

Gailearaí Ealaíne Crawford | Crawford Art Gallery

Crawford Art Gallery. Recasting Canova exhibition. Image: Jed Niezgoda

'Recasting Canova' at Crawford Art Gallery. Photo: Jed Niezgoda

Annual Report 2023



An Roinn Turasóireachta, Cultúir,
Ealaíon, Gaeltachta, Spóirt agus Meán
Department of Tourism, Culture,
Arts, Gaeltacht, Sport and Media

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View to Shandon. Artistic Impression. Grafton Architects

Chairman's Report

The Crawford Art Gallery continued to realise its ambitions in 2023, firmly positioning itself within the family of National Cultural Institutions.

The Gallery delivered over 22 projects and exhibitions, and these embraced broad and relevant themes such as body, identity and loss. We nurtured new and existing partnerships with artists and communities, encouraging and enabling new audiences to visit and spend time in the Gallery.

Our Capital Project, a once-in-a-generation transformation of our buildings, continued apace. We secured planning permission for the redevelopment, and we concluded the extensive and detailed design workshop phases. This major project, which is led by Grafton Architects, will underpin the future of the Gallery. It will contribute also, we believe, to the growth and development of Cork city and the surrounding regions.

The Gallery continued to add to its collection in 2023. This included our first acquisition of a Harry Clarke work in 99 years, the extraordinary *The Colloquy of Monos and Una*, a colour plate illustration for a 1923 edition of Edgar Allan Poe's *Tale of Mystery and Imagination*. This acquisition from auction was supported by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media.

The Gallery embraced major national initiatives for integration of the Irish language and for the night time economy, both of which contribute to the growth of our audience reach.

We are grateful to our many collaborators, including the OPW, Fáilte Ireland, Munster Technology University, MTU Crawford College of Art and Design, MTU Cork School of Music, Irish Museum of Modern Art, ETB Cork, Port Of Cork, Cork Chamber of Commerce, Cork Business Association, The Irish Examiner, RTE and Cork City Council. We also express our thanks to the other National Cultural Institutions and the galleries and collections, both private and public, from which we loan and to which we lend.

As Chair, I express my sincere appreciation to the Friends of Crawford Art Gallery and our Founder Friends for their loyalty, support and advocacy. I want to thank our parent Department (Tourism, Culture, Arts, Gaeltacht, Sport and Media), Minister Catherine Martin and her officials for their deep and enduring commitment to the Crawford Art Gallery, which manifests itself so clearly in their ongoing support.

I want to thank the Director and staff of the Gallery for their dedication and hard work, for their careful management of the Gallery, and for their ambitious and skilful pursuit of our vision for its future. And I thank my fellow Board members and Subcommittee members, who give their time, expertise and commitment so generously to ensure that the Gallery can thrive and grow.

Rose McHugh
Chair
Crawford Art Gallery



Director's Report

2023 was a dynamic year in the Gallery with visitor numbers back to pre-pandemic levels. Ireland's National Cultural Institutions continue to thrive and engage with their diverse audiences in meaningful ways.

Crawford Art Gallery through its collaborations with its national and local colleagues continue to imagine opportunities for our publics to engage with the collection, our artists, our buildings and our programmes.

Our main strategic priority continued to be the Master Development Plan being led by Grafton Architect as part of the Government of Ireland's Capital programme. In partnership with the OPW, we participated fully in the detail design planning workshops to ensure we contribute to the specification's for future art storage, Learn and Explore spaces, additional galleries as well as more hospitable and welcoming environments for our visitors and staff. The project is progressing smoothly through the phases of the public Spending code and will necessitate a closure of the Gallery in late 2024 for the capital works to commence on site.

In parallel with the capital development planning, as a team, we continued to enhance and expand the Crawford's outstanding Collection amassed over centuries. We acquired 77 new artworks via acquisition and donation.

This process of acquisition is a thorough one where we acquire significant works by artists that will ensure those works are held in a collection where they can be conserved, exhibited and available to our publics, curators and institutions into the future. The new additions breathe life into the collection creating new conversations across centuries.



2023 saw significant acquisitions of works via auction, Sean Keating *'The Window'* and Harry Clarke *'The Colloquy of Monos and Una'* both exceptional works that add to our holdings of those artists. We are very grateful to the many donors of works and all those that help us acquire such significant works, in particular Minister Catherine Martin and the department of TCAGSM. Several significant Collection loans were initiated in 2023 to the RHA, IMMA, Limerick City Gallery amongst others.

Our exhibitions and Learn and Explore Programmes continued to probe contemporary issues and unpack narratives through visual art works and processes. We continue to experiment with the various spaces in the Gallery and to expand our audiences sense of our history.

In 2023 the team and volunteer team at Crawford Art Gallery continued to demonstrate extraordinary commitment to our public service mandate and our organisations mission.

We are grateful to our loyal Friends of Crawford Art Gallery and are encouraged by the responses from our cultural colleagues and our audiences.

In particular we thank Minister Catherine Martin and the team at the Department of TCAGSM for their support and responsiveness and in particular we thank our dedicated and committed chair Rose McHugh and our Board and subcommittee members who continue to challenge and inspire us.

Mary McCarthy
Director
Crawford art Gallery

Operations

Master Development Plan: March 2023, Planning permission was granted for the ambitious redevelopment of Crawford Art Gallery. The project, which is being funded by the Department of Tourism, Culture, Arts, Gaeltacht, Sports & Media has been designed by an interdisciplinary design team, led by award-winning Grafton Architects, and is being delivered by the Office of Public Works and Crawford Art Gallery.

The project will expand and modernise Crawford in line with international museum standards, providing new exhibition spaces and a Learn and Explore facility to engage new audiences, as well as a new public gallery providing panoramic views of Cork city. The redevelopment will also address long-standing challenges with the fabric of the historic building, providing fit-for-purpose storage spaces for the National Collection, and will significantly enhance the sustainability of the building.

The redevelopment of Crawford Art Gallery is a flagship project in the programme of investments under the National Development Plan. The project is progressing smoothly through the phases of the public Spending code and will necessitate a closure of the Gallery in late 2024 for the capital works to commence on site.

These capital works are essential to ensure Crawford Art Gallery can meet local, national and international visitors' diverse needs in the future and ensure the best possible experience for audiences and communities. The project will ensure this unique building of great heritage interest will be restored and enhanced for future generations.

Sustainability Operations and Environmental sustainability is a prime consideration across Crawford Art Gallery's operations, emphasis on achieving sustainable Environmental goals is a priority for the MDP.

2023 saw the formation of the Gallery's dedicated Green Team, and the adoption of the Climate Action Roadmap 2022, which was approved by the Board in November 2023.

All public bodies in Ireland have a responsibility, under the Public Sector Equality and Human Rights Duty, to promote equality, prevent discrimination and protect the human rights of their employees, customers, service users, and everyone affected by their policies and plans.

Crawford Art Gallery continues to work in this area by:

- Improving Web Accessibility across a number of the Gallery's public facing platforms and social media activity
- Improving Diversity in Recruitment
- EDI will be a key consideration in the planning and consultation phase for the Gallery's next Strategic Plan (2024–2027).



Emmett Place Artistic Impression. Image: Grafton Architects

Operations

DIVERSITY AND INCLUSION AT CRAWFORD ART GALLERY

Crawford Supported Studio

Crawford Supported Studio works to provide a network of support allowing artists to test, stretch, sometimes fail, achieve exciting artwork in a safe environment.

Crawford Supported Studios (CSS) exists through partnership with Cork City Council, MTU Crawford College of Art & Design, Crawford Art Gallery and Cope Foundation. It is anchored by this network.

In 2023 Crawford Art Gallery were delighted to share the news that a dedicated webspace for Crawford Supported Studio is live; it showcases artwork, a selection of films, with a developing information section holding catalogues and articles for delving deeper. The website is an advocacy and awareness tool and a point of professional contact for CSS artists <http://crawfordsupportedstudios.com>

2023 was an exciting year for CSS artists with highlights including: artist's portraits on film released monthly across media channels by Crawford Art Gallery and MTU Crawford Art College, a profile piece on artist Íde Ní Shúilleabháin on RTE's This is Art in April, a national meet-up of supported studios in September and a mural project with Cork Penny Dinners and artist Ailbhe Barrett and more.

Crawford Art Gallery are championing these artists because the artwork being produced is inspiring, bold, humorous and engaging to a broad audience. Often fearless.

Support in this context 'looks like' accessible studio space, access to materials and equipment, two dedicated studio facilitators, assistance with transport, communications for non-verbal members, access to exhibitions, audiences, peers, and support in terms of professional training and project development.

Crawford Supported Studio works actively to recognise and meet difference, asserting that diversity in the arts benefits everyone, creating a richer contemporary practice that is reflective of our communities.

Crawford Supported Studios (CSS) were proud to launch a series of compelling portraits of artists on film co-created with photographer Clare Keogh.

A supported studio is a sustained creative environment that centres disabled artists.

Supported Studios provide technical artistic support, professional networks and audiences beyond health and social care settings.

CSS currently creatively supports sixteen artists members in the heart of Cork City.

CSS focuses on ability rather than deficit, insisting that diversity means not just tolerating difference but valuing it.

Moving from the day centre to the city centre; CSS studio members are represented in the national art collection, they have worked alongside third level students and led workshops for young people; they have acted as cultural ambassadors in Cork, Carlow and New York; creating stop-start animation, paintings, prints, street art and site-specific artwork.



Ailbhe Barrett, image Clare Keogh.



Katie Whelan in the studio, image Clare Keogh.

Operations

A strong collaborative relationship has grown between MTU Crawford Art College and Crawford Art Gallery; with participants meeting on a weekly basis in the Gallery on Tuesdays and at (MTU) Grand Parade on Thursdays to develop their artwork and advance projects together.

In addition to enabling artistic engagement, CSS artists challenge us as cultural institutions to consider fresh approaches to ability, education, gallery programming and cultural diversity.

Opportunities for older people at the Crawford Art Gallery include:

- Free, twice-weekly gallery tours (Sundays at 2pm and Thursday evenings) open to all with no booking needed.
- Community and supportive groups can also book a tailored, guided visit with a dedicated guide for free and/or low cost if the option of a hands on workshop is added to the tour
- CAG has a dedicated, long term programme for adults with memory loss, Dementia, Alzheimers called Lonradh.
- Lonradh is named after a stained glass window and is an Irish word meaning to illuminate or radiate. The artist-led programme encompasses sessions in the gallery, visits to Alzheimer cafes, to St Finbarr's hospital and nursing homes and is centred on artworks from our collection as starting point for conversation with the assistance of multi-sensory prompts and art activities.
- CAG is an active participant in Bealtaine Festival every year
- Work of the Week, weekly series by Conor Tallon and curator Michael Waldron discuss some of the most interesting and unique artworks from the national collection at Crawford Art Gallery on the well-loved radio show hosted by by Elmarie Mawe on 96Fm.
- An independent support organisation, established in May 1989, the Friends' aim is to promote awareness of the Gallery, its collections and exhibitions and to foster an interest in all aspects of art, culture and heritage. Their programme is a fun, social, creative and educational way to engage with exhibitions and events at the Gallery. Members are invited to participate in a program of events including talks, exhibition previews, and private tours.

RE-INTEGRATION OF PEOPLE SEEKING REFUGE

Follow your Nose [into drawing] is the access programme for young co-creators residing in direct provision centres or who have recently moved out of Kinsale road / Ashbourne and Riverside Park Macroom DPs. The programme which was initiated in 2020 consist 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 are also integral to the programme. In 2023 the participants focussed on their section of the Studio exhibition which were showcase from September 2023.



Eoin O'Brien in the studio, image Clare Keogh.

Operations

The free, twice-weekly gallery tours open to all with no booking needed are an introduction to the gallery, Irish art, and more generally to Irish history. In addition we have facilitated a number of tours with hand on workshop with groups of Ukrainians who recently arrived in Ireland, in partnership with the Cork Migrant Centre and Secad Middleton.

LGBTQ+ Tours

Free to all visitors | No booking required

To celebrate Cork Pride Festival, Crawford Art Gallery invited participants to a special LGBTQ+ Tour of its exhibitions. As the gallery continues to diversify its collection, the tour guide featured stories of Dr James Barry, Kate O'Brien, and Fiona Shaw, and artworks by Stephen Doyle and Patrick Hennessy.

This project is in support of the Night-Time Economy and funded by The Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media

Representation in *Behind the Scenes* 2023

REPRESENTATION

A public art collection can be disparate, varied, sometimes oddly specific, but what does it represent and who is represented? A collection may express the times in which it was assembled, the moods, politics, upheavals, events, and aspirations of a people or peoples. The Collection at Crawford Art Gallery began in the context of an art school in the nineteenth century but has seen most of its growth since the dawn of the Irish Free State in the 1920s. It has, perhaps, waxed and waned too according to economic and social change. Perhaps unlike other historic collections, it has significant holdings of artworks by women, with the first being accessioned in the 1890s. Although less strong in terms of racial, ethnic, gender, sexual, and other forms of diversity, progress is being made and the Collection continues to grow to reflect contemporary Irish society, its priorities, and plurality of identities.

Norah Brigid Ní Chuill (1924/25-1993)

Game of Cards

1959, oil on canvas

This inter-generational moment of leisure comes at the close of a day, the group's vardo (barrel-top or living wagon) brought to a stop, their horse or pony left to graze. This is a rare example of a Mincéir or Irish Traveller family being depicted in a positive or non-stereotypical light. Instead of a title employing derogatory terminology (often used indiscriminately in the past), the artist is interested in their activity. She presents a shared bond of community and sense of belonging which is contrary to the more dominant depictions of marginalisation, even suspicion.

Angela Burchill

Ailbhe

John Whelan

Katie

Eoin

Marie

Íde

John K

Rosaleen



Photo: Barry McCarthy

Operations

undated, coloured pencil and graphic pencil on board

'I am inspired by the people and places I see in my travels.' Angela Burchill embraces a range of subjects and has developed a unique, vibrant style, as is evident from this series of portraits of her fellow artists. Previously part of the Cúig studio programme and artist-in-residence at Mayfield Arts Centre, she is now a member of Crawford Supported Studio. This is a sustained creative environment for individuals with specific health or social needs, which provides technical artistic support, networks, and audiences outside health and social care settings. Crawford Supported Studio exists through partnership with Cork City Council, MTU Crawford College of Art & Design, Crawford Art Gallery, and Cope Foundation.

Stephen Doyle (b.1994) *Dylan Is Ainm Dom...* 2018, oil on board, neon

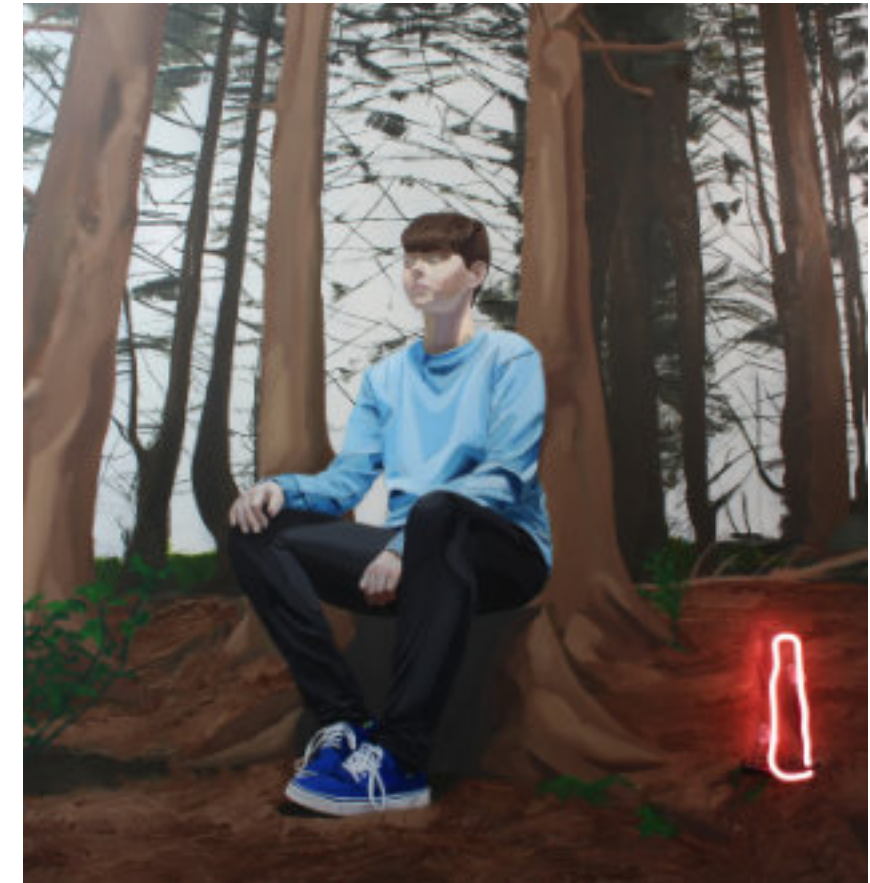
As its Irish language title indicates (My name is Dylan), this portrait of a seventeen-year-old young man explores contemporary concerns with self-identity in Ireland. The setting is near Dylan's home in Lucan, County Dublin. The artist's combination of landscape and oil paint echoes heritage and tradition, yet the use of bold neon implies an 'otherness'. Doyle notes that 'this juxtaposition is not unlike how queer culture has developed outside wider society.' Shortlisted for the Zurich Portrait Prize in 2018, it is thought that this work is the first to enter the National Collection that openly discusses transgender identity. The artist hopes that 'any transgender individual who sees the work will be able to connect with it and know that they belong.'

