b>Cash Flow from Financing Activities</b>	<b>-</b>	<b>-</b>
<b>Net Cash Flows from Financing Activities</b>	<b>-</b>	<b>-</b>
<b>Net Increase in Cash and Cash Equivalents</b>	<b>996,304</b>	<b>132,750</b>
Net Funds at 1 January (per Balance Sheet audited financial statements)	1,340,364	1,207,614
Net funds at 31 December (per Balance Sheet less restricted funds)	2,336,668	1,340,364
<b>Movement in Net Funds in the Year</b>	<b>996,304</b>	<b>132,750</b>

Notes 1 to 21 form part of these financial statements.

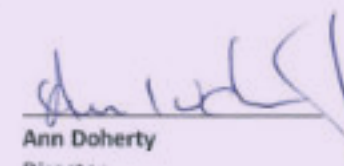
On behalf of the Board of Crawford Art Gallery Cork



Rose McHugh

Chairman

Date: 14 June 2023



Ann Doherty

Director

Date: 14 June 2023

	Restricted Fund: Capital Account €	Restricted Funds Other €	Restricted Fund Gibson Bequest €	Unrestrict- ed Fund (Revenue Reserve) €	Total €
Balance at 1 January 2021	24,758,552	-	248,618	369,365	25,376,535
Net Operating Surplus	-	1,799,241	-	1,713	1,800,954
Transfer to capital account from Revenue Reserve	1,799,241	(1,799,241)	-	-	-
Balance at 31 December 2021	26,557,793	-	248,618	371,078	27,177,489
Balance at 1 January 2022	26,557,793	-	248,618	371,078	27,177,489
Net Operating Surplus	-	2,724,878	-	81,666	2,806,544
Revaluation of Heritage Assets	-	9,704,489	-	-	9,704,489
Transfer of funds	12,416,779	(12,429,367)	-	12,588	-
Balance at 31 December 2022	38,974,572	-	248,618	465,332	39,688,522

## 1. ACCOUNTING POLICIES

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

### (a) General Information

Crawford Art Gallery Cork is a company incorporated in Ireland under the Companies Act 2014. The address of the registered office is Crawford Art Gallery, Emmet Place, Cork, T12 TNE6. Crawford Art Gallery Cork is a Public Benefit Entity (PBE). The nature of the company's operations and its principal activities are set out in Governance Statement and Board Members' Report on page 5-7. Crawford Art Gallery Cork's primary objective as set out in (Part 2) of the Memorandum of Association are as follows:

(a) to advance education by developing and promoting the practice of art, sculpture and design and in the fine arts and applied arts generally and to promote the Crawford Art Gallery Cork as an educational centre for the arts and as a major cultural and artistic centre.

(b) to advance education by providing facilities for cultural and artistic exhibitions, performances, displays, demonstrations, conferences, lectures, tours, visits, functions and related activities and to engage in the promotion of such cultural and artistic activities.

### (b) Statement of Compliance

The financial statements of Crawford Art Gallery for the year ended 31 December 2022 have been prepared in compliance with the applicable legislation, and in accordance with the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland ((FRS 102) - (Charities SORP (FRS102)

### (c) Basis of Preparation

The financial statements have been prepared on a going concern basis and under the historical cost convention, except for certain assets and liabilities that are measured at fair values as explained in the Contd. below. The financial statements are in the form approved by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media and Charities SORP and have been prepared in compliance with the requirements of the Companies Act 2014. The following Contd. have been applied consistently in dealing with items which are considered material in relation to Crawford Art Gallery Cork financial statements.



## 1. ACCOUNTING POLICIES - CONTD.

### d) Charities SORP and Transitional Arrangements

The financial statement have been prepared in accordance with Charities SORP. The effective date for the adoption of Charities SORP is 1 January 2022. No prior year adjustments have arisen as a result of the adoption of Charities SORP.

### e) Going Concern

The Gallery has made a surplus for the financial year of €94,254 (2021: €1,713) and had net assets of €39,688,522 (2021: €27,177,489) at the Balance Sheet date. Cash flow forecasts prepared by management indicate that the Gallery is expected to have sufficient cash flows to continue its operations for a period of at least 12 months from the date of signing the financial statements.