Suzanna Chan (b.1969) *The Cabinet of Exotica* 1993, oil on canvas

Confronting Orientalism (representations of Asian culture that often embodies colonialist attitudes), this mysterious work reflects the artist's own Irish-Chinese ethnicity. The painting presents an unsettling mix of scenarios, as two hounds chase a lone deer, a seated male cradles a life-size doll, and a richly decorated room hosts the aftermath of dental surgery. Chan's stage-like imagery acknowledges and challenges the performance of stereotypical gender roles, particularly in the context of Asian 'female dollification' under a problematic Westernised gaze.

Stephen Doyle (b.1994) *Meditating Tongqui* 2020, oil and mixed media on canvas

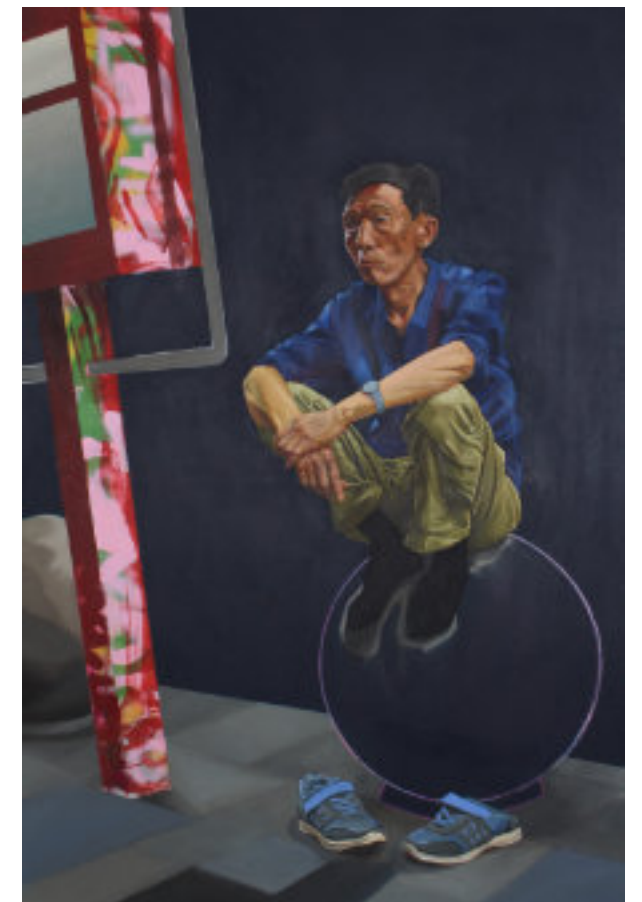
Created in the aftermath of a residency in Shanghai, with this work Doyle sought to highlight 'the millions of Tongqui / Tongfu currently living in China.' The artist here uses the term for homosexual people who are married to opposite sex partners, which may be due to 'an obligation to lineage or simply to avoid suspicion of being homosexual or for any number of personal or political reasons. It questions identity, both cultural and sexual. It renders the sitter submerged in an environment void of connection.' Deep in thought, the figure balances and perhaps reflects on what might have been if circumstances were different.



Stephen Doyle, *Dylan Is Ainm Dom...* 2018.



Suzanna Chan, *The Cabinet of Exotica*, 1993.



Stephen Doyle, *Meditating Tongqui*, 2020.

Operations

OFFICIAL LANGUAGES (AMENDMENT) ACT 2021

The Official Languages (Amendment) Act 2021 (the Act) came into law in December 2021. In 2023, in support of fulfilling its obligations under the Act, Crawford Art Gallery completed actions in the following areas:

- Under Section 4(B) of the Act, the Gallery appointed a senior member of staff to oversee the performance and reporting to the Gallery's obligations under the Act.
- Under Section 10(A) of the Act, the Gallery commenced tracking compliance to bilingual advertising using the template provided by An Coimisinéir Teanga.
- Management continues to communicate the details of all Department and An Coimisinéir Teanga Information Seminars on the Act to all staff.
- The Gallery's Marketing and Communications Department has made incremental improvements to Irish language content use on the Gallery's social media channels and advertising.
- The Gallery has hosted free Irish Language events.



2023 Exhibitions Report

Crawford Art Gallery's ambitions and vision continued to grow apace in 2023, firmly positioning itself within the family of National Cultural Institutions. Its team created and delivered energising encounters of over 22 projects and exhibitions that embraced pertinent themes and celebrated the National Collection. New and existing partnerships with artists and communities were nurtured across the year, creating new audiences to linger in the galleries longer.

The first three months of 2023 saw the conclusion of a number of exhibitions which commenced in 2022 including the critically acclaimed exhibition **Corban Walker: As Far As I Can See** which was accompanied by the artist's enriching curation of the Collection. **Other Worlds: Harry Clarke Watercolours** – the fifth annual exhibition of Crawford Art Gallery's collection of the artist's works explored Clarke's capacity for world-building and storytelling. The exhibition was accompanied by a special event in which novelists **Laura McKenna** and **Éibhear Walshe** discussed their approaches to historical fiction. Whilst **Behind the Scenes: Collection at Work** ventured beneath the surface of selected artworks to reveal the process of making, display, conservation, representation and language.

The second week of January marked the much-anticipated annual tradition of a lost coastal sound returning to echo through Cork city centre. **Found Sound (Lost at Sea) 11.1.17** is an installation by sound artist **Danny McCarthy** from the national collection and was audible intermittently throughout the day and served as a reminder of what was once an imperative soundtrack to daily life.

Collection exhibitions **RADHARC: Dearthaí i bPrionta | Perspectives in Print** and **SITE OF CHANGE: Evolution of a Building** punctuated the spring programme in the Gibson Galleries and Long Room respectively.

The Irish word *radharc* suggests a prospect, view, or scene, a range of vision or something seen. Drawn from Crawford Art Gallery's extensive print collection, this exhibition offered a cross-section of printmaking practice over the past century.

RADHARC (4 February – 21 May) surveyed topographical perspectives and introspective states contemplating what enters the artist's field of vision and how do they perceive or propose what they envision?

The exhibition featured artists **Norman Ackroyd, Katherine Boucher Beug, Naomi Boretz, Georges Braque, Christo, Jan de Fouw, Otto Dix, Micheal Farrell, Gary Farrelly, Anna R. Findlay, Joy Gerrard, Debbie Godsell, Mark Hathaway, David Hockney, Robert Indiana, Fiona Kelly, Paul Larocque, David Lilburn, Aidan Linehan, Frieda Meaney, Joan Miró, Cólín Murray, Jennifer O'Sullivan, Eduardo Paolozzi, Pablo Picasso, Nigel Rolfe, Georges Rouault, Mabel Allington Royds, Maria Simonds-Gooding, Edward Twohig, and Corban Walker.**

Radharc was mediated through bilingual (Gaeilge and English) signage and was also accompanied by a guided tour (5 March 2023) presented through the Irish language by **Billy Lingwood**, an artist specialising in printmaking, which offered a unique perspective to visitors.



Installation view: *Behind the Scenes*. Photo: Jed Niezgoda



Installation view: *Radharc: Dearthaí i bPrionta | Perspectives in Print*. Photo: Jed Niezgoda

2023 Exhibitions Report

As Crawford Art Gallery prepares to embark upon a fourth century of development, **Site of Change: Evolution of a Building** (4 March – 12 November) was a timely reflection on the evolution of its site, building, and function from 1724 to the present. Curated by **Tom Spalding** and Michael Waldron, this exhibition explored how the building has changed with the times.

Repurposed from its original role as Custom House, it has operated as a School of Art, Municipal Art Gallery, and National Cultural Institution. At each shift in purpose, it has adapted and grown in response to the needs of the city and its people.

Featured in the exhibition were works by artists **Emily Anderson, George Atkinson, Domenico Brucciani, John Butts, Thomas Chambers, Augustin Amant Edouart, Mark Hathaway, Arthur Hill, Charlotte Kennedy, Colin Leahy, Richard Lyster, Danny McCarthy, Canon E. P. Mills, Walter A. Mulligan, Séamus Murphy, Orla O'Byrne, Diarmuid O'Ceallacháin, Mary A. O'Neill, Henry Jones Thaddeus, William Willes, Richard Benjamin Wood** alongside the loan of an unique architectural model of a proposed design for Crawford Municipal School of Art by **Arthur Hill**.

The Power of Us (31 March 2023 – 5 March 2024), an ambitious year-long screening programme, told stories of people who are passionate about what they do. Inspiring and innovative the subjects of these films, possessed deep knowledge of their occupations. At a time when there exists a suspicion of the expert these films acknowledge individuals who come together with their expertise to make ripples and sometimes waves in our society. Films included **Clare Keogh: Portraits of the Artists** (2023) featuring artists from **Crawford Supported Studios**; **Lisa Fingleton: Voices from the Fields** (2022); **Michelle Delea: The Sprawling Octopus of an Elevated Highway** (2022); **Anthony Haughey in collaboration with My Sister's Keeper: This Is What We Call Progress** (2021) and **Venus Patel: Eggshells** (2022).

The summer months were programmed with a specific focus on the human body with **muscle: a question of power**, **Bodywork** and **Wiggle Room** (all 28 April – 20 August) complementing each other thematically.

muscle: a question of power was an immersive audio-ambulatory-installation experience, created by **Anna Furse**, for the visitor to Gallery's collection of **Canova Casts**. Designed to guide the spectator into specific proxemics, perspectives and focus on these classic figurative sculptures, **muscle** invited a contemplation of a range of questions about the body, naked and clothed, and its meaning in Western civilisation. Such questions also suggest that the viewing of these art works – formerly both objects of international relations and pedagogic tools – be from a 'lived body' experience; that is, the visitor/viewer, through a text/sound audio guide, will be encouraged to experience the visit not only visually but viscerally and imaginatively.



Installation view: *Site of Change* Photo: Jed Niezgoda



This is What We Call Progress (2021) Film still (detail) © Anthony Haughey

2023 Exhibitions Report

Bodywork featured artists and the collaborative partnership of the **Irish Museum of Modern Art (IMMA)** and **Crawford Art Gallery** in their recent acquisition of new works for the **National Collection**. Curated by Dawn Williams, *Bodywork* explored aspects of art making that interrogate how our bodies perform under internal and external forces and through lived experiences. In doing so, the exhibition offered a space to consider our bodies and how they relate to our understanding of body image and highlighted the crucial relationships between contemporary art practice and the body.

Artists featured: **Rachel Ballagh, Elizabeth Cope, Yvonne Condon, Stephen Doyle, Rita Duffy, Debbie Godsell, Eithne Jordan, Dragana Jurišić, Breda Lynch, Brian Maguire, Leanne McDonagh, Eoin McHugh, Nick Miller, Peter Nash, Maïa Nunes, Sandra Johnston, Alice Rekab, Rajinder Singh** and **Jennifer Trouton**.

Whilst **Wiggle Room** in the upper gallery, underlined the need for a space within the gallery for audiences to take some time out to sit, dwell, read, stop and perhaps wiggle. With a range of books that complemented the exhibitions – and comfy seating kindly sponsored by **EZ Living Interiors** – it was a huge success and unlined the need for safe, calm public spaces.

In her major solo exhibition **Rita Duffy: *Persistent Illusion*** (10 June – 30 October) Duffy presented a trilogy of new, largescale works that addressed urgent themes of planetary crisis and political chaos. This triptych for our times, included *Epiphany* (2021) and *Ship of Fools* (2022), had its genesis in the artist's intense series of small, satirical drawings, *The Emperor has No Clothes* (2020), which was acquired by Crawford Art Gallery for the National Collection. The publication *Persistent Illusion* with essays by **Sarah Kelleher** and **Yvonne Scott** was published by Crawford Art Gallery to accompany the exhibition.

The autumn months saw two important exhibitions one highlighting the Gallery's essential **Learn & Explore** programme and its partnerships, the other platforming artists who in their practice investigate a variety of new and age-old concerns with fibres and threads.

Art is a doing thing, and **L&E STUDIO** was centred on making and learning together. Art is often playful and experimental and the Gallery's Learn & Explore programmes support a range of learning and exploratory activities including: children's art classes, children's animation programme, a collaborative art programme with **Cork Migrant Centre**, teen programmes, portfolio preparation, the **Crawford Supported Studio** in partnership with **MTU Crawford College of Art & Design**, Lonradh – a long-term memory-loss and dementia-friendly creative programme, tours and art and well-being workshops.

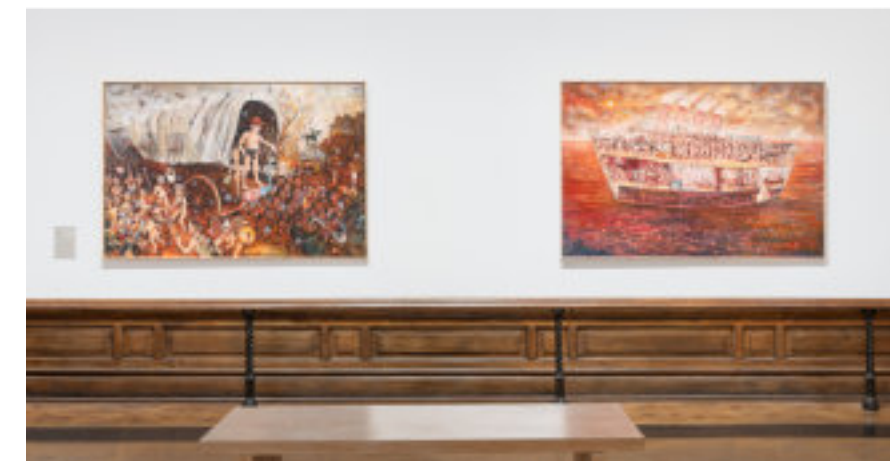
The artworks featured in **L&E Studio** were made within the L&E Creative framework and also highlighted a dedicated team of artists and art historians who lead the programmes expertly and imaginatively; specifically **Gillian Cussen, Rebecca Crunden, Sue Dolan, Julie Forrester, Mary Galvin, Chloe Griffin, Karolina Clénet, Lynda Loughnane, Danielle Sheehy, Mary Timmons, Avril O'Brien, Mairead O'Callaghan, Fionn Van der Noll, Inge Van Doorslaer** and **Matthew Whyte**. The exhibition was co-curated by Anne Boddaert, **Emma Klemencic** and **Eimear Marley**.



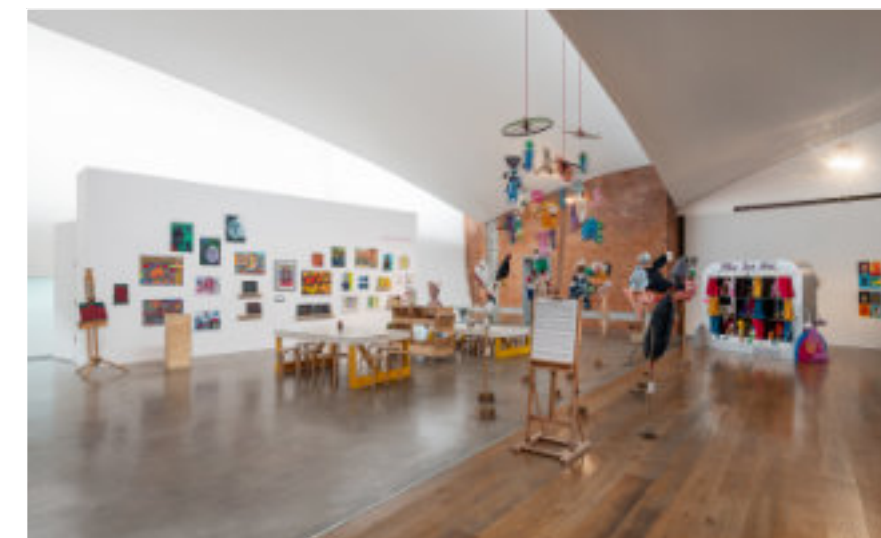
Installation view: *muscle: a question of power*
Photo: Jed Niezgoda



Installation view: *Bodywork* Photo: Jed Niezgoda



Installation view: *Rita Duffy: Persistent Illusion* Photo: Jed Niezgoda



Installation view: *L&E STUDIO* Photo: Jed Niezgoda

2023 Exhibitions Report

The critically acclaimed ***Following Threads*** exhibition (9 September 2023 – 28 January) curated by Anne Boddaert, spotlighted areas of practice we are curious about and interested in. Textile based artworks have been a growing presence in art galleries over the last decade with artists investigating a variety of new and age-old concerns with fibres and threads.

The boundaries of traditional techniques such as weaving and embroidery have been pushed by artists who are interested in embracing the potential of thread in contemporary art. ***Following Threads*** featured works by **Ailbhe Ní Bhriain, Isabel Nolan, Matt Smith, Ciara O'Connor, Cecilia Danell, Mainie Jellett** design by **Ceodogán Rugs, Dorothy Cross, Michelle Malone, Jennifer Trouton, Anne Kiely** and **Mary Palmer**.

The Gallery's three prodigious **Harry Clarke** stained-glass panels returned to display in ***Conserving Harry Clarke: Early Stained Glass*** (8 September – 26 November) following expert conservation by **Philip Crook** (Vitrail Studios). Fitted to custom-made conservation-grade LED frames, visitors will experience these rare early examples of Clarke's work like never before. Their redisplay is accompanied by a specially commissioned short film by **Marcella O'Connor** that documented the conservation process. This conservation project was funded by **The Heritage Council** through the **Heritage Stewardship Fund 2023**.

Artists' Film International 2023 responded to the theme of Diaspora and this year's selection was presented in partnership with the **Cork International Film Festival**. For its 2023 participation, Crawford Art Gallery invited London based artist **Michelle Deignan** to contribute the film, ***Looking for Gary*** (2018). **Michelle Deignan** joined with fellow internationally known artist **Jasmina Cibic** in creating an intimate public conversation about their respective practices and the role of 'soft power' in culture.

Artists' Film International 2023 artists and partners included: **Jesse Chun - Ballroom Marfa, Texas (USA); Dejan Kaludjerović - Cultural Centre of Belgrade (SRB); Ottonella Mocellin and Nicola Pellegrini - GAMeC / Galleria d'Arte Modern, Bergamo (ITA); Sashko Protyah - Museum of Modern Art, Warsaw (POL); Liv Schulman - Fundacion PRÓA, Buenos Aires (ARG); Mochu - Project88, Mumbai, (IND); Damir Avdagić - Tromsø, Kunstforening, Tromsø; Adnan Softić and Nina Softić - Video-Forum, Neuer Berliner Kunstverein (n.b.k.), Berlin (GER) and R.I.P. Germain - FormaHQ, London and Whitechapel Gallery, London (GBR).**



Installation view: *Following Threads* Photo: Jed Niezgoda



Looking for Gary (2018) Film still (detail) © Michelle Deignan

2023 Exhibitions Report

All Eyes On Us (18 November 2023 – 24 March 2024) explored who gets to look at whom and prompts questions of power and performance. Drawn from the Collection and co-curated by Matt Ryan and Michael Waldron, the exhibition was a 'salon style' installation of portraits from across the centuries.

The exhibition featured the work of **Rachel Ballagh, Robert Ballagh, James Barry, Angela Burchill, Julia Margaret Cameron, Regina Carbayo, Jules-Cyrille Cavé, Margaret Clarke, Teresa Collins, Yvonne Condon, Catherine Daly, Wilfrid Gabriel de Glehn, Maurice Desmond, Gerard Dillon, Stephen Doyle, Alfred Elmore, Jacob Epstein, Martin Finin, Samuel Forde, Mags Geaney, Jennie Ashton Hackett, Joseph Higgins, Evie Hone, Marshall Hutson, Seán Keating, Gerald**

Festus Kelly, Paul Larocque, John Lavery, Louis le Brocq, Murdo MacLeod, Brian Maguire, Mahony, Fergus Martin, Leo McCann, Ambrose McEvoy, Edward McGuire, John McMaster, Kevin Mooney, Séamus Murphy, Paddy O'Connell, Suzy O'Mullane, Seán O'Sullivan, Henry Marriott Paget, Circle of Allan Ramsay, George Romney, Victoria Russell, Elton Sibanda, Edith Somerville, Niamh Swanton, Henry Jones Thaddeus, Leo Whelan and Richard Henry Albert Willis.

Extended by popular demand, Bad Romance (2 December 2023 – 25 February 2024) was the sixth annual – and largest – exhibition of Crawford Art Gallery's collection of works by **Harry Clarke**. Newly presented in the Long Room, the exhibition featured all 27 works on paper and stained glass, having been joined by new acquisition, *The Colloquy of Monos and Una* (1923). The other 26 works were purchased from the artist in 1924 and range from the macabre to the amorous to the spiritual, delighting – even startling – visitors for a century.

Crawford Art Gallery is committed to probing our shared histories and exploratory practice. As part of the major research project, **Building as Witness**, six project awards have been commissioned from creative practitioners who were invited, through a competitive Open Call process, to develop creative responses that engage with Crawford Art Gallery's buildings and environs from one hundred years ago. In November, composer **Fiona Linnane**, in collaboration with soprano Triona Walsh and the Youth Ensembles of Cork ETB School of Music, created *Cogarnach*.

Following a series of workshops, audiences were invited to a final performance of the work. The presentation in promenade style explored their responses to the spaces and stories they found through music, song, and sound. Two fully-booked performances of *Cogarnach* took place at Crawford Art Gallery on 26 November.

The remaining projects, to be realised in 2024, are: **Dominic Thorpe: Dark Dark Mouth; Jan McCullough: Night Class; Curtin // Keating: Sit Stand Smoke; Brian Teeling and Jennie Taylor: in the glow of a frozen flame; and Ursula Burke: These Fragile Monuments.** *Building as Witness* is kindly supported by the **Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media** under the **Decade of Centenaries Programme 2012-2023.**

2023 has proved to be a busy, invigorating year of exhibition making and delivered projects, meeting the evolving demands of our audiences and the gallery's mission. The achievements of 2023 have enabled the gallery and its team to be poised to meet the challenges and opportunities of 2024.



Installation view: *All eyes on us* Photo: Jed Niezgoda



Installation view: *Bad Romance* Photo: Jed Niezgoda



Participants in Fiona Linnane's *Cogarnach* Photo: Claire O'Rorke

2023 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 77 new artworks in 2023, consisting of purchases and generously donated gifts. 68 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.

E.P. Mills, *Mrs Murphy*, 1967, oil on paper, 40.00 x 30.00 cm
Presented by Joe and Mary Burns, 2023, Cat no. CAG.3227

Gary Coyle, *Lost in a Ceo*, 2022, HD digital film, 00:27:16
Purchased, 2023, Cat no. CAG.3228

Eamon O'Kane, *Sycamore Tree 20th April 1689*, 2022, giclée print, 42.00 x 59.20 cm
Presented by the Artist, 2023, Cat no. CAG.3229

Rachel Ballagh, *High Anxiety*, 2020, oil on board, 69.00 x 50.00 cm
Purchased from the artist, 2023, Cat no. CAG.3230

Rachel Ballagh, *Back Garden*, 2021, photograph, 35.60 x 48.00 cm
Purchased from the Artist, 2023, Cat no. CAG.3231

Rachel Ballagh, *Three Days after Day Fifteen*, 2022, oil on board,
53.00 x 63.00 x 3.50 cm
Purchased from the Artist, 2023, Cat no. CAG.3232

Dorothy Cross, *Daunt*, 2021, cotton, polyester, wool, cotton mercurie and acrylic,
184.00 x 294.00 cm
Purchased, 2023, Cat no. CAG.3233

Corban Walker, *Ambidextrous Drawing 3*, 2013, ink and chalk pastel on paper,
106.00 x 107.00 cm
Purchased, 2023, Cat no. CAG.3234

Corban Walker, *Cubed, Drawn, Halved*, 2012, acrylic, screw posts (plinth, and glass mirror), 64.50 x 64.50 x 64.50 cm
Purchased, 2023, Cat no. CAG.3235

Corban Walker, *Please Adjust Drawing 1600*, 2011, ink and chalk pastel on paper,
107.00 x 127.00 cm
Purchased, 2023, Cat no. CAG.3236



Rachel Ballagh, *Back Garden*, 2021, photograph, 35.60 x 48.00 cm Purchased from the Artist, 2023, Cat no. CAG.3231



Dorothy Cross, *Whale*, 2011, curvier whale skeleton, cord, wood, rusted bucket and marble plinth, 700.00 cm
Purchased, 2023, Cat no. CAG.3241

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Corban Walker, *Please Adjust Drawing 1605*, 2011, ink and chalk pastel on paper, 107.00 x 127.00 cm
Purchased, 2023, Cat no. CAG.3237

Donald Teskey, *Crossing the Firebreak- Gougane Barra. III*, 2018, oil on canvas, 120.00 x 150.00 cm
Purchased, 2023, Cat no. CAG.3238

Mary Swanzy, *Flower Market*, n.d, oil on canvas, 35.70 x 45.70 cm
Purchased, 2023, Cat no. CAG.3239

Camille Souter, *Pelting Rain Near Ashford, County Wicklow*, 1966, oil on paper, 58.70 x 79.00 cm
Purchased, 2023, Cat no. CAG.3240

Dorothy Cross, *Whale*, 2011, curvier whale skeleton, cord, wood, rusted bucket and marble plinth, 700.00 cm
Purchased, 2023, Cat no. CAG.3241

Mollie Douthit, *Cereal Bowls*, 2021, oil on canvas panel, 10.00 x 13.00 cm
Purchased, 2023, Cat no. CAG.3242

Mollie Douthit, *Lisa and I*, 2021, oil on canvas panel, 18.00 x 24.00 cm
Purchased, 2023, Cat no. CAG.3243

Mollie Douthit, *Voting Day*, 2021, oil on canvas panel, 36.00 x 46.00 cm
Purchased, 2023, Cat no. CAG.3244

Ronnie Hughes, *Columns*, 2022, acrylic co-polymer on cotton, 178.00 x 151.50 cm
Purchased, 2023, Cat no. CAG.3245

Fergus Martin, *Untitled II*, 2021, chalk pastel pigment on cotton rag 400gsm paper, 152.00 x 102.00 cm
Purchased, 2023, Cat no. CAG.3246

Fergus Martin, *Untitled I*, 2021, chalk pastel pigment on cotton rag 400gsm paper, 152.00 x 102.00 cm
Purchased, 2023, Cat no. CAG.3247

Seán Keating, *The Window*, 1924, oil on canvas, 118.00 x 101.00 cm
Purchased, 2023, Cat no. CAG.3248

Orla Whelan, *A Powder of Moments #3*, 2022, oil on linen, 200.00 x 130.00 cm
Purchased from the Artist and Hillsboro Fine Art, 2023, Cat no. CAG.3249

Mags Geaney, *Irresistible Force*, 2019, acrylic on canvas, 40.50 x 30.50 cm
Purchased, 2023, Cat no. CAG.3250

Mags Geaney, *Minimal Chic*, 2019, acrylic on canvas, 35.50 x 25.50 cm
Purchased, 2023, Cat no. CAG.3251

Mags Geaney, *The New Natural*, 2019, acrylic and pencil on canvas, 40.50 x 30.50 cm
Purchased, 2023, Cat no. CAG.3252

Kevin Mooney, *Storyteller*, 2016, oil on canvas, 80.00 x 60.00 cm
Purchased from the Artist and Hillsboro Fine Art, 2023, Cat no. CAG.3253



Seán Keating, *The Window*, 1924, oil on canvas, 118.00 x 101.00 cm
Purchased, 2023, Cat no. CAG.3248

2023 Registrar's Report

Maud Cotter, *Falling Into Many Pieces/ One, Two, Three*, 2016-2018, various (stainless steel, aeroboard, plaster, cotton wool, latex sheeting, Finnish birch ply, cotton netting), 84.00 x 60.00 x 38.00 cm
Purchased, 2023, Cat no. CAG.3254

Emma O'Hara, *Monsoon Season*, 2022, screenprint, 111.00 x 74.00 cm
Purchased, 2023, Cat no. CAG.3255

Bernadette Kiely, *Cork or Venice (who cares, who can tell)*, 2022-2023, oil on canvas, 186.00 x 204.00 x 4.00 cm
Purchased, 2023, Cat no. CAG.3256

John Beasley, *Foamy*, 2023, photopolymer etching, 44.00 x 43.50 cm
Purchased, 2023, Cat no. CAG.3257

Eileen Kennedy, *Walking on Water*, 2022, stone lithograph, 53.50 x 38.00 cm
Purchased, 2023, Cat no. CAG.3258

Deirdre McKenna, *Dyma ni'n Dwad*, 2023, etching, 18.00 x 17.00 cm
Purchased, 2023, Cat no. CAG.3259

Peter Nash, *Coventry Boy*, 2022, polyester plate lithograph, 29.50 x 19.50 cm
Purchased, 2023, Cat no. CAG.3260

Shane O'Driscoll, *Light Threads*, 2022, screenprint, 79.00 x 118.00 cm
Purchased, 2023, Cat no. CAG.3261

REM, *Inefficacy*, 2022, screenprint, 39.50 x 53.00 cm
Purchased, 2023, Cat no. CAG.3262

Elton Sibanda, *Faded*, 2022, screenprint, 46.50 x 33.00 cm
Purchased, 2023, Cat no. CAG.3263

Nikki Tait, *Buddleia*, 2022, wood engraving, 13.00 x 17.00 cm
Purchased, 2023, Cat no. CAG.3264

Inge Van Doorslaer, *Thimbleful*, 2023, CMYK screenprint, 34.50 x 41.00 cm
Purchased, 2023, Cat no. CAG.3265

Ita Freeney, *Leaving*, 2022-2023, oil on linen, 56.00 x 76.00 cm
Purchased, 2023, Cat no. CAG.3266

Ita Freeney, *Jetty*, 2021-2022, oil on linen, 56.00 x 76.00 cm
Purchased, 2023, Cat no. CAG.3267

Lisa Fingleton, *Beware of the Toxic Mist*, 2018, watercolour on paper, 31.50 x 23.00 cm
Purchased, 2023, Cat no. CAG.3268

Lisa Fingleton, *Revenge of the Killer Bee*, 2018, watercolour on paper, 27.00 x 40.00 cm
Purchased, 2023, Cat no. CAG.3269

Lisa Fingleton, *The Sandwich Project*, 2018, ink on Fabriano paper, 73.60 x 114.00 cm
Purchased, 2023, Cat no. CAG.3270

Clare Langan, *Flight from the City* (detail), 2015, HD digital film, 00:6:44
Purchased, 2023, Cat no. CAG.3272

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Clare Langan, *Heart of a Tree*, 2020, HD digital film, 00:12:00
Purchased, 2023, Cat no. CAG.3271

Clare Langan, *Flight from the City*, 2015, HD digital film, 00:6:44
Purchased, 2023, Cat no. CAG.3272

Laura Fitzgerald, *News From the Back Road*, 2021, sharpies,
45.00 x 200.00 cm
Purchased, 2023, Cat no. CAG.3273

Laura Fitzgerald, *News From Over the Road*, 2021, sharpies,
45.00 x 200.00 cm
Purchased, 2023, Cat no. CAG.3274

Laura Fitzgerald, *I Drew These All Winter*, 2015, Medium: pen on paper,
15.00 x 21.00 cm
Purchased, 2023, Cat no. CAG.3275

Laura Fitzgerald, *Shelter for Visitors*, 2021, pen and sharpie marker on paper,
42.00 x 59.00 cm
Purchased, 2023, Cat no. CAG.3276

Laura Fitzgerald, *Transport for Visitors*, 2021, pen and sharpie marker on paper,
42.00 x 59.00 cm
Purchased, 2023, Cat no. CAG.3277

Clare Langan, *Heart of a Tree 1*, 2020, digital photograph, archival pigment prints on
Hahnemuhle PhotoRag Peral 320gsm, 81.50 x 121.50 x 4.00 cm
Purchased, 2023, Cat no. CAG.3278

Emma Roche, *Hurl 2*, 2023, woven acrylic paint on rug canvas, 41.00 x 45.00 cm
Purchased, 2023, Cat no. CAG.3279

Emma Roche, *Oversupply*, 2023, woven acrylic paint on rug canvas, 70.50 x 73.00 cm
Purchased, 2023, Cat no. CAG.3280

Niamh Swanton, *I Swear, I am Helping*, 2019, photograph,
55.00 x 82.00 cm
Purchased, 2023, Cat no. CAG.3281

Niamh Swanton, *I've Always Been Rather Shy*, 2022, photograph, 56.00 x 84.00 cm
Purchased, 2023, Cat no. CAG.3282

Niamh Swanton, *Just Get Rid of it All*, 2019, photograph,
39.00 x 57.00 cm
Purchased, 2023, Cat no. CAG.3283

Niamh Swanton, *Nothing Didn't Get Worse*, 2023, photograph, 84.00 x 84.00 cm
Purchased, 2023, Cat no. CAG.3284

Niamh Swanton, *Nothing to Worry About*, 2022, photograph, 56.00 x 84.00 cm
Purchased, 2023, Cat no. CAG.3285

Niamh Swanton, *The Incurious Feeling of Indifference*, 2022, photograph,
56.00 x 85.00 cm
Purchased, 2023, Cat no. CAG.3286



Niamh Swanton, *I Swear, I am Helping*, 2019, photograph,
55.00 x 82.00 cm
Purchased, 2023, Cat no. CAG.3281



Rita Duffy, *12th July*, 2023, oil on linen, 70.00 x 90.00 cm
Purchased, 2023, Cat no. CAG.3292