The directors consider it appropriate to prepare the financial statements on a going concern basis. Accordingly, these financial statements do not include any adjustments to the carrying amount or classification of assets and liabilities that may arise if the Gallery was unable to continue as a going concern.

### f) Revenue

Income is distinguished as either restricted income or unrestricted income. Income is accounted for as restricted funds when so specified by the contributor. Such funds receivable for restricted purposes are dealt with through the Statement of Financial Activities – restricted funds, on a performance basis. Expenditure from these funds is dealt with in the specific funds through the Statement of Financial Activities

Income is recognised by inclusion in the Statement of Financial Activities only when the Crawford Art Gallery Ltd is legally entitled to the income, any performance conditions attached to the income are met, the amounts involved can be measured with sufficient reliability and it is probable that the income will be received.

Funds receivable for which there is no specific purpose specified by the contributor, are dealt with in the Statement of Financial Activities – unrestricted funds, on a performance basis.

## 1. ACCOUNTING POLICIES - CONTD.

### Oireachtas Grants

Oireachtas grants are recognised on the performance basis as required under the Charities SORP. The performance basis requires that all performance related conditions are met before the income can be recognised. Additionally further conditions as to entitlement, probability, measurement must also be satisfied before the income is recognised in accounts. Should a grant have no performance conditions then the conditions as to entitlement, measurement and probability apply.

### Other non Government grants

Non Government grants are recognised on an accruals basis once the conditions relating to probability, entitlement and measurement are met.

### Other Revenue

Income from donations, grants, sponsorships, rent and that derived from tours and educational workshops is recognised when there is an entitlement to the funds, any performance conditions attached to the item(s) of income have been met, it is probable that the income will be received and the amount can be measured reliably.

### Donations from the public

Monetary donations from the public are recognised on receipt.

### Interest income

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

### Donations of Goods and Services

Donations or goods or services are recognised upon receipt at fair value. Fair value is the cost of acquiring such goods and services. Such donations are recognised both as income and expenditure in the Statement of Financial Activities.

### g) Donated Artwork

Donated Artwork received in the normal activity of the Gallery is recognised as Income within the Statement of Financial Activities. Donated assets are valued at fair value.

### 1. ACCOUNTING POLICIES - CONTD.

#### h) Tangible Assets

Property, plant & equipment are recorded at cost less accumulated depreciation, adjusted for any provision for impairment. Depreciation is provided on all property, plant & equipment, with the exception of Heritage assets, at rates estimated to write off the cost less the estimated residual value of each asset on a straight line basis over their estimated useful lives, as follows:

Improvement to leasehold premises	2% Straight Line
Equipment	12.5% Straight Line
Furniture and fixtures	12.5% Straight Line
Digital archive	12.5% Straight Line

Residual value represents the estimated amount which would currently be obtained from disposal of an asset, after deducting estimated costs of disposal, if the asset were already of an age and in the condition expected at the end of its useful life. If there is objective evidence of impairment of the value of an asset, an impairment loss is recognised in the Statement of Financial Activities in the year.

#### i) Heritage Assets

Donated artworks are held at valuation. Initial valuations are carried out by the Gallery Director with reference to experts in particular areas, as well as collecting auction house results and recent sales achieved for particular works. Purchased art works and restricted artworks are held at cost. From 2022, the value of heritage assets will be reviewed on a periodic and sample basis and the resulting difference between the book value and revalued amounts will be recorded in the accounts. At each reporting date the Gallery determines whether any of its heritage assets are impaired.

#### j) Inventory

Inventories are measured at the lower of cost or estimated selling price less costs to complete and sell.

#### k) Receivables

Receivables are recognised at fair value, less a provision for doubtful debts. The provision for doubtful debts is a specific provision and is established when there is objective evidence that Crawford Art Gallery Ltd will not be able to collect all amounts owed to it. All movements in the provision for doubtful debts are recognised in the Statement of Financial Activities.

### 1. ACCOUNTING POLICIES - CONTD.

#### l) 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 Balance Sheet.

##### Retirement Benefits

In July 2011 agreement was reached with the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media and the Cork Education and Training Board to transfer the retirement benefit contributions of staff back to the Cork Education and Training Board scheme and thus no further net liability for pension entitlements attaches to the Gallery.