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Niamh Swanton, *There Are No Perks to Being a Wallflower*, 2022, photograph, 55.50 x 82.50 cm
Purchased, 2023, Cat no. CAG.3287

John Rainey, *Dazzle Disco (les)*, 2022, Parian porcelain, 63.00 x 39.00 x 21.00 cm
Purchased, 2023, Cat no. CAG.3288

John Rainey, *Restoration Error Disco*, 2022, Parian porcelain, 53.00 x 26.00 x 18.00 cm
Purchased, 2023, Cat no. CAG.3289

Isabel Nolan, *Desert Mother (Saint Paula) and Lion*, 2022, water-based oil on canvas, 69.70 x 59.70 cm
Purchased, 2023, Cat no. CAG.3290

Isabel Nolan, *The Light Poured Out of You*, 2016, mild steel, paint, dye, fabric, dye, 300.00 x 134.00 x 134.00 cm
Purchased, 2023, Cat no. CAG.3291

Rita Duffy, *Exodus 12th July*, 2023, oil on linen, 70.00 x 90.00 cm
Purchased, 2023, Cat no. CAG.3292

Rita Duffy, *The Housework Series*, 2022, oil on linen, 25.00 x 30.00 cm
Purchased, 2023, Cat no. CAG.3293

Amanda Coogan, *Mary Magdalene The Wren*, 2021, glicee print on photo satin paper, 80.00 x 60.00 cm
Purchased, 2023, Cat no. CAG.3294

Amanda Coogan, *Molly Blooms*, 2005, glicee print on photo satin paper, 80.00 x 60.00 cm
Purchased, 2023, Cat no. CAG.3295

Amanda Coogan, *They Come Then, The Birds*, 2021, glicee print on photo satin paper, 60.00 x 80.00 cm
Purchased, 2023, Cat no. CAG.3296

Richard Gorman, *Victor X-Ray*, 202, oil on linen, 170.00 x 170.00 x 2.50 cm
Purchased, 2023, Cat no. CAG.3297

Richard Gorman, *Wrack*, 2021, oil on linen, 150.00 x 150.00 x 2.50 cm
Purchased, 2023, Cat no. CAG.3298

Laura Fitzgerald, *I drew these all winter*, 2016, pen on chamois paper, 84.10 x 118.90 cm
Purchased, 2023, Cat no. CAG.3299

Harry Clarke, *The Colloquy of Monos and Una*, 1923, watercolour, ink and pencil on paper, 40.00 x 29.50 cm
Purchased, 2023, Cat no. CAG.3300

Evgeniya Martirosyan, *Under Your Skin*, 2019, woven rubber, 4.00 x 1.20 cm
Presented by Artist, 2023, Cat no. CAG.3301

Samuel Read, *Cathedral Interior*, 1864, watercolour on paper, 87.00 x 71.50 cm
Purchased, 2023, Cat no. CAG.3302

John E. Bosanquet, *The Strand at Tivoli Cork*, c.1850-60, watercolour on paper, 35.56 x 25.40 cm
Purchased, 2023, Cat no. CAG.3303



Harry Clarke, *The Colloquy of Monos and Una*, 1923, watercolour, ink and pencil on paper, 40.00 x 29.50 cm
Purchased, 2023, Cat no. CAG.3300

2023 Registrar's Report

LOANS FROM THE CRAWFORD ART GALLERY TO TEMPORARY EXHIBITIONS

To the exhibition, **Brian Fay, The Most Recent Forever**, Uillinn West Cork Arts Centre, Cork

18th February – 25th March 2023

CAG.2344, Brian Fay, *Vermeer Lady Writing a Letter*

To the exhibition, **Mobilise the Poets: Self Determination, A Global Perspective**, Irish Museum of Modern Art, Dublin

28th October 2023 – 21st April 2024

CAG.0057, Margaret Clarke, *The Dressmaker*

CAG.0058, Paul Henry, *Landscape*

CAG.0072, Jack B. Yeats, *Off the Donegal Coast*

CAG.0075, Seán Keating, *Men of the South*

CAG.0477, Edith Anna Ćenone Somerville, *A Holy Place of the Druids or Grave of a Chieftain*

CAG.0584, Hugh C. Charde, *Portrait of Terence MacSwiney, Lord Mayor of Cork*

CAG.1469, James Archer, *Casket*

CAG.2767, Jack B. Yeats, *A Race in Hy Brazil*

CAG.2773, Mary Swanzy, *Samoan Scene*

CAG.2803, Grace Henry, *Claddagh Market, Galway*

To the exhibition, **The Bend Back, RHA 200 from the Crawford Collection**, Royal Hibernian Academy, Dublin

16th November 2023 – 28th January 2024

CAG.0036, Gerald Festus Kelly, *Sir Hugh Lane*

CAG.0053, Leo Whelan, *The Kitchen Window*

CAG.0063, Jack B. Yeats, *In Capel Street, Dublin*

CAG.0064, James Sinton Sleator, *Portrait of Jack B. Yeats RHA (1871-1957)*

CAG.0065, Patrick Hennessy, *Self Portrait and Cat*

CAG.0066, Dermot O'Brien, *Place de L'Eglise, Montreuil*

CAG.0070, Joseph Malachy Kavanagh, *Killeshine Ponds*

CAG.0073, John Butler Yeats, *John Redmond (unfinished)*



Image courtesy of Irish Museum of Modern Art

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CAG.0082, William Orpen, *The Marchioness of Crewe*

CAG.0084, William John Leech, *Reflections*

CAG.0116, Mary Swanzy, *Swans*

CAG.0137, Barrie Cooke, *Portrait of the Lough Derg Pike: Life size, with Relics*

CAG.0183, Grace Henry, *Mountain Sheep*

CAG.0213, Estella Solomons, *Self-Portrait*

CAG.0331, Margaret Clarke, *Dolly Robinson*

CAG.0460, Seamus Murphy, *Ruth Ripley*

CAG.0478, Oliver Sheppard, *Aida*

CAG.0677, Brigid Ganly, *Faiche Laighean (Leinster Lawn)*

CAG.0691, Thomas Kirk, *Sleeping Child*

CAG.0759, Kitty Wilmer O'Brien, *Cliffs of Moher*

CAG.0768, Louis le Brocquy, *Fantail Pigeons*

CAG.0898, Albert Power, *Death Mask of Austin Stack*

CAG.1629, Thomas Sautell Roberts, *City of Cork*

CAG.1875, Daniel Maclise, *Finished study for 'The Farewell before the Departure of Bayard for the Wars'*

CAG.1886, Stephen Catterson Smith, *Miss Catherine O'Connor of Mount Druid with Harp*

CAG.2232, Maurice MacGonigal, *George Moore's Garden*

CAG.2727, George Petrie, *Gougane Barra Co. Cork*

CAG.2776, Walter Osborne, *A November Morning*

CAG.2794, Nathaniel Hill, *Goose Girl in a Breton Farmyard*

CAG.2802, John Lavery, *Habiba*

CAG.2805, Evie Hone, *Landscape, County Wicklow*

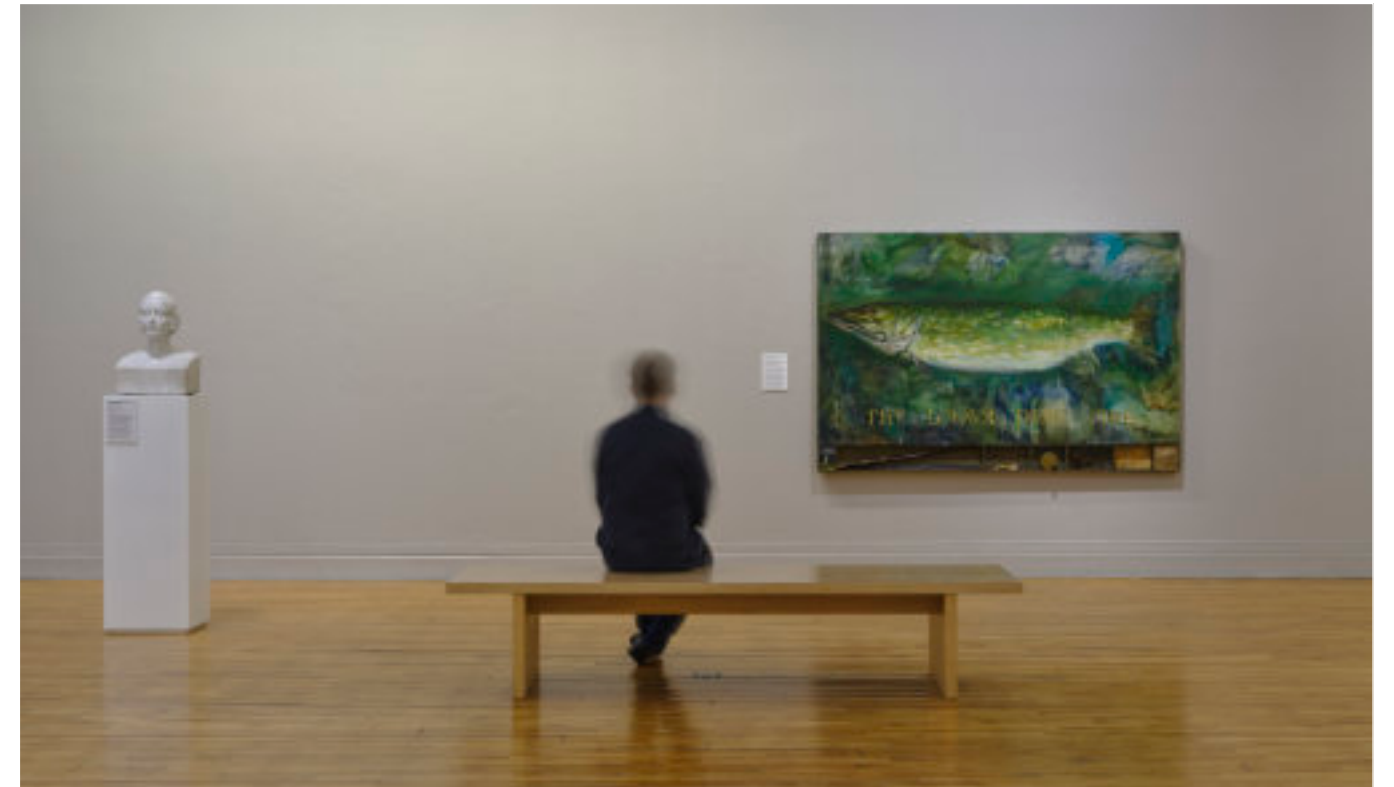


Image courtesy of Royal Hibernian Academy ©Ros Kavanagh

2023 Registrar's Report

LONG TERM LOANS FROM THE CRAWFORD ART GALLERY COLLECTION

DONERAILE COURT, DONERAILE, CORK (OPW HISTORIC PROPERTY)

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*

ÁRAS AN UACTARÁIN, DUBLIN (OPW)

CAG.2789, Maurice MacGonigal, *Races at Ballyconneely, County Galway*

CAG.2791, Colin Middleton, *Market Day*

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*



Image courtesy of Heritage Ireland

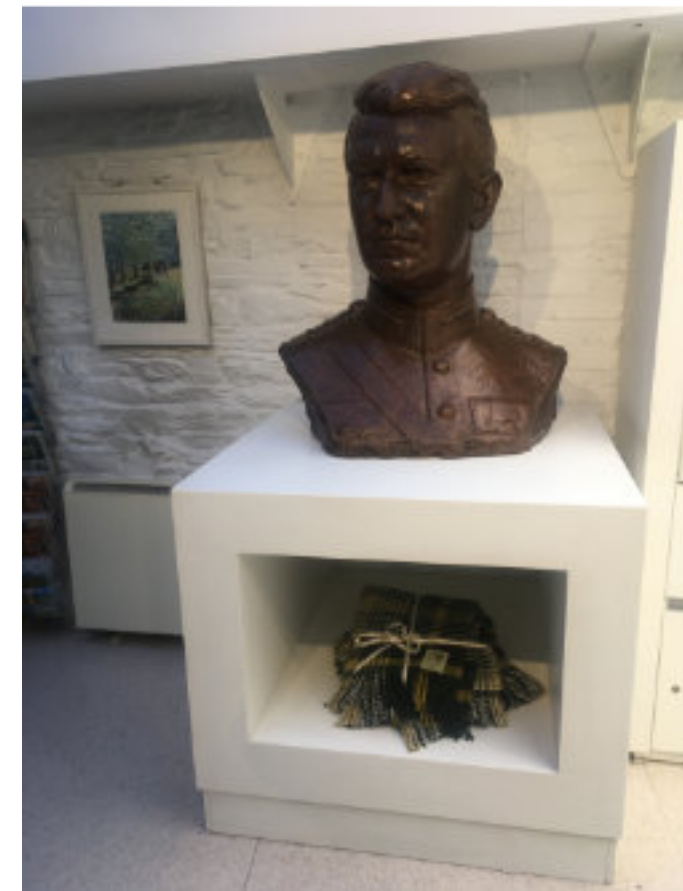


Image courtesy of Ann Chumley

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CAG.1878, Maurice MacGonigal, *Galway Hookers*

CAG.0686, John Behan, *The Beast*

CAG.0052, Leo Whelan, *The Fiddler*

CAG.1344, Charles Tyrrell, *Borderland XIX*

MICHAEL COLLINS HOUSE MUSEUM, CORK

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

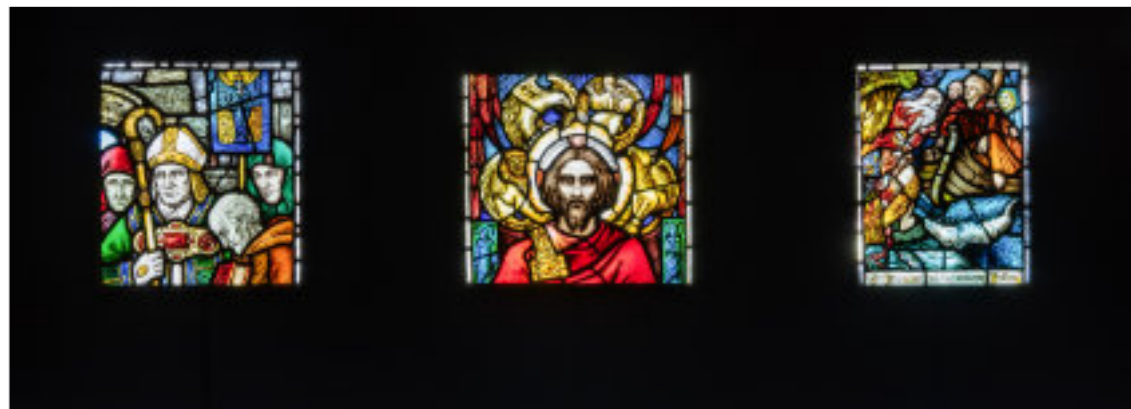
CAG.2519, Seamus Murphy, *Michael Collins*

CONSERVATION

Restoration and preservation work was carried out on 39 artworks in the collection to preserve them into the future.

HERITAGE STEWARDSHIP FUND: HARRY CLARKE STAINED GLASS PROJECT

Crawford Art Gallery was delighted to receive the Heritage Stewardship Fund 2023 from The Heritage Council to carry out essential conservation and reframing of three early stained-glass panels by Ireland's greatest stained glass artist, Harry Clarke. The three panels in question, *The God Head Enthroned* (1911), *The Meeting of St. Brendan with the Unhappy Judas* (1911), and *The Consecration of St. Mel, Bishop of Longford, by St. Patrick* (1910) are rare examples of the artist's early work and demonstrate his remarkable originality. The first phase of the project took place in March and saw the panels being carefully removed from their existing lightboxes, cleaned and condition reported. Stained glass conservator, Philip Crook, carried out immediate consolidation measures to secure and consolidate weaknesses in the panels. The second phase took place in August, when Philip Crook carried out the final consolidation of lead and glass sections and fit the panels into their new bespoke LED lightbox frames, designed by Martlet Ltd. The frames use a custom-made APPLELEC LED system which uses simulated natural light wavelengths to prevent heat build-up, preserving these treasures into the future as well as enhancing their display.



Harry Clarke stained glass on display as part of Bad Romance, image courtesy of Jed Niezgoda



Conservator Philip Crook explaining conservation techniques, image courtesy of Jean O'Donovan

Learn & Explore

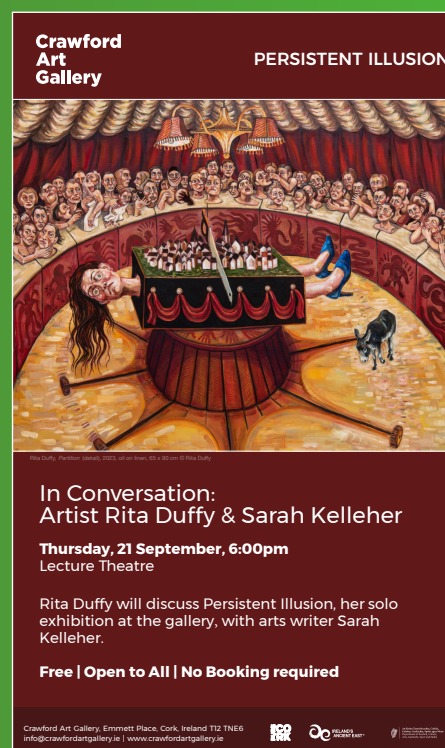
The Learn & Explore programme works to foster creative connection, engagement, collaboration and innovation, through a diverse programme of gallery workshops, tours, talks, events, outreach and long-term projects. These take place in gallery, and online or offsite in public, community, school and health settings.

Our central purpose is to support engagement with the national collection and the gallery programme of exhibitions and to broaden access to cultural expression within the public and civic space.

L&E programming is developed in consultation with artists, educators, community groups and cross-sectoral networks. We spotlight artists and modes of making through talks, workshops, online platforms and educational resource packs.

We are keen to recognise difference and increase equity of access; the focus of 2 of our long term commitments: Crawford Supported Studio for disabled artists and Lonradh a creative programme for people with memory loss and dementia, their families and carers. We believe that in proactively supporting inclusion and diversity in the arts, we benefit from a richer cultural experience that reflects our communities.

In 2023, we built upon our existing connections and increased our reach by inviting new groups to participate and engage with our programmes. We continued to work closely with the curators and exhibiting artists and planned regular talks and events tailored to each exhibition. We actively participated in local, national and international festivals and celebrations such as Imbolc, Lifelong Learning, Cork Mid-summer festival, Heritage Week and Culture Night.



Citadel, world music from Kinsale Road performing at Culture Night. In-house photography.



Opening of Learn and Explore Studio

Learn and Explore

EXHIBITION-LED PROGRAMMES

2023 started with the closing tour of Corban Walker's **As Far as I Can See** led by Dr Sabine Kriebel and ended with To make open the eyes: Colour, Bauhaus, and Cork by artist Katherine Beug, a closing event for the exhibition **SITE OF CHANGE: Evolution of a Building**. For Drawing Room, artists Megan and Cassandra Eustace held a Drawing Clinic. The Poet William Keohane presented 'Boxing Day' an hour of poetry reading presentation, detailing experiences of gender transition and travelling abroad to access healthcare as part of **Behind the Scene**. The inaugural Irish language tour of the exhibition **RADHARC: Perspectives in Print** took place on March 5 for Seachtain na Gaeilge. Writers Laura McKenna and Éibhear Walshe discussed their approaches to world-building in historical fiction and biofiction in conjunction with the exhibition **OTHER WORLDS: Harry Clarke Watercolours**. Historian and co-curator of the exhibition Tom Spalding led tours of **Site of Change** as part of Cork Lifelong Learning. During the **Bodywork** exhibition artists Breda Lynch, Leanne McDonagh and Jennifer Trouton discussed their work and practise with exhibition curator Dawn Williams. Other talks included a powerful presentation by Anna Furse about **Muscles, Voices from the Fields** where artist Lisa Fingleton and the farmers involved in the project discussed the process and ideas behind the film and challenges that farmers are facing.

In September, Rita Duffy talked about her exhibition **Persistent Illusion** with Sarah Kelleher. As part of the gallery screening of 2023 **Artists' Film International** (AFI), film makers Jasmina Cibic and Michelle Deignan discussed and compared their respective practices of film making. Matt Smith's artist's talk as part of **Following Threads** was one of the last 2023 event in late November, Matt also engaged with students of MTU College and their tutor Kate Kelly.



Co-Curator Tom Spalding lead a tour of the exhibition Site of Change. In-house photography.



Climate Conversation, Lisa Fingleton and farmers who collaborated on the film *Voices from the Field / Guthanna ón nGort*. In-house photography

Learn and Explore

PROGRAMME FOR SCHOOLS AND THIRD LEVEL INSTITUTIONS

Guided visits tailored to the curriculum and supporting young people and teachers' own exploration were the back bone of the 2023 programme for schools. Suitable for students of all ages, abilities and backgrounds, the tours encouraged speaking confidently about art and the development of the students' viewpoints. From May until December, the upper gallery was a welcoming space for post- guided tours, for reflection, discussion and hands on activities. The availability of a room allowing for freer use of the gallery was particularly and favourably commented upon by teachers with students with additional needs.

Online resources accessible from our website are aimed at preparation ahead of a visit to the gallery or as teaching tools. We compiled resources sheets in collaboration with Anna Furse for Muscles (<https://crawfordartgallery.ie/muscle-a-question-of-power-activity-for-schools>), with Matt Ryan, co-curator of the exhibition All Eyes on Us and with Ciara Wall for Persistent Illusion (<https://crawfordartgallery.ie/art-as-social-commentary-or-commentator/>).

It was great to see third level institutions regularly engaging with our programmes of talks and exhibitions. Padraig Spillane, Pamela Hardesty, Sarah Kelleher, Sarah Foster and Maureen O'Connor of MTU CCAD, Kevin Taylor, Ray Lonergan and Debbie Godsell of ETB Douglas Street and Tramore road campuses, Sabine Kriebel, Jools Gilson and Lyndsey El Amoud of UCC visited various exhibitions with their students. In addition to our yearly engagement with the 3rd year UCC BEES students and professor Eoin Lettice, we were delighted to work with MTU 2nd year fine arts students for their art in context module again this year. Also among the repeat visits were UCC school of Nursing for their Visual Thinking Strategies module. Earlier in the year we were also delighted to facilitate visits from ETB Douglas Street Campus (St John Central College), the Cork College of Commerce and Tramore Road Campus.

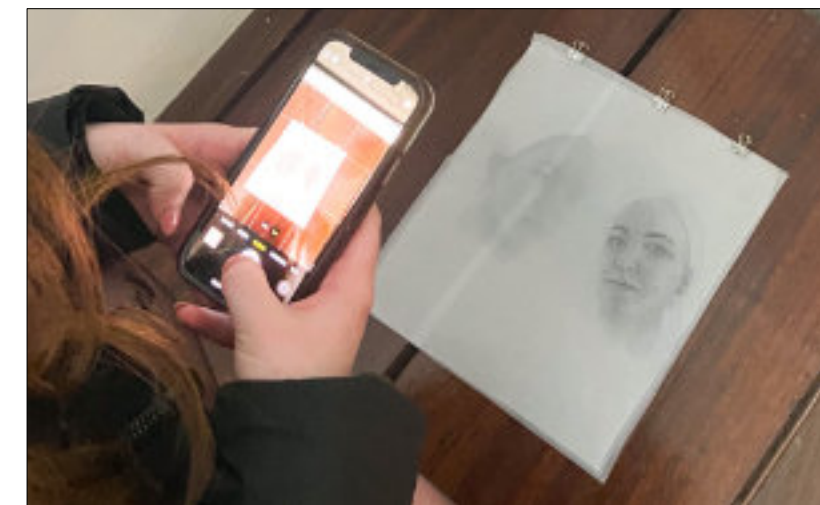
The self-guided trail for St Brigid was a sample of the projects realised by Transition Year students during their week of immersion in the gallery. During the 2022/23 academic year, we have facilitated work experience for 13 4th year students in the gallery.



UCC BEES students visit Crawford Art Gallery. In-house photography.



St. Angela's students visit Crawford Art Gallery



Art and Context, MTU CCAD second year students visit Crawford Art Gallery. In-house photography



Tour of Site of Change. In-house photography

Learn and Explore

CHILDREN, YOUNG PEOPLE AND FAMILY PROGRAMMES

The L&E studio exhibition was a great opportunity to showcase elements of the L&E programme. The children and young people participating in the various art classes in 2023 focussed their attention and work with the exhibition in mind. Its opening in September was a reminder of the role that art can play in building connection and confidence ; teaching techniques or the 'how to do,' and exploring imaginative ideas through drawing, painting, printmaking and 3d making. The L&E studio became the L&E studio Fête, a hive of activities on Culture Night.

We had a busy summer and made great use of the space offered in **Wiggle Room**, including free tours designed specifically for young children aged 4-8 as part of Cruinniú na nÓg festival, a programme of summer animation and drop-in sessions in July.

Throughout the year we organised one-off accessible workshops and other family-friendly free events marking yearly celebrations such as St Brigid's , St Patrick's and Halloween as well as seasonal festivals such as National Space Week (4 – 10 October) when the artist Seiko Hayase help our visitors to find their 9th planet of the Solar System.

We engaged with the Local Creative Youth Partnership for their creative youth link up, presented by Leanne McDonagh and youth arts groups from the travelling community in June. We partnered with Fiona Quinn and Cork ETB again in November on the occasion of the UN Children's Day which saw the galleries buzzing with the voices of young people.

With our partners from SECAD (Midleton), we welcomed members of the Ukrainian community and extended the invitation to other groups to meet in a relaxed setting.



© John Allen



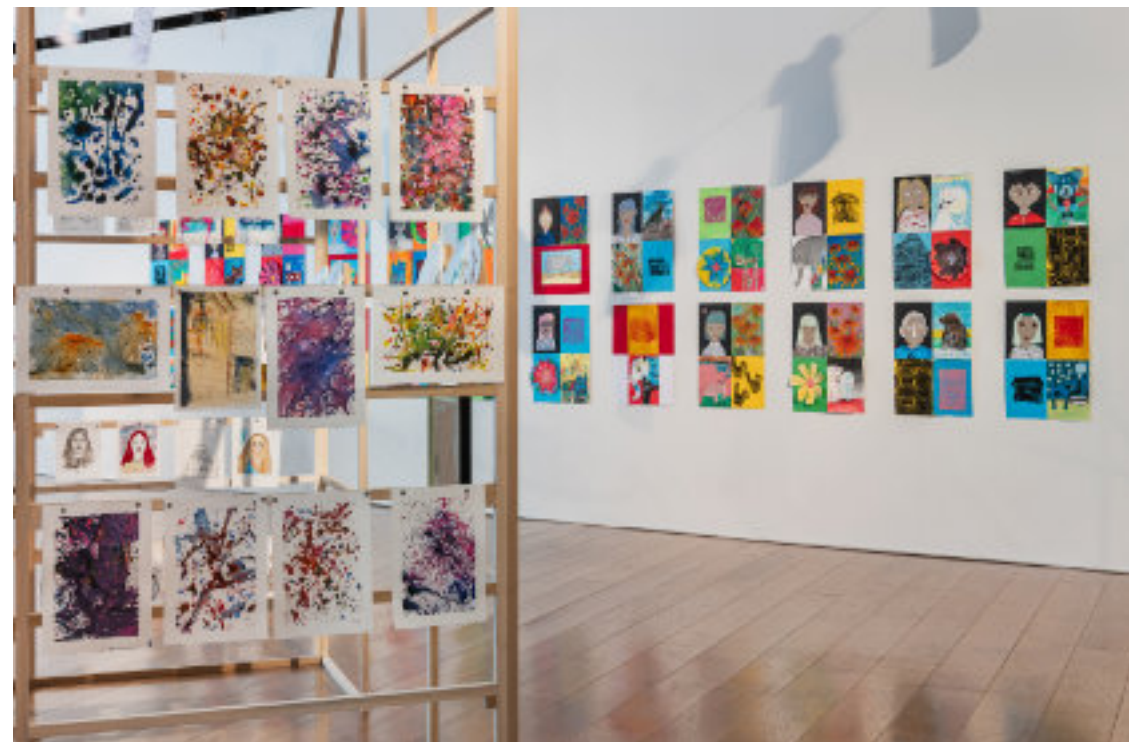
Neuro Diverse Universe at CAG participants ©Danielle Sheehy



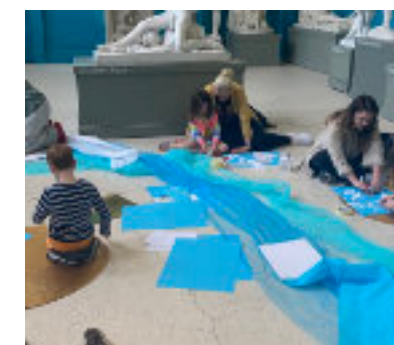
Culture Night 2023. In-house photography



Culture Night. In-house photography.



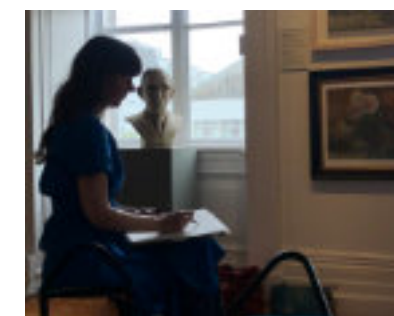
Teens and Saturday art classes in L&E studio exhibition. © Jed Niezgoda



Cruinniú na nÓg 2023. in-house photography



Summer Animation 2023. © Julie Forrester



Drawing Day 2023. in-house photography



9th Planet of the Solar System (detail). © Seiko Hayase

Learn and Explore

COMMUNITY PROGRAMME

Our 3 durational initiatives: with disabled artists (Crawford Supported studios), with older people experiencing memory loss (Lonradh) and with younger participants from direct provision centres (Follow your Nose into Art) made good strides in 2023.

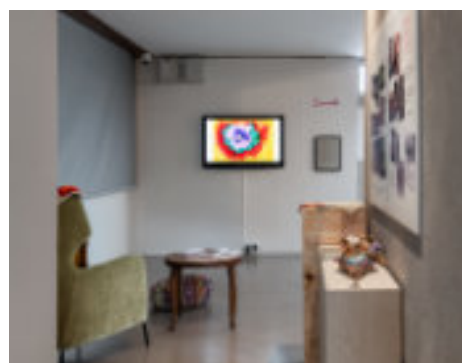
Crawford Supported studios was a particular focus of our attention all through the year with the official launch at 46 Grand Parade of compelling portraits on film co-created with photographer/filmmaker Clare Keogh, available on a website: www.crawfordsupportedstudios.com. The artists members of the Studios were in the limelight with great media exposure on RTE 6 o'Clock news, RTE this is art, in the Irish Examiner, Evening Echo and Cork Independent. This was due to the combine efforts of the team at MTU and in particular Sarah Morey, Arts Officer and our own marketing team. In November we were delighted to host our first ever Supported Studios Meet Up, a day of presentations and demonstrations from Amy Begley and Jennifer Humphreys, of Connections Art Centre, Dublin. Brianna Hurley from KCAT Studios in Kilkenny, Florian Nolan an artist and autistic advocate with Suisha Arts at Cope Foundation Cork. Philip and Theresa, artists from DoubleTAKE Studio in Tallaght, presented their creative advocacy project. Fergus Hegerty a rapper and advocate for mental health closed out the afternoon performing a rap and inviting guests to sing with him. On November 30, for Meet the Artist @ Meta, Studio members Yvonne Condon, Brid Heffernan, Íde Ní Shúilleabháin, Tom O'Sullivan and Ailbhe Barrett travelled to the Meta/ Facebook Ireland HQ in Dublin to share their work, techniques and passion with Meta Staff and visitors. Activities for 2023 ended with a Christmas exhibition at MTU Crawford College of Art & Design, Grand Parade campus.

Follow your Nose [into drawing], the ongoing online access programme for young co-creators residing in direct provision centres or who have recently moved out of the centres was highlighted at the Anti-Racism Day in City Hall on May 26. In addition to weekly online sessions, there were visits to the gallery for the group in September and early October. Julie Forrester was invited to present the project at the Irish Museum Association Forum in Dublin and at the 2023 Arts in Education Portal Day in Limerick.

The **Lonradh** programme for older people experiencing memory loss held sessions in St Finbarr's hospital, at the Alzheimer Café and welcomed groups from nursing homes in the gallery. The Lonradh booklet was ready just in time for the official opening of the L&E studio exhibition. Devised with the aim of reaching people who cannot travel to the gallery, the booklet presents eight different art sessions, introducing a variety of techniques and materials. 200 copies were distributed in St Finbarr's hospital, at the Alzheimer Café, at Westgate Foundation, in nursing homes and to health professionals.



Lonradh booklet. in-house photography



Lonradh. © Jed Niezgoda



Brianna Hurley KCAT presenting. in-house photography



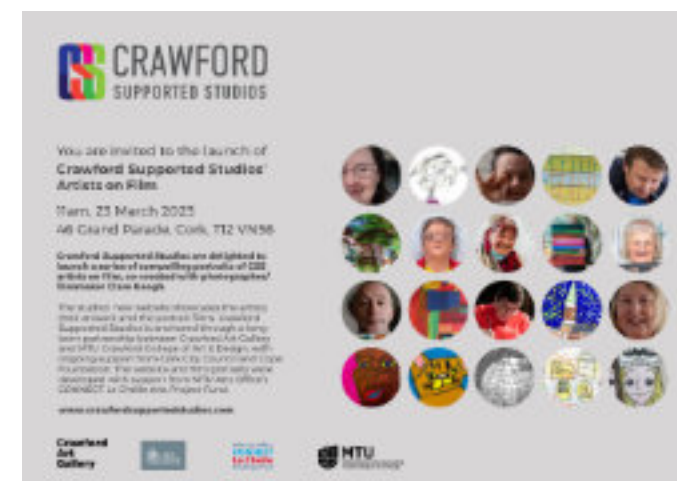
Follow your nose into art. © Julie Forrester



Open studio for Cork Lifelong Learning Festival. in-house photography



Follow your nose into art. © Jed Niezgoda



Crawford Supported Studios Invite, 2023



Crawford supported studios artists at L&E studio opening. in-house photography

Marketing

INTRODUCTION

The marketing efforts of Crawford Art Gallery in 2023 were pivotal in navigating a busy year in preparation for the upcoming redevelopment of the building. With impressive visitor numbers to the Gallery the Marketing Strategy focused on maintaining public engagement and enhancing digital presence.