New entrant staff employed by the company after 1 January 2013 are members of the Single Public Service Pension Scheme in accordance with Public Service Pensions (Single Scheme and Other Provisions) Act 2012. The company makes the necessary deductions from salaries for staff who are part of the scheme. Employee contributions are transferred to the Department of Public Expenditure and Reform on a monthly basis in accordance with the Public Service Pensions (Single Scheme and Other Provisions) Act 2012. The pension liability of €723,000 and corresponding asset from the State of €723,000 have been recognised in the Balance Sheet.

Pension costs reflect pension benefits earned by employees and are shown net of staff pension contributions which are remitted to the Department of Public Expenditure and Reform. An amount corresponding to the pension charge is recognised as income to the extent that is recoverable, and offset by grants received in the year to discharge pension payments.

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

The financial statements reflect, at fair value, the assets and liabilities arising from the Gallery's pension obligations and any related funding, and recognises the costs of providing pension benefits in the accounting periods in which they are earned by employees. Retirement benefit scheme liabilities are measured on an actuarial basis using the projected unit credit method.



## 1. ACCOUNTING POLICIES - CONTD.

### (m) Capital Account

The capital account represents the amount of unamortised income used for capital purposes along with the transfers of donated artwork from the Statement of Financial Activities

### (n) Critical Accounting Judgements and Estimates

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported for assets and liabilities as at the Balance Sheet date and the amounts reported for revenues and expenses during the year. However, the nature of estimation means that actual outcomes could differ from those estimates. The following judgements have had the most significant effect on amounts recognised in the financial statements.

#### Key source of estimation – Pension scheme

The cost of defined benefit pension plans are determined using actuarial valuations. The actuarial valuation involves making assumptions about discount rates, future salary increases, mortality rates and future pension increases. Due to the complexity of the valuation, the underlying assumptions and the long term nature of these plans, such estimates are subject to significant uncertainty.

#### Key source of estimation – Estimated Useful Lives

Determining the annual depreciation charge and grant amortisation amount for each asset category requires the company to make an estimate of the estimated useful lives of its assets over which to depreciate the asset or amortise the grant.

### (o) Valuation of Artwork Donated

Donated assets are valued by the Gallery Director through referencing to experts in particular areas, as well as through collecting auction house results and recent sales achieved for particular works of art.

## 2. INCOME

### a) Grant Income

The Oireachtas Grants voted to Crawford Art Gallery Cork from Vote 33 – Department of Tourism, Culture, Arts, Gaeltacht, Sports and Media as shown in the financial statements consist of:

Department of Tourism, Culture, Arts Gaeltacht, Sport and Media	Sub- head	Restricted 2022 €	Unrestricted 2022 €	Total 2022 €	Total 2021 €
Grants for Current Expenditure	B5	-	1,991,000	1,991,000	1,571,000
Grant for Capital Expenditure	B5	162,000	-	162,000	162,000
Additional Grant for Capital Expenditure	B7	2,641,907	-	2,641,907	870,625
Centenary Grant	B15	24,285	-	24,285	56,805
Brian Maguire	B6	-	3,210	3,210	33,901
Other	B6	-	7,444	7,444	-
Doug Fishbone	B6	-	-	-	45,573
Transportation and storage of artworks	B6	-	-	-	7,142
Rembrandt in Print	B6	-	-	-	55,000
Additional Dept funding-Energy & pay supports	B6	-	130,000	130,000	-
Additional department funding- Night time economy & culture night	B6	16,294	-	16,294	-
		<b>2,844,486</b>	<b>2,131,654</b>	<b>4,976,140</b>	2,802,046

a) Donations & Sponsorship	Restricted 2022 €	Unrestricted 2022 €	Total 2022 €	Total 2021 €
Public	-	20,794	20,794	6,689
Donations In Kind	8,683	-	8,683	-
Artwork	50,000	-	50,000	885,500
Sponsorship	32,752	8,750	41,502	90,163
	<b>91,435</b>	<b>29,544</b>	<b>120,979</b>	982,352