This section provides details of the key marketing initiatives and outcomes that defined our year. We aimed to sustain and grow visitor numbers, foster and deepen connections with the public and other stakeholders through innovative approaches and strategic partnerships.

WEBSITE

- (2022 vs 2023 stats – users, number of sessions, unique page views, page views)
- 89K Users (2022) – 93K Users (2023)
- 122K Sessions (2022) – 134K Sessions (2023)
- 254K Page Views (2022) – 339K Page Views (2023)
- 1m 45s Average session duration (2022) - 2m 50s Average session duration (2023)



SOCIAL MEDIA

In 2023 the Gallery's social media strategy played a critical role in maintaining and growing our connection with the public. Our social media platforms have become essential tools for engagement with our stakeholders with the following statistics highlighting how we have leveraged these channels to keep our audience informed, inspired and involved.

- Facebook - +10.7%
- Instagram – +9.7%
- Twitter - +3%

Facebook has been the fastest growing social media platform at 10.7%, which is up from a 6% increase the year before. Instagram also continues to grow at a steady rate at 9.7%. Due to a change in ownership of Twitter and many changes to the platform, we have seen a drop in following as a large number of accounts have been deleted, however we have still succeed in growing our audience at a rate of 3%.

Reach 2021 vs 2022

- Facebook +16%
- Instagram -10%

In 2023 we reached a total of 438K on Instagram and 941.4K accounts on Facebook. Our reach has increased as we continue to curate social media ad campaigns to advertise our free tours, events and exhibitions through the year. These ad campaigns allow for us to reach new audiences on Instagram and Facebook who may not currently follow us but could be interested in our events and exhibitions.

TOP POSTS

Facebook

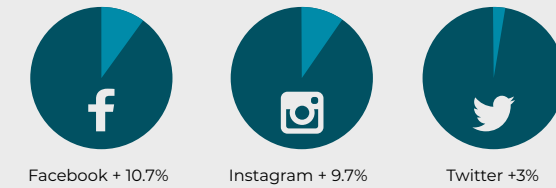
- 30/07/2023 INTERNATIONAL DAY OF FRIENDSHIP (RACHEL BALLAGH: BACK GARDEN). Reached 119.K accounts, 4% engagement rate)
- 23/08/2023 RITA DIFFY EXHIBITION EXTENSION (Reached 108.3K, 1% engagement rate)
- 22/06/2023 BODYWORK TRAILER (Reached 83K, 1% engagement rate)

Instagram

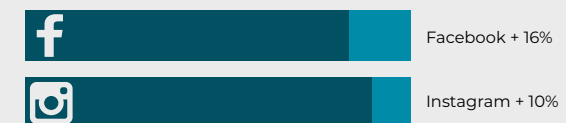
- 07/07/2023 WOW: RACHEL BALLAGH THREE DAYS AFTER DAY FIFTEEN. (Reached 11K, 878 likes, 11 comments, 13 shares)
- 02/12/2023 HARRY CLARKE VIDEO (Reached 9.4K, 663 likes, 13 comments, 26 shares)
- 15/12/2023 NEW QUISTION THE COLLOQUY OF MONOS AND UNA. (Reached 8K accounts, 935 likes, 35 comments, 37 shares.)

SOCIAL MEDIA

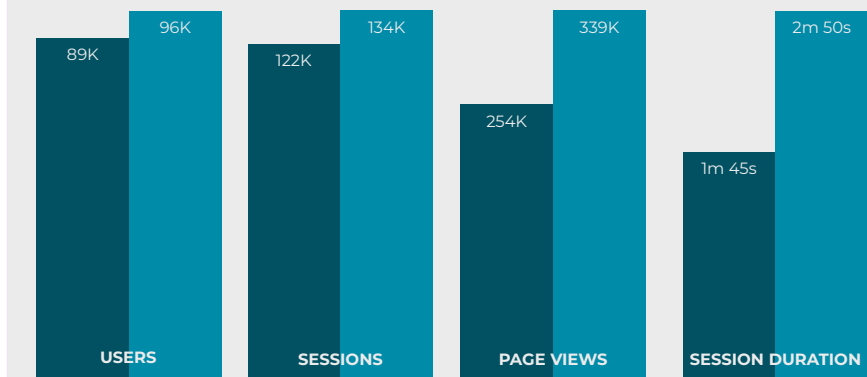
Follower Percentage Increases from 2022 vs 2023



Reach 2022 vs 2023



WEBSITE STATISTICS 2022 vs 2023

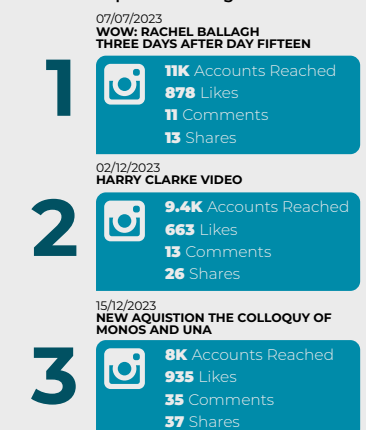


SOCIAL MEDIA

Top Posts Facebook



Top Posts Instagram



Marketing

INNOVATIONS IN SOCIAL MEDIA

In the wake of Twitter becoming X and many people choosing to deactivate their accounts, Crawford Art Gallery made the decision to join another social media platform, Threads. Threads is a Meta owned, text based platform which operates similarly to Twitter, and has amassed a large audience since its launch this year. The Gallery joined Threads in December, and has gained 1,957 followers so far.

We have continued to create video content for our platforms to increase engagement. Our video content is increased by 15% in 2023 compared to 2022. Our artists reels and tour guide reels remain popular with audiences, and we also run a trailer for each exhibition on display.

In 2023, we began to run social media quizzes towards the final week of exhibitions. These quizzes are a fun way to engage online audiences with works in our exhibitions. They offer an educational role as audience can learn fun facts about the artworks and artists, and also serves as promo as audiences are reminded that the final countdown is on for them to visit the exhibition.

Sockies (Irish Social Media Awards)

- Best in Facebook – Won
- Best Use of Instagram Reels – Won
- Best Instagram Brand – Nominated

The Spider Awards

- Best in Storytelling – Shortlisted
- Cultural Driver Award! – Shortlisted

Cork Digital Marketing Awards

- Best Use of Instagram - Nominated
- Best Use of Facebook - Nominated
- Best in Content Creation - Nominated
- Best Use of Digital Marketing for the Greater Good – Nominated

Digital Media Awards

- Best in Government & Not for Profit category – Nominated



SITE OF CHANGE: Evolution of a Building at Crawford Art Gallery, Cork City, Ireland, 2023. Photograph by Jed Niezgoda

Marketing

HIGHLIGHTS

The following section outlines the highlights of 2023

- **Culture Night 2023** saw 4,110 visitors visit the Gallery with a packed programme of events that included family friendly art workshops, music, film screening, speed dating the collection and more.
- **Séan Keating's *The Window***, a significant new artwork bought for the National Collection arrived in the Crawford Art Gallery in November, with Tánaiste Micheál Martin there to welcome it.
- Speaking at the official unveiling, Tánaiste Micheál Martin said: 'I am honoured to preside over the unveiling of "The Window" by iconic Irish artist Seán Keating, who has been pivotal in capturing the difficult journey taken to achieve the Irish State So, as we approach the end of the Decade of Centenaries, it is fitting that the Crawford Art Gallery can put this wonderful artwork on public display.'
- **Ireland AM** TV appearance to talk about how Crawford Art Gallery is the perfect way to keep discovering Cork on those city breaks. Dyane Hanrahan, our Communications & Marketing Manager, talked the crew through our Canova Casts, Learn & Explore programmes, and the best of what we have to offer.
- Crawford Art Gallery announced the beautiful new addition to their ever-popular Harry Clarke collection. ***The Colloquy of Monos and Una***, richly coloured pencil, ink and watercolour work depicts lovers Monos and Una reunited in the afterlife, as in Poe's classic tale, is the first Harry Clarke acquisition for Crawford Art Gallery since 1924.
- "We are truly delighted to have secured this exceptional work for the National Collection at Crawford Art Gallery and furthermore to be able to put it on display immediately. The work is in exceptional condition. We are very grateful to Minister Catherine Martin and colleagues in the Department of TCAGSM for their full support for this magical work by an exceptional artist." Crawford Art Gallery director Mary McCarthy said.



Latest acquisition by Crawford Art Gallery on the front page of the Irish Times, 2023. Photograph by Micheal Waldron



Micheál Martin unveiling new acquisition, Seán Keating's 'The Window', 2023. Photograph by Clare Keogh.



Visitor enjoying Culture Night Cork in Crawford Art Gallery, 2023. Photograph by Darragh McSweeney/ Provision



Dyane Hanrahan chats to Ireland AM, 2023. Photograph by Chloé Griffin



Director Mary McCarthy and Registrar of Crawford Art Gallery, Jean O'Donovan with newest Harry Clarke acquisition, 2023. Photograph by Provision Photography

Marketing

ADVERTISING CAMPAIGNS

- Christmas 2023 offered a unique opportunity to cement Crawford Art Gallery's position as a much-loved Cork institution in the minds of audiences in advance of a closing to the public in 2024 to facilitate the redevelopment of the building.
- Crawford opted for a "soft sell" designed to accentuate emotional connections to Crawford Art Gallery, focusing messaging on creating new traditions, welcome, and, in the case of the local ads, the concept of "coming home" to Crawford, to reflect Cork as a hub of return visits to Ireland over the holiday season.

Radio:

- A national and local radio ad campaign on RTÉ 1, LyricFM, 96FM and C103FM
- 336 local and 226 national ads ran between November 20 to December 31
- RTÉ campaign backed by a successful RTÉ Supporting the Arts application, doubling the number of spots in our national campaign

Print:

- Full page in Cork festive annual The Hollybough from November 6
- Quarter page in Phoenix annual plus bonus editorial from November 15
- Two full page ads in Cork Independent Nov 9 and Nov 30, plus one
- bonus editorial article on Dec 7.
- Half page in Irish Examiner gift guide from November 25
- Three quarter page ads in Irish Examiner Weekend on December 2, 9 and 16
- Full page in December edition of Whazon

Online:

- Bonus Irish Examiner online gift guide sponsored article
- Four week Tuairisc.ie banner takeover from November 20
- Social media ad campaign from 11 December to 1 January

As Gaeilge:

- Four week Tuairisc.ie banner takeover from November 20
- 20% of ads on both national and local radio run as Irish language version

Banners:

- Dual language banners on the exterior of Crawford Art Gallery in the month of December reinforced the imagery used throughout the ad campaign to bring it home to the building itself.



Conor Tallon, 96FM and Micheal Waldron, Curator of Collections record their 100th Work of Week feature for 'The Arts House', 2023. Photograph by Clare Keogh.

Marketing

Overall, the Christmas campaign had a reach of over 12 million from 20 November – 31 December. December was a record breaking month in terms of visitor numbers closing 2023 on a high for the CAG team.

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.

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.

Failte Ireland

Crawford Art Gallery has continued to maintain their relationship with Failte Ireland, with REDC assisting with workshops for our rebrand while we are closed. Over the summer Crawford Art Gallery featured a new Tourism Ireland which starred Ronan O'Gara, as he encourages French holidaymakers to fly and sail to the Rebel County.

Festivals & Cultural Partnerships

Crawford Art Gallery was delighted to be a part many high profile national, regional, and local events and festivals throughout 2023. This year we took part in the St Brigid's Festival, St. Patrick's Festival, Seachtain na Gaeilge, Cork Harbour Festival, Cruinniú na nÓg, Cork Midsummer Festival, Culture Night, the Cork International Film Festival, the Cork's Guinness Jazz Festival, which had a performance by the female-lead Jazzabelles Collective.

Crawford Art Gallery along with Cork's key cultural spots took part on the latest iteration of the Playful Culture Trail to children, to discover Cork's cultural adventures. To celebrate Cork Pride 2023, an LGBTQ+ tour was created for visitors with tour guide Candy Warhol

As mentioned above, a highlight was Culture Night 2023 with the gallery exceeded 2022's audience numbers with a record number of 4,110 culturally curious visitors to the gallery!

TOURS

Crawford Art Gallery hosted a number of themed tours and guest tour guides across 2023. These themes included:

- Women & Mythology
- Irish language
- Mindfulness tours
- Great Irish Artists in the Collection
- LGBTQI+ Tour with Candy Warhol

Themed tours are a great way to show the collection through different context, and bring new audiences to the Gallery.



Ronan O'Gara visits Crawford Art Gallery to promote new Tourism Ireland campaign, 2023.



© Candy Warhol

Marketing

Public tours on Sunday & Bank Holiday and Thursday evenings have continued to be popular with both new guests and repeat visitors. We were grateful for the continued support of the Night-Time Economy and funded by The Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media to continue our Thursday evening tours, allowing us to reach a new audience and keep our doors open until 8pm. Tours are marketed through a social media ad campaign, listings, and exterior signage. Social media, the website and exterior signage have been the most popular way of communicating tours to the public, and we have seen many repeat visitors returning for tours.

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 have continued to produce a monthly newsletter, monthly targeted mailshots, 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.

In 2023 we begun working on our interim rebrand for when the gallery closes in 2024, we have begun workshops with staff and external stakeholders to look at our current brand and begin thinking about our brand while we are closed to the public.

IRISH LANGUAGE ADVERTISING

In December 2021, the Official Languages (Amendment) Act, 2021 was enacted. The Amendment aims to strengthen the Official Languages Act 2003. As a result, a new statutory obligation for public bodies came into effect, in relation to advertising, general communications and commercial communications.

This effected the Marketing Team as it meant that:

A public body shall ensure that

(a) at least 20 per cent of any advertising placed by the body in any year shall be in the Irish language, and

(b) at least 5 per cent of any monies spent on advertising by the body in any year shall be in the Irish language through Irish language media.

In 2023, Crawford Art Gallery exceeded these targets, with 1 in 5 of our advertisements in the Irish language or dual language, this included radio ads, press, exterior banners and digital advertisements. We also exceeded our 5% target by reaching 16.7%. This means that 16.7% of our marketing spend went back into Irish language companies.



Exterior shot of Crawford Art Gallery, 2023. Photograph by Dyane Hanrahan.

Friends

Supporting the arts and those working within the arts industry has been at the core of our mission since its foundation over 35 years ago.

The Friends of the Crawford Art Gallery play a valuable role in providing a social, engaging and fun programme for those in the community who share an appreciation of the arts and a love for Crawford Art Gallery. In 2023 The Friends of Crawford Art Gallery secured charity status with the Charities Regulator.

The Friends varied events programme aims to highlight new creative thinking and processes and explore traditional techniques.

The Friends Newsletter continued to bring news of Friends events, events/exhibitions/talks etc in Crawford and other local exhibitions to members on a fortnightly basis throughout 2023. The newsletter included many of our CorkAbout! videos which were created to bring news of new local artists to our members. In particular the CorkAbout! videos proved very useful as a way of following the Graduation exhibitions of art students in Cork Art Colleges/ Schools through the Emerge Award.

Friends Workshops. The Friends took to creating their own artworks in various hands-on workshops throughout 2023.

Friends Pod Tours remained extremely popular with Friends throughout 2023. A total of 6 Pod Tours were run throughout 2023 with curators Dr Michael Waldron, Dawn Williams and Anne Boddaert. These tours gave Friends the opportunity to engage with exhibitions and spend time with the curators to discover insights into details surrounding the works and the artists behind the works. Numbers attending ranged from 7-28 and covered the exhibitions, 'Behind The Scenes', 'Radharc', 'Body Work', 'Persistent Illusion', 'Following Threads', and a bespoke exclusive 'Behind The Scenes/Backstage Tour' with Dr Tom Spalding for the Friends Committee Members in appreciation of their support on the Friends Committee.

The Friends Spring & Autumn 2023 Lecture Series remain extremely popular with a wide range of lecture topics facilitated by artists and lecturers in their field.

The Emerge 2023 Award was a highlight of the year for the Friends, this is the third time the Friends have been able to support an emerging artist. 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. This studio space offers the winning artist the space, equipment, time and expertise they need to develop their skills as they venture out from the protective surroundings of art school. Through our CorkAbout! videos we accompanied Emerge Award curator Aysegul visiting the participating art colleges to view the graduates work and recorded these visits for the members to enjoy. The winner of the Emerge Award 2023 was Chris Whelan whose *Dragon Fly Desk* was a firm favourite with Friends due to Chris' considered design. Chris was awarded a Students Makers Award with Design & Crafts Council of Ireland.



Friends Silk Scarf Painting Workshop with Stella Costello in November 2023



Friends Committee Members 'Behind The Scenes / Backstage Pass' Tour with Dr Tom Spalding in December 2023



Friends Pod Tour of Body Work with curator Dawn Williams in May 2023



CorkAbout! with Emerge 2023 Winner Chris Tuohy, Friends Chairperson Etta Goulding and Friends Administrator Michelle Whelan in October 2023

Friends

Social Events - The Friends enjoyed several events throughout 2023, with an **Overnight Trip to the Blackwater Valley Opera Festival 2023** which included a full 2 day, overnight excursion for the Verdi's spectacular open air Opera of "McBeth" in the grounds of Lismore Castle.

Friends Bloomsday Event - Cork's first Bloomsday was celebrated with Friends hosting one of the opening events in collaboration with the organiser, Friends Committee member, Dr Flicka Small. Artist Angie Shanahan and Dr Flicka Small celebrated Joyce's work in their talk 'A great sweet mother', and connected elements of his work with details in the stunning paintings created by artist Angie Shanahan.

Friends Tour of Joseph Walsh Studios Friends were invited for a guided tour of the Joseph Walsh Studios on September 26th with 22 Friends in attendance. Friends were guided through the individual stages of design with talks on all stages of design from conceptual through to finished product within the various workshops on his estate in Fartha.

Friends Cultural Trip to Rome The Friends re-ignited their Foreign Holiday Outings with 'The Art & History of Classical Rome' Tour from 2th -6th October. 24 Friends travelled to Rome and experienced all Rome had to offer with a fantastic itinerary which took in The Borghese Gallery, Vatican Museums & Sistene Chapel, St Peter's Basilica, Tivoli, Villa D'Este, Hadrian's Villa, The Pantheon, The Church of San Luigi dei Francesi and a blessing by Pope Francis.

OUR YEAR IN NUMBERS



Friends trip to the Blackwater Valley Opera Festival in May 2023.



Friends Studio Tour of Joseph Walsh Studios in September 2023



Friends Trip to Rome in October 2023

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.



Photo: Beth Haughton



Photo: Beth Haughton



Photo: Beth Haughton

Financial Statements

Crawford Art Gallery Cork
(Company Limited by Guarantee)
Reports and Financial Statements
For the financial year ended 31 December 2023

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- CONTINUED

The collection comprises of almost 4,000 works, ranging from eighteenth-century Irish and European paintings and sculptures, 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 practices 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
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 the rich collection and building heritage.

Crawford Art Gallery's strategic priorities are:

- Connect and Engage
- Collaborate
- Innovate
- Invest in our Structures.

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 visitors 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 - CONTINUED

Collaborate

Fostering 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 - CONTINUED

Invest in our structures - Continued

- 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, research, 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 Members 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 the *Memorandum & Articles of Association*.

As a Public Body under the aegis of the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, Crawford Art Gallery must comply with the regulatory framework and codes of practice issued by the Department of Public Expenditure, NDP Delivery and Reform (DPER) – where applicable. The current Code of Practice for the Government of State Bodies is effective from September 2016, with the addition of Code Annex (2020) on Gender Balance, Diversity, and Inclusion.

ORGANISATION STRUCTURE AND RESPONSIBILITIES

Board

The Chair and Directors (who are the members of the company) are appointed by the Minister for Tourism, Culture, Arts, 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. All board positions are approved by the Minister, 9 through the PAS system as well as one a nominee of Cork County Council, one a nominee of Cork City Council and Cork City CEO who is ex-officio.

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.

STRUCTURE GOVERNANCE AND MANAGEMENT –
CONTINUED

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 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 the Board agenda with the Gallery 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 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 Crawford Art Gallery 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 -
CONTINUED

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 Crawford Art Gallery; 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 Crawford Art Gallery - 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 Crawford Art Gallery.
- 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 fiduciary duties of board members to Crawford Art Gallery include:

- To act in good faith in what the Board member considers to be in the interest of the company.
- To act honestly and responsibly in relation to the conduct of the company's affairs.
- To act in accordance with Crawford Art Gallery constitution and exercise his/her powers only for the purposes allowed by law.
- Not to benefit from or use Crawford Art Gallery 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 the company's constitution.
- To avoid any conflict between the Board member's duties to Crawford Art Gallery and the Board member's other interests unless the Board member is released from his or her duty to Crawford Art Gallery in relation to the matter concerned.

STRUCTURE GOVERNANCE AND MANAGEMENT -
CONTINUED

- 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 Crawford Art Gallery 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 the senior management team (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 the company 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 Crawford Art Gallery by reviewing and approving the oversight agreement between Crawford Art Gallery and the Department and delegating responsibility to the Director, the SMT and staff of Crawford Art Gallery 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 -
CONTINUED

Review and Approve: Engage with the Director on matters of human resources and review the organisational workforce plan in line with the 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 Crawford Art Gallery with external stakeholders and will:

Advocate. As champions of Crawford Art Gallery'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 Crawford Art Gallery events and informing the Director of any feedback.

ROLE OF THE DIRECTOR

The Director of Crawford Art Gallery is appointed by, reports to, and is accountable to the Board of Crawford Art Gallery. 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 Crawford Art Gallery. The Director is an executive officer of the company and is not a board director of the Company.

The Director attends board meetings to inform and report to the Board on the activities of Crawford Art Gallery 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 is responsible for developing the organisational strategy and ensuring that the strategy is aligned to the company's vision, mission and values.

Cultural Leadership. The Director has the duty to promote and advocate Crawford Art Gallery on the national and international level and align the work of Crawford Art Gallery 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 and Legal and Audit and Risk Committees.

STRUCTURE GOVERNANCE AND MANAGEMENT –
CONTINUED

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 Crawford Art Gallery's 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 Crawford Art Gallery in line with the safety statement.

Performance. At the end of each year, the Director presents to the Board a review of performance of Crawford Art Gallery 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 Board.

- Any legal claim against Crawford Art Gallery.
- Significant human resources or industrial relations issues.
- Unresolved disputes with a third-party organisation.
- Risks identified affecting company 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 the company.
- Any significant proposed change in established policy, plans or practice of the company.
- 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 -
CONTINUED

DIRECTORS 2023

Rose McHugh (Chair)	15/03/2017	(Reappointed 15/03/2022)
Catherine Hammond	15/03/2017	(Reappointed 15/03/2022)
Gareth O'Callaghan	15/03/2017	(Reappointed 15/03/2022)
Barrie O'Connell	15/03/2017	(Reappointed 15/03/2022)
Ann Doherty	19/09/2014	(Reappointed 19/09/2019)
Susan McCarthy	06/01/2016	(Reappointed 18/05/2021-17/05/2024)
Seán Clarke	18/06/2019	
Louise Crowley	18/06/2019	
Shane O'Callaghan	18/05/2021	(Resigned 30/01/2023)
Penelope Kenny	22/11/2022	
Fiona O'Malley	22/11/2022	
Martin O'Brien	22/11/2022	
Mick Finn	23/03/2023	

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 -
CONTINUED

2. Audit and Risk Committee - continued

The ARC comprises four board members and one independent member. The members of the Audit and Risk Committee (ARC) are Barrie O'Connell (Chairperson), 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 (Independent member). There were 4 meetings of the ARC in 2023.

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 two independent members. The members of this committee are Ann Doherty (Chairperson), Louise Crowley, Susan McCarthy, Tim Healy, Martin O'Brien, and Deirdre Crowley. There were 6 meetings of the Finance and Legal Committee in 2023.

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 four board members and two independent members. The members of this committee are Catherine Hammond (Chairperson), Gareth O'Callaghan, Jacquie Moore and Fiona O Malley (from 21 March 2023), Mick Finn (21/11/2023) and Rose McGrath. There were 4 meetings of the Artistic Policy Committee in 2023.

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	2023	2022
	€	€
Surplus for the year	334,123	94,254

Assets and Liabilities for Financial Position

The total assets of the business have increased by €2,289,706 to €43,651,549; the total liabilities have decreased by €685,462 to €987,859 resulting in an increase in net assets of €2,975,168 to €42,663,690.

Events after the Balance Sheet date

There have been no significant events affecting Crawford Art Gallery since the year end.

Going Concern

The Gallery has made a surplus for the financial year of €334,123(2022: €94,254) and had net assets of €42,663,690 (2022: €39,688,522) 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, NDP Delivery 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 2023 is set out below including the fees and expenses received by each member:

	Board	Audit & Risk Committee	Finance & Legal Committee	Artistic Policy Committee	Fees 2023	Expenses 2023	Expenses 2022
					€	€	€
Number of meetings	5	4	6	4			
Rose McHugh	5 (5)	-	-	-	-	199	-
Ann Doherty	4 (5)	-	5 (6)	-	-	-	-
Barrie O'Connell	5 (5)	4 (4)	-	-	-	-	-
Catherine Hammond	5 (5)	-	-	4 (4)	-	-	-
Gareth O'Callaghan	4 (5)	-	-	3 (4)	-	-	-
Mick Finn	3 (4)	-	-	1 (1)	-	-	-
Martin O'Brien	5 (5)	2 (4)	5 (6)	-	-	-	-
Louise Crowley	3 (5)	-	4 (6)	-	-	-	-
Fiona O'Malley	5 (5)	-	-	4 (4)	-	229	-
Susan McCarthy	4 (5)	-	6 (6)	-	-	-	-
Penelope Kenny	5 (5)	4 (4)	-	-	-	342	-
Sean Clarke	4 (5)	-	-	-	-	-	-
Shane O'Callaghan	0 (1)	-	-	-	-	-	-

Employee Short-Term Benefits Breakdown

Employees' short-term benefits more than €60,000 are categorised into the following bands:

Range of total employee benefits

From-To	Number of Employees	
	2023	2022
€60,000 - €69,999	-	1
€70,000 - €79,999	1	1
€80,000 - €89,999	-	-
€90,000 - €99,999	-	-
€100,000 -€109,999	-	1
€110,000 -€119,999	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.

	2023	2022
	€	€
Legal (*see note below)	6,950	13,650
Financial	9,400	19,803
Recruitment costs	-	-
Other Professional (**see note below))	56,053	750
	<u>72,403</u>	<u>34,203</u>

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

**Other Professional for one off and cyclical items. Key costs as follows : Board evaluation (€15k), Interim Branding(€19k) Strategic development (€12k) & other operational matters

	2023	2022
	€	€
Auditors Remuneration (Note 5 Support costs - Governance)		
Audit fee to C & AG	17,600	18,000
Internal audit fees	<u>16,352</u>	<u>14,650</u>
	<u>33,952</u>	<u>32,650</u>

Travel and Subsistence Expenditure

Travel and subsistence expenditure is categorised as follows:

	2023	2022
	€	€
Domestic		
– Board	770	-
– Employees	11,729	11,151
International		
– Board	-	-
– Employees	10,222	6,166
	<u>22,721</u>	<u>17,317</u>

Hospitality Expenditure

Expenditure includes the following hospitality expenditure:

	2023	2022
	€	€
Client Hospitality	17,204	19,492
Staff Hospitality	373	94
Total Hospitality	<u>17,577</u>	<u>19,586</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, NDP Delivery 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 been fully transferred to the Office of Public Works (OPW).

FUTURE DEVELOPMENTS

The Crawford Art Gallery has commenced a major redevelopment programme for the Crawford Art Gallery building at Emmet Place, Cork. The redevelopment project will entail the conservation and refurbishment of the existing public and gallery spaces and further enhancements to the gallery to include new exhibition and storage facilities, new learn and explore spaces and an overall enhanced visitor experience including a major reorientated entrance onto Emmett Place.

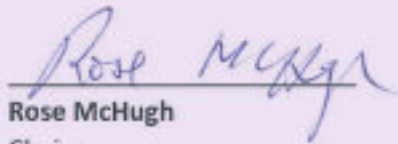
The current phase of this redevelopment project will culminate in the finalisation and presentation of the final business case which is expected in the latter half of 2024. The overall approved funding from the Department of Tourism Culture Arts Gaeltacht Sport and Media for this phase of the project, i.e. the preparation of the Final Business Case is €6,913,120. The costs incurred to date in the financial statements is €5,057,387. The construction phase of the project is expected to commence in late 2024. This project is being funded by the Department of Tourism Culture Arts Gaeltacht Sport and Media.

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: 12/6/2024


Ann Doherty
Director

Date: 12/6/2024

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, NDP Delivery and Reform, has been in place in Crawford Art Gallery for the year ended 31 December 2023 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 four board members and one external member, with financial and audit expertise, one of whom is the Chair. The ARC met 4 times in 2023. 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 Risk 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 - continued

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 2023.

Annual Review of Controls

We confirm that the Board conducted an annual review of the effectiveness of the internal controls for 2023 in March 2024.



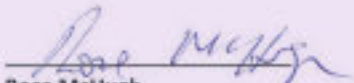
Review of Effectiveness

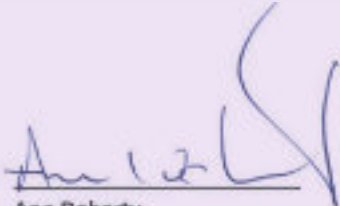
We confirm that Crawford Art Gallery has procedures to monitor the effectiveness of its risk management and control procedures. Crawford Art Gallery's monitoring and review of the effectiveness of the system of internal financial control is informed by the work of the internal and external auditors, 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 27 March 2024 the Board has completed an annual review of the effectiveness of internal control systems in the Gallery for 2023. 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: 12/6/2024


Ann Doherty
Director
Date: 12/6/2024

Report for presentation to the Houses of the Oireachtas

Crawford Art Gallery Cork

Opinion on the financial statements

I have audited the financial statements of Crawford Art Gallery Cork for the year ended 31 December 2023 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 at 31 December 2023 and of its income and expenditure for 2023
- 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 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.

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 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'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

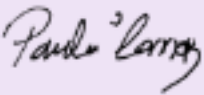
My audit is conducted by reference to the special considerations which attach to State bodies in relation to their management and operation. I report if I identify material matters relating to the manner in which public business has been conducted.

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.

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 annual report, the governance statement and Board members' report and the statement on internal control. My responsibilities to report in relation to such information, and on certain other matters upon which I report by exception, are described in the appendix to this report.

I have nothing to report in that regard.


Paula O'Connor
For and on behalf of the
Comptroller and Auditor General
18 June 2024

Financial Statements

STATEMENT OF FINANCIAL ACTIVITIES

For the Financial Year ended 31 December 2023

	Note	Restricted funds	Unrestricted funds	Endowment funds	Total 2023	Total 2022
Income						
Grant income	2a	2,941,776	2,578,000	-	5,519,776	4,976,140
Donations & Sponsorship	2b	22,111	25,184	-	47,295	120,979
Trading Income	2c	-	85,790	-	85,790	55,919
Bank deposit Interest		-	235	-	235	187
Deferred Funding for retirement benefits	17	183,000	-	-	183,000	138,000
Total Income		3,146,887	2,689,209	-	5,836,096	5,291,225
Expenditure						
Charitable Activities	4	(436,800)	(2,418,549)	-	(2,855,349)	(2,484,681)
Raising funds		-	-	-	-	-
Total Expenditure		(436,800)	(2,418,549)	-	(2,855,349)	(2,484,681)
Net Income		2,710,087	270,660	-	2,980,747	2,806,544
Disposal Assets	7	(5,579)	-	-	(5,579)	-
Revaluation of Heritage Assets	13	-	-	-	-	9,704,489
Transfer to Capital Account	14	(2,641,045)	-	-	(2,641,045)	(12,416,779)
Transfer to Unrestricted funds		(63,463)	63,463	-	-	-
Net Movement in Funds		-	334,123	-	334,123	94,254
Reconciliation of Funds						
Funds brought forward		248,618	465,332	-	713,950	619,696
Total funds carried forward		248,618	799,455	-	1,048,073	713,950

Notes 1 to 21 form part of these financial statements.

On behalf of the Board of Crawford Art Gallery Cork

Rose McHugh
Chairman
Date: 12/6/2024

Ann Doherty
Director
Date: 12/6/2024

Financial Statements

STATEMENT OF COMPREHENSIVE INCOME

For the Financial Year ended 31 December 2023

	Note	2023 €	2022 €
Net Income for the year		2,980,747	2,806,544
Actuarial Gain/(Loss) on Experience on pension scheme liabilities		(6,000)	(176,000)
Actuarial Gain/(Loss) on Change in Assumptions on pension scheme liabilities		15,000	377,000
Changes in assumptions underlying the present value of pension scheme liabilities		-	-
Actuarial Gain/(Loss) on pension liability	17b	9,000	201,000
Adjustment to deferred pension funding		(9,000)	(201,000)
Total recognised income for the year		2,980,747	2,806,544

Notes 1 to 21 form part of these financial statements.