\*Donations in kind refer to painting services donated to the Carawford Art Gallery

## 2. INCOME - CONTD.

### c) Trading Activities

	Restricted 2022 €	Unrestricted 2022 €	Total 2022 €	Total 2021 €
Gallery Shop Profit (note 2d)	-	20,571	20,571	18,707
Rental Income	-	7,020	7,020	8,517
Education	-	19,960	19,960	6,808
VAT Rebate Received	-	8,368	8,368	1,022
	-	55,919	55,919	35,054

### d) Gallery Shop Profit

	Restricted 2022 €	Unrestricted 2022 €	Total 2022 €	Total 2021 €
Sales	-	44,303	44,303	42,077
Cost of Sales	-			
Opening Stock	-	17,776	17,776	21,090
Purchases	-	21,681	21,681	20,056
Closing Stock	-	(15,725)	(15,725)	(17,776)
Gross Profit	-	20,571	20,571	18,707

## 3 EMPLOYEES AND REMUNERATION

### a) Number of employees

2022 2021

The average number of persons employed by the company (including the director) during the year was 24 19

Crawford Art Gallery's Economic Control Framework (ECF) target in 2022 was 16.3, the total staff employed, Whole Time Equivalents (WTE) as at 31 December 2022 was 18.9. The ECF target in 2021 was 13.5, the total staff employed (WTE) as at 31 December 2021 was 13.5.

## 3 EMPLOYEES AND REMUNERATION - CONTD.

The staff costs comprised of:-

### b) Aggregate Employee benefits

	2022 €	2021 €
Staff Short Term Benefits	844,848	720,916
Employers Contribution to Social Welfare	91,155	79,079
	<u>936,003</u>	<u>799,995</u>

### c) Staff Short-Term Benefits

	2022 €	2021 €
Basic Pay	844,848	720,916
	<u>844,848</u>	<u>720,916</u>

### d) Termination Benefits

	2022 €	2021 €
Termination Benefits Charged to Statement of Financial Activities	-	-
	<u>-</u>	<u>-</u>

### e) Key Management Personnel

	2022 €	2021 €
Pay cost	317,158	266,427
	<u>317,158</u>	<u>266,427</u>

Key management personnel in Crawford Art Gallery consist of the members of the Board, the Gallery Director and the Senior Management team.

### (f) Gallery Director's remuneration

The Gallery Directors remuneration for the year ended 31 December 2022 amounted to €108,579 (2021: €100,294). Travel expenses incurred by the Director amounted to €6,004



### 3 EMPLOYEES AND REMUNERATION - CONTD.

#### (g) Other Remuneration and ASC

Additional Superannuation Contribution (ASC) of €9,687 (2021: €7,360) has been deducted from salaries and this amount has been paid over to the Department of Public Expenditure and Reform (DPER).

Contracted staff costs of €142,146 (2021: €162,730) are not included in staff costs of €936,003. These costs are included in Note 4: Exhibitions, Education, Marketing and PR and in Support costs (Note 5).

**Charitable activities - Note 4:** - Exhibition €12,994, Education €17,884, Advertising & Marketing €35,994, Health and Safety & covid costs €3,555.

**Support Costs - Note 5:** Accounting and Admin services €21,630.

**Digital Archive - Note 6:** – Archiving costs €50,089.

### 4 ANALYSIS OF CHARITABLE ACTIVITIES

	Restricted Funds	Unrestricted Funds	Total 2022	Total 2021
	€	€	€	€
Staff pay costs	-	640,067	640,067	562,686
Pension service cost (note 17)	128,000	-	128,000	115,000
Pension Interest cost (note 17)	10,000	-	10,000	5,000
Governance	-	32,650	32,650	30,990
Support Costs (note 5)	-	375,678	375,678	304,527
Depreciation	107,667	-	107,667	108,968
Transfer of Heritage Asset	21,363	-	21,363	-
Exhibitions	40,578	375,048	415,626	351,653
Education	24,752	85,882	110,634	58,455
Advertising and PR	16,683	102,345	119,028	102,509
Storage and transportation	-	9,741	9,741	7,262
Property maintenance and insurance	-	137,053	137,053	119,830
Health & Safety	-	39,341	39,341	48,486
Travel and Subsistence	-	17,317	17,317	5,387
Events	-	2,659	2,659	7,638
Security	-	166,587	166,587	129,143
Light and Heat	-	78,857	78,857	84,982
Telephone and IT	-	25,840	25,840	23,791
Consultancy	-	34,203	34,203	62,648
Staff Training	-	5,352	5,352	2,993
Translation	-	4,434	4,434	3,512
Bank charges	-	2,584	2,584	3,058
<b>Total</b>	<b>349,043</b>	<b>2,135,638</b>	<b>2,484,681</b>	<b>2,138,518</b>

### 5 SUPPORT COSTS

	Charitable Activities 2022	Raising Funds 2022	Total 2022	Total 2021
	€	€	€	€
Governance	130,933	-	130,933	106,626
Finance	95,483	-	95,483	60,202
Information Technology	58,690	-	58,690	48,855
Human Resources	55,446	-	55,446	52,765
Office Services	35,126	-	35,126	36,079
<b>Total</b>	<b>375,678</b>	<b>-</b>	<b>375,678</b>	<b>304,527</b>

Support costs include the central office functions, such as governance, general management, payroll administration, budgeting and accounting, information technology, human resources and finance.

### 6 INTANGIBLE ASSET

	Digital Archive
Cost	€
At 1 January 2022	313,275
Additions	69,418
Transfer	( 5,685)
At 31 December 2022	<u>377,008</u>
<b>Depreciation</b>	
At 1 January 2022	105,030
Additions	41,978
Transfer	( 1,045)
At 31 December 2022	<u>145,963</u>
<b>Net Book Values</b>	
At 31 December 2022	<u><b>231,045</b></u>
<b>At 31 December 2021</b>	<u><b>208,245</b></u>

In 2022 the Watson Archive was transferred to the National Gallery of Ireland. The disposal of €5,685 in 2022 relates to archiving costs that were capitalised in respect of this Archive.

## 7 TANGIBLE ASSETS

	Furniture & Fixtures €	Imp to Lease Premises €	Equipment €	Total €
<b>Cost/Valuation</b>				
At 1 January 2022	164,855	1,185,584	665,268	2,015,707
Additions	-	2,512,012	43,214	2,555,226
Disposals	-	-	-	-
At 31 December 2022	164,855	3,697,596	708,482	4,570,933
<b>Depreciation</b>				
At 1 January 2022	154,441	47,553	371,743	573,737
Charge for the year	3,335	7,330	55,024	65,689
Disposals	-	-	-	-
At 31 December 2022	157,776	54,883	426,767	639,426
<b>Net book values</b>				
At 31 December 2022	7,079	3,642,713	281,715	3,931,507
At 31 December 2021	10,414	1,138,031	293,525	1,441,970

Additions to the Lease Premises consist of expenditure related the preparation of the Final Business Case stage of the Master Development Plan. Costs to date are professional fees paid to the integrated design team led by Grafton Architects, programme management, procurement and QS fees and other miscellaneous legal and survey fees applicable to this stage of the project.

## 8 HERITAGE ASSETS - ARTWORKS

	Restricted Artwork €	Purchased Artwork €	Donated Artwork €	Total €
<b>Cost/Valuation</b>				
At 1 January 2022	415,877	781,247	23,710,454	24,907,578
Additions	129,896	36,780	50,000	216,676
Disposal	-	(16,723)	-	(16,723)
Revaluation of Donated Artwork	-	-	9,704,489	9,704,489
At 31 December 2022	545,773	801,304	33,464,943	34,812,020

Initial recognition of donated artwork is at valuation, as valued by the Gallery Director. The initial valuations are carried out by refencing and collating auction house results for similar works of art and referring to experts when required. At each reporting date all artwork is assessed for impairment in particular for physical deterioration, breakage, or doubts as to their authenticity.

The Gallery holds circa 4,000 works in a range of different media, mainly oil on canvas, watercolour on paper, stone and metal sculptures and stained glass. The scope of work extends from eighteenth century Irish and European Paintings, eighteenth century Sculptures through to contemporary video installation.

All proposals regarding the acquisition of new works for the Crawford Art Gallery collection, whether by purchase, gift, bequest or other means are discussed and evaluated by the Gallery Team. The proposal is then reviewed by the Artistic Policy Sub-Committee, who present same, for approval to the Board. Works of Irish Artists of the 20th and 21st centuries are central to the collection. The contemporary collection at the Crawford is focused heavily, but not exclusively on Irish Art. All acquisitions are documented in accordance with Gallery procedures.

In 2022, the Watson Archive was transferred to the National Gallery of Ireland. This transfer is shown as a disposal of €16,723 being the cost of acquiring this asset.

The Gallery commits to caring for works in the collection in perpetuity, however unique circumstances may necessitate an object requiring to be de-accessioned. The gallery has a De-accession and Transfer Policy governing this process and any de-accession requires approval from Gallery Team, Artistic Policy Sub-Committee and Board.

The Gallery operates due diligence in the preservation and management of its artwork assets – ensuring works are displayed in such a way as to minimize risk of accidental damage. The Gallery monitors climate conditions and adequate storage measures are strictly adhered to, in addition CCTV recording is fully operational ensuring all works are secured against theft and security.



## 8 HERITAGE ASSETS - ARTWORKS - CONTD.

Personnel are situated at the entrance to the Gallery with invigilation staff also present throughout the building.

The Gallery is open for free public access seven days a week - (10 am - 5 pm daily Monday to Saturday with late extended opening to 8 pm on a Thursday, Sunday and Bank Holidays 11 am – 4pm) throughout the year.

In respect of year	2022 €	2021 €	2020 €	2019 €	2018 €	b/f 2018 €
<b>Cost/Valuation</b>						
Purchased artwork	149,953	396,108	82,066	33,542	67,714	617,694
Impairments	-	-	-	-	-	-
Disposals	-	-	-	-	-	-
<b>Purchased artwork</b>	<b>149,953</b>	<b>396,108</b>	<b>82,066</b>	<b>33,542</b>	<b>67,714</b>	<b>617,694</b>
Donated Artwork	50,000	885,500	3,000	17,407,634	48,000	5,366,320
Impairments	-	-	-	-	-	-
Revaluation	-	-	-	9,704,489	-	-
<b>Donated Artworks</b>	<b>50,000</b>	<b>885,500</b>	<b>3,000</b>	<b>27,112,123</b>	<b>48,000</b>	<b>5,366,320</b>

## 9 DEBTORS

	2022 €	2021 €
Debtors	12,769	24,906
Prepayments and other Receivables	22,109	24,300
Provision for doubtful debts	-	-
	<u>34,878</u>	<u>49,206</u>

## 10 STOCKS

	2022 €	2021 €
Gallery Shop Closing Stocks	<u>15,725</u>	<u>17,776</u>
	<u>15,725</u>	<u>17,776</u>

Stock recognised as an expense during the financial year was €23,732 (2021: €20,056).

## 11 CASH AT BANK AND IN HAND

	2022 €	2021 €
Cash at Bank and in Hand	2,088,050	1,091,746
Restricted Cash at Bank and in Hand	<u>248,618</u>	<u>248,618</u>
	<u>2,336,668</u>	<u>1,340,364</u>

## 12 CREDITORS (AMOUNTS FALLING DUE WITHIN ONE YEAR)

	2022 €	2021 €
Trade creditors	127,519	377,181
Accruals and Deferred Income	120,486	160,662
VAT payable	2,237	13,020
PAYE payable	19,905	17,503
PSWT	10,404	9,776
Other creditors	-	3,927
Deferred grant income	<u>1,392,770</u>	<u>205,581</u>
	<u>1,673,321</u>	<u>787,650</u>

### 13 REVALUATION OF HERITAGE ASSETS

	2022 €	2021 €
Original value of donated heritage assets		
Valuation based on external valuers		
Revaluation of Heritage Assets	14,995,511	-
	<u>24,700,000</u>	<u>-</u>
	<u>9,704,489</u>	<u>-</u>

In November 2021 a sample of high value donated heritage assets were valued by an expert external auctioneering house. This sample represented over 50% in value of the book value of the donated heritage assets. The resulting uplift in valuation is as outlined above.

### 14 CAPITAL ACCOUNT

	€	€
<b>Opening balance at 1 January</b>	26,557,793	24,758,552
<b>Transfer to Capital Account:</b>		
Revaluation of Heritage Assets	9,704,489	-
Donated Artwork	50,000	885,500
Funding of fixed asset additions		
– Tangible assets	2,624,644	678,773
– Artwork	36,780	24,869
– Artwork commissioned	129,896	319,067
Amortisation in line with depreciation	<u>(107,667)</u>	<u>(108,968)</u>
	<u>2,683,653</u>	<u>913,741</u>
<b>Transfer of Watson Archive</b>	<u>(21,363)</u>	<u>-</u>
<b>Transfer from Statement of Financial Activities</b>	12,416,779	1,799,241
<b>Closing balance at 31 December</b>	<u>38,974,572</u>	<u>26,557,793</u>

During the financial year ended 31 December 2022 there were various artworks donated to Crawford Art Gallery, the total value of these donations for the year amounted to €50,000 (2021 €885,500).

### 15 RESTRICTED FUND – GIBSON BEQUEST

Cork Education and Training Board transferred a cash sum of €248,618 being the fund bequeathed by Joseph Stafford Gibson. This fund is being held as restricted cash at bank and in hand as per the original terms of the bequest. The bequest in the Will of Joseph Stafford Gibson deceased is a charitable bequest/trust with specific criteria for use of the funds hence why it is restricted.

	2022 €
<b>Opening balance at 1 January</b>	248,618
Received during the year	-
<b>Closing balance at 31 December</b>	<u>248,618</u>

### 16 TAXATION

The company is exempt from taxation due to its charitable status. The charitable tax exemption number is CHY18818.

### 17 PENSION SCHEMES

#### (a) Actuarial Valuation

As set out in Note 1 (k) persons employed by the company since pre January 2013 are members of an unfunded defined benefit superannuation scheme. Superannuation entitlements arising under the Scheme are paid out of current income and are charged to the Statement of Financial Activities, net of employee superannuation contributions, in the year in which they become payable. A corresponding income amount is recognised to represent the fact that the pension payments are ultimately the liability of the state.

#### (b) Disclosures Financial Assumptions:

The main financial assumptions used in this report are set out below:

	Projected Unit 2022	Projected Unit 2021
Discount rate	3.50%	1.20%
Rate of increase in salaries	4.00%	3.50%
Rate of increase in pensions	3.50%	3.00%
Inflation	2.50%	2.00%



## 17 PENSION SCHEMES - CONTD.

### (b) Disclosures - Financial Assumptions - continued

#### Mortality Assumptions:

A standard mortality table which is recommended by the Society of Actuaries in Ireland has been used for this valuation. However, this table is expected to reflect the mortality experience of public service pensioners in payment. A mortality investigation carried out by the Society of Actuaries in Ireland over 2013 considered mortality data from large private sector and public sector pension schemes in Ireland which lead to the Society of Actuaries in Ireland recommending this mortality table.

Mortality is based on 58% of ITL15 for males and 62% of ITL15 for females, with a compounded annual increase from 2014 to the annuity value of:

- 0.36% (males with no spouse's pension)
- 0.30% (females with no spouse's pension)
- 0.30% (males with a spouse's pension)
- 0.25% (females with a spouse's pension)

The mortality basis explicitly allows for improvements in life expectancy over time, so that life expectancy at retirement will depend on the year in which a member attains minimum retirement is (eg. age 55, 60, 65, 66). The life expectancy of a 65

Year of attaining age 65	2022	2042
Life expectancy – male	21.9 years	24.2 years
Life expectancy – female	24.3 years	26.3 years

year old in 2022 and 2042 is set below.

This is current mortality basis which is underlying “Prescribed Guidance in relation to Section 34 of the Pensions Act, 1990, Version 2”, issued by the Pensions Authority. This guidance sets out the minimum transfer value basis that actuaries adopt in calculating transfer values for funded pension schemes.

#### Income and Expenditure Recognition

	2022	2021
	€	€
Gross Service Cost (Note 5)	128,000	115,000
Net Interest Expense (Note 5)	10,000	5,000
<b>Total</b>	<b>138,000</b>	<b>120,000</b>

The amounts recognised in the Statement of Financial Activities are as follows:

## 17 PENSION SCHEMES - CONTD.

### (b) Disclosures - Financial Assumptions - continued

#### Reconciliation of Movement in Defined Benefit Obligation

	2022	2021
	€	€
Opening defined benefit obligation	723,000	522,000
Gross service cost (Note 5)	128,000	115,000
Interest cost (Note 5)	10,000	5,000
Actuarial loss/(gain)	(201,000)	81,000
Curtailment loss/(gain)	-	-
Past service cost loss/(gain)	-	-
Liabilities extinguished on settlements	-	-
Liabilities assumed in a business	-	-
Combination	-	-
Exchange differences on foreign plans	-	-
Benefits paid	-	-
<b>Closing defined benefit obligation</b>	<b>660,000</b>	<b>723,000</b>

A corresponding asset of €660,000 (2021: €723,000) in respect of amounts receivable from the State has been recognised.

### (c) Deferred funding for retirement benefits

Crawford Art Gallery recognises amounts from the state for the unfunded deferred liability for retirement benefit on the basis of a number of past events. These events include the statutory backing for Superannuation Scheme and the policy and practice in relation to funding public service retirements benefit including contributions by employees and the annual estimates process. While there is no formal agreement and therefore no guarantee regarding the specific amounts with the Department of Finance, the Gallery has no evidence that this funding policy will not continue to progressively meet this amount in accordance with current practice. The Net Deferred Funding for Retirement Benefits recognised in the Statement of Financial Activities was as follows:

## 17 PENSION SCHEMES - CONTD.

### (C) DEFERRED FUNDING FOR RETIREMENT BENEFITS -

	2022	2021
	€	€
<b>Net Deferred funding for Retirement Benefits in year:</b>		
Funding recoverable in respect of current year retirement benefit costs	138,000	120,000
State grant applied to pay pensioners	-	-
	<u>138,000</u>	<u>120,000</u>

The deferred funding asset for retirement benefits as at 31 December 2022 amounted to €660,000 (2021: €723,000).

## 18 RELATED PARTY TRANSACTIONS / DISCLOSURES OF INTERESTS

Crawford Art Gallery Cork complies with the 2016 Code of Practice for the Governance of State Bodies issued by the Department of Public Expenditure and Reform in relation to the disclosures of interests by the Company and members / staff of the Company. Formal procedures exist to ensure adherence with the requirements of the Code. Disclosure of related party transactions is in accordance with the Charities SORP.

The company did not enter into any contractual arrangements with undertakings in which the company directors are employed or otherwise interested. There were no transactions during the year in which the Company Director had a material interest. Key management personnel are disclosed in Note 3(e).

The Board of Directors do not receive any fees or remuneration in respect of their role as Directors of the company.

## 19 VOLUNTEERS

Like all charities, Crawford Art Gallery is reliant on volunteers for the smooth running of the organisation. Volunteers perform two roles; a number of volunteers invigilate in the Gallery supporting visitors' engagement with our exhibition programmes. Other volunteers assist the Curatorial and Marketing Department in research-based projects. In accordance with the SORP, due to the absence of any reliable measurement basis, the contribution of these volunteers is not recognised in the accounts.

## 20 FINANCIAL INSTRUMENTS

	2022	2021
	€	€
<b>Financial Assets</b>		
Financial assets measured at fair value through profit or loss	2,088,050	1,091,746
	<u>2,088,050</u>	<u>1,091,746</u>
<b>Financial Liabilities</b>	€	€
Financial liabilities measured at amortised cost	256,587	556,215
	<u>256,587</u>	<u>556,215</u>

Financial assets measured at fair value through profit or loss is comprised of cash at bank and in hand.

Financial liabilities measured at amortised cost comprise of accruals, trade creditors and other creditors.

## 21 APPROVAL OF FINANCIAL STATEMENTS

The financial statements were approved by the Board on 14/06/2023.