On behalf of the Board of Crawford Art Gallery Cork

Rose McHugh
Chairman
Date: 12/6/2024

Ann Doherty
Director
Date: 12/6/2024

Financial Statements

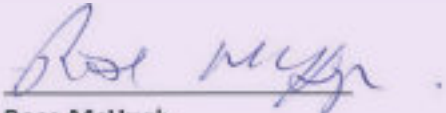
STATEMENT OF BALANCE SHEET

For the Financial Year ended 31 December 2023

	Note	2023	2022
Fixed Assets		€	€
Intangible Assets	6	194,218	231,045
Tangible Assets	7	5,800,772	3,931,507
Heritage assets – artworks	8	35,620,627	34,812,020
Total Fixed Assets		41,615,617	38,974,572
Current Assets			
Debtors	9	126,760	34,878
Stocks	10	12,126	15,725
Cash at Bank and in Hand	11	1,648,428	2,088,050
Restricted Cash at Bank and in Hand	11	248,618	248,618
		2,035,932	2,387,271
Current Liabilities (amounts falling due within one year)			
Creditors: Amounts falling due within 1 year	12	(987,859)	(1,673,321)
Net Current Assets		1,048,073	713,950
Deferred Retirement Benefit Funding Asset	17	834,000	660,000
Retirement Benefit Obligation	17	(834,000)	(660,000)
Total Net Assets		42,663,690	39,688,522
The Funds of the Charity			
Restricted Fund - Capital Account	14	41,615,617	38,974,572
Restricted Fund - Gibson Bequest	15	248,618	248,618
Unrestricted fund – Revenue reserve		799,455	465,332
		42,663,690	39,688,522

Notes 1 to 21 form part of these financial statements.

On behalf of the Board of Crawford Art Gallery Cork


 Rose McHugh
 Chairman
 Date: 12/6/2024


 Ann Doherty
 Director
 Date: 12/6/2024

Financial Statements

STATEMENT ON CASH FLOWS

For the Financial Year ended 31 December 2023

Reconciliation of Operating Surplus to Net Cash Flow from Operating Activities

Cash Flows from Operating Activities

	2023	2022
	€	€
Excess Income over Expenditure	2,980,747	2,806,544
Donated Artwork	(11,100)	(50,000)
Depreciation and Impairment of Fixed Assets	124,927	107,667
Transfer of Heritage Asset	-	21,363
(Decrease)/Increase in Payables	(685,462)	885,671
(Increase)/Decrease in Receivables	(91,882)	14,328
Decrease in Inventory	3,599	2,051
Net Cash Inflow from Operating Activities	2,320,829	3,787,624

Statement of Cashflows

Cash Flows from Investing Activities

Expenditure on Fixed Assets:		
Property, Plant, Equipment and Intangibles	(1,962,943)	(2,624,645)
Artwork	(797,508)	(166,675)
Net Cash Outflow from Investing Activities	(2,760,451)	(2,791,320)

Cash Flow from Financing Activities

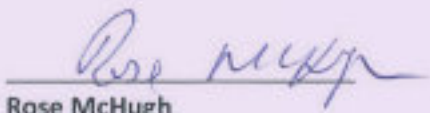
Net Cash Flows from Financing Activities

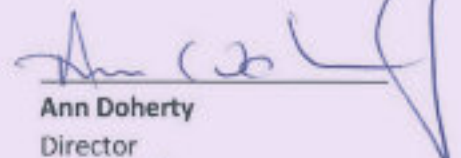
Net (decrease)/Increase in Cash and Cash Equivalents

Net Funds at 1 January (per Balance Sheet audited financial statements)	2,336,668	1,340,364
Net funds at 31 December (per Balance Sheet less restricted funds)	1,897,046	2,336,668
Movement in Net Funds in the Year	(439,622)	996,304

Notes 1 to 21 form part of these financial statements.

On behalf of the Board of Crawford Art Gallery Cork


 Rose McHugh
 Chairman
 Date: 12/6/2024


 Ann Doherty
 Director
 Date: 12/6/2024

Financial Statements

STATEMENT ON CHANGES IN FUNDS OF THE CHARITY

For the Financial Year ended 31 December 2023

	Restricted Fund: Capital Account	Restricted Funds Other	Restricted Fund Gibson Bequest	Unrestricted Fund (Revenue Reserve)	Total
	€	€	€	€	€
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
Balance at 1 January 2023	38,974,572	-	248,618	465,332	39,688,522
Net Operating Surplus	-	2,710,087	-	270,660	2,980,747
Transfer of funds	2,641,045	(2,710,087)	-	63,463	(5,579)
Balance at 31 December 2023	41,615,617	-	248,618	799,455	42,663,690

Financial Statements

NOTES TO THE FINANCIAL STATEMENTS

For the Financial Year ended 31 December 2023

1. ACCOUNTING POLICIES

The basis of accounting and significant accounting policies 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 2023 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 accounting policies 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 accounting policies have been applied consistently in dealing with items which are considered material in relation to Crawford Art Gallery Cork financial statements.

1. ACCOUNTING POLICIES – CONTINUED

d) Charities SORP and Transitional Arrangements

The financial statements have been prepared in accordance with Charities SORP. The effective date for the adoption of Charities SORP was 1 January 2022. No prior year adjustments have arisen because of the adoption of Charities SORP.

e) Going Concern

The Gallery has made a surplus for the financial year of €334,123 (2022: €94,254) and had net assets of €42,663,690 (2022: €39,688,522) 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 – CONTINUED

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 of goods and 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 – CONTINUED

h) **Tangible and Intangible 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, except for 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 – CONTINUED

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, NDP Delivery and Reform monthly in accordance with the Public Service Pensions (Single Scheme and Other Provisions) Act 2012. The pension liability of €834,000 and corresponding asset from the State of €834,000 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, NDP Delivery 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 Comprehensive Income, 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 – CONTINUED

(l) 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.

(m) 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.

(n) 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, Sport and Media as shown in the financial statements consist of:

Department of Tourism, Culture, Arts Gaeltacht, Sport and Media	Sub-head	Restricted 2023	Unrestricted 2023	Total 2023	Total 2022
		€	€	€	€
Grants for Current Expenditure	B5	-	2,240,000	2,240,000	1,991,000
Grant for Capital Expenditure	B5	162,000	-	162,000	162,000
Additional Grant for Capital Expenditure	B7	2,661,914	-	2,661,914	2,641,907
Centenary Grant	B15	58,449	-	58,449	24,285
Brian Maguire	B6	-	-	-	3,210
Other	B6	-	65,000	65,000	7,444
Doug Fishbone	B6	-	-	-	-
Winter Marketing Campaign	B6	59,413	-	59,413	-
Deferred Grant		-	-	-	-
Additional Dept funding-Energy & pay supports	B6	-	273,000	273,000	130,000
Additional department funding- Nighttime economy & culture night	B6	-	-	-	16,294
		2,941,776	2,578,000	5,519,776	4,976,140

	Restricted 2023	Unrestricted 2023	Total 2023	Total 2022
	€	€	€	€
b) Donations & Sponsorship				
Public	-	16,434	16,434	20,794
Donations In Kind*	-	-	-	8,683
Artwork	11,100	-	11,100	50,000
Sponsorship	11,011	8,750	19,761	41,502
	22,111	25,184	47,295	120,979

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

2 INCOME-CONTINUED

c) Trading Activities

	Restricted 2023 €	Unrestricted 2023 €	Total 2023 €	Total 2022 €
Gallery Shop Profit (note 2d)	-	18,181	18,181	20,571
Rental Income	-	24,430	24,430	7,020
Education	-	21,332	21,332	19,960
VAT Rebate Received	-	21,847	21,847	8,368
	-	85,790	85,790	55,919

d) Gallery Shop Profit

	Restricted 2023 €	Unrestricted 2023 €	Total 2023 €	Total 2022 €
Sales	-	43,817	43,817	44,303
Cost of Sales	-	-	-	-
Opening Stock	-	15,725	15,725	17,776
Purchases	-	22,037	22,037	21,681
Closing Stock	-	(12,126)	(12,126)	(15,725)
Gross Profit	-	18,181	18,181	20,571

3 EMPLOYEES AND REMUNERATION

a) Number of employees

The average number of persons employed by the company (including the Director) during the year was

2023	2022
24	24

Crawford Art Gallery's economic control framework (ECF) target in 2023 was 17.9, the total staff employed, whole time equivalents (WTE) as at 31 December 2023 was 18.8. The ECF target in 2022 was 16.3, the total staff employed (WTE) as at 31 December 2022 was 18.9.

3 EMPLOYEES AND REMUNERATION – CONTINUED

The staff costs comprised of: -

(b) Aggregate Employee benefits

	2023 €	2022 €
Staff Short Term Benefits	929,787	844,848
Employers Contribution to Social Welfare	96,138	91,155
	1,025,925	936,003

(c) Staff Short-Term Benefits

	2023 €	2022 €
Basic Pay	929,787	844,848
	929,787	844,848

(d) Termination Benefits

	2023 €	2022 €
Termination Benefits Charged to Statement of Financial Activities	-	-
	-	-

(e) Key Management Personnel

	2023 €	2022 €
Pay cost	322,977	317,158
	322,977	317,158

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 2023 amounted to €112,562 (2022: €108,579). Travel expenses incurred by the Director amounted to €12,656. (2022 €6,004).

3 EMPLOYEES AND REMUNERATION – CONTINUED

(g) Other Remuneration and ASC

Additional Superannuation Contribution (ASC) of €11,561 (2022: €9,687) has been deducted from salaries and paid over to the Department of Public Expenditure, NDP Delivery and Reform (DPER). Contracted staff costs of €124,805 (2022: €142,146) are not included in staff costs of €1,025,925. These costs are included in expenditure as follows:

Charitable activities - Note 4: - Education €21,553, Advertising & Marketing €28,652, Health and Safety & Covid costs €20,300.

Support Costs - Note 5: Accounting and Admin services €27,763.

Digital Archive - Note 6: – Archiving costs €26,537.

4 ANALYSIS OF CHARITABLE ACTIVITIES

	Restricted Funds	Unrestricted Funds	Total 2023	Total 2022
	€	€	€	€
Staff pay costs	-	707,751	707,751	640,067
Pension service cost (note 17)	160,000	-	160,000	128,000
Pension Interest cost (note 17)	23,000	-	23,000	10,000
Governance	-	33,952	33,952	32,650
Support Costs (note 5)	-	446,259	446,259	375,678
Depreciation	124,927	-	124,927	107,667
Transfer of Heritage Asset	-	-	-	21,363
Exhibitions	58,449	405,636	464,085	415,626
Education	11,011	78,938	89,949	110,634
Advertising and PR	59,413	113,631	173,044	119,028
Storage and transportation	-	30,355	30,355	9,741
Property maintenance & insurance	-	124,929	124,929	137,053
Health & Safety	-	36,132	36,132	39,341
Travel and Subsistence	-	18,652	18,652	17,317
Events	-	311	311	2,659
Security	-	177,043	177,043	166,587
Light and Heat	-	125,704	125,704	78,857
Telephone and IT	-	24,039	24,039	25,840
Consultancy	-	72,402	72,402	34,203
Staff Training	-	4,276	4,276	5,352
Translation	-	14,434	14,434	4,434
Bank charges	-	4,105	4,105	2,584
Total	436,800	2,418,549	2,855,349	2,484,681

5 SUPPORT COSTS

	Charitable Activities 2023	Raising Funds 2023	Total 2023	Total 2022
	€	€	€	€
Governance	132,509	-	132,509	130,933
Finance	127,219	-	127,119	95,483
Information Technology	93,888	-	93,888	58,690
Human Resources	56,659	-	56,659	55,446
Office Services	35,984	-	35,984	35,126
Total	446,259	-	446,259	375,678

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 ASSETS

Cost

At 1 January 2023
Additions
Disposal
At 31 December 2023

Depreciation

At 1 January 2023
Charge for the year
Disposal
At 31 December 2023

Net Book Values

At 31 December 2023

At 31 December 2022

Digital Archive

€
377,008
7,559
-
384,567

145,963
44,386
-
190,349

194,218

231,045

7 TANGIBLE ASSETS

	Furniture & Fixtures €	Imp to Lease Premises €	Equipment €	Total €
Cost/Valuation				
At 1 January 2023	164,855	3,697,596	708,482	4,570,933
Additions	-	1,928,862	26,521	1,955,383
Disposals	(51,236)	(44)	(99,574)	(150,854)
At 31 December 2023	113,619	5,626,414	635,429	6,375,462
Depreciation				
At 1 January 2023	157,776	54,883	426,767	639,426
Charge for the year	3,430	7,330	69,781	80,541
Disposals	(53,064)	-	(92,213)	(145,277)
At 31 December 2023	108,142	62,213	404,335	574,690
Net book values				
At 31 December 2023	5,477	5,564,201	231,094	5,800,772
At 31 December 2022	7,079	3,642,713	281,715	3,931,507

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, QS fees and other miscellaneous legal and survey fees applicable to this stage of the project.

Disposals relate to a review of fixed assets conducted during the year, and assets no longer in use or disposed of, were written off accordingly.

8 HERITAGE ASSETS - ARTWORKS

	Restricted Artwork €	Purchased Artwork €	Donated Artwork €	Total €
Cost/Valuation				
At 1 January 2023	545,773	801,304	33,464,943	34,812,020
Additions	605,197	192,310	11,100	808,607
Disposal	-	-	-	-
Revaluation of Donated Artwork	-	-	-	-
At 31 December 2023	1,150,970	993,614	33,476,043	35,620,627

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 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.

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 – CONTINUED

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	2023 €	2022 €	2021 €	2020 €	2019 €	b/f 2019 €
Cost/Valuation						
Purchased artwork	192,310	149,953	396,108	82,066	33,542	685,408
Impairments	-	-	-	-	-	-
Disposals	-	-	-	-	-	-
Purchased artwork	192,310	149,953	396,108	82,066	33,542	685,408
 Donated Artwork	 11,100	 50,000	 885,500	 3,000	 17,407,634	 5,414,320
Impairments	-	-	-	-	-	-
Revaluation	-	-	-	-	9,704,489	-
Donated Artworks	11,100	50,000	885,500	3,000	27,112,123	5,414,320

9 DEBTORS

	2023 €	2022 €
Debtors	13,744	12,769
Prepayments and other Receivables	113,016	22,109
Provision for doubtful debts	-	-
	126,760	34,878

10 STOCKS

	2023 €	2022 €
Gallery Shop Closing Stocks	12,126	15,725
	12,126	15,725

Stock recognised as an expense during the financial year was €25,636 (2022: €23,732).

11 CASH AT BANK AND IN HAND

	2023 €	2022 €
Cash at Bank and in Hand	1,648,428	2,088,050
Restricted Cash at Bank and in hand	248,618	248,618
	1,897,046	2,336,668

12 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023 €	2022 €
Trade creditors	74,929	127,519
Accruals and Deferred Income	184,277	120,486
VAT payable	13,443	2,237
Payroll deductions payable	23,070	19,905
PSWT	5,690	10,404
Other creditors	-	-
Deferred grant income	686,450	1,392,770
	987,859	1,673,321

13 REVALUATION OF HERITAGE ASSETS

	2023 €	2022 €
Original value of donated heritage assets		
Valuation based on external valuers	-	14,995,511
Revaluation of Heritage Assets	-	<u>24,700,000</u>
	-	<u>9,704,489</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

	2023 €	2022 €
Opening balance at 1 January	<u>38,974,572</u>	<u>26,557,793</u>
Transfer to Capital Account:		
Revaluation of Heritage Assets	-	9,704,489
Donated Artwork	11,100	50,000
Funding of fixed asset additions		
– Tangible assets	1,962,942	2,624,644
– Artwork	192,310	36,780
– Artwork commissioned	605,197	129,896
Amortisation in line with depreciation	<u>(124,927)</u>	<u>(107,667)</u>
	<u>2,635,522</u>	<u>2,683,653</u>
Transfer from Capital Account:		
Disposal of fixed assets		
– Tangible Assets	(150,854)	-
– Accumulated Depreciation	<u>145,277</u>	<u>-</u>
	<u>(5,577)</u>	<u>-</u>
Transfer of Watson Archive	<u>-</u>	<u>(21,363)</u>
Transfer from Statement of Financial Activities	<u>2,641,045</u>	<u>12,416,779</u>
Closing balance at 31 December	<u>41,615,617</u>	<u>38,974,572</u>

During the financial year ended 31 December 2023 there were various artworks donated to Crawford Art Gallery, the total value of these donations for the year amounted to €11,100 (2022 €50,000). In addition, various tangible fixed assets were disposed of. In 2022 the Watson Archive was transferred to the National Gallery of Ireland.

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.

Crawford Art Gallery are researching a relevant sustainable award system for the fund, and a policy document will be finalised in 2025.

	2023 €	2022 €
Opening balance at 1 January	248,618	248,618
Received during the year	-	-
Closing balance at 31 December	<u>248,618</u>	<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 2023	Projected Unit 2022
Discount rate	3.30%	3.50%
Rate of increase in salaries	3.65%	4.00%
Rate of increase in pensions	3.15%	3.50%
Inflation	2.15%	2.50%

17 PENSION SCHEMES - CONTINUED

(b) Disclosures- Financial Assumptions - continued

Mortality Assumptions:

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)

At 31 December 2023, we have used mortality assumptions for future pensioners based on standard mortality tables allowing for future mortality improvements. The life expectancies from age 65 for sample ages are as follows (31 December 2022 life expectancies also provided for comparison)

Life Expectancy at 65	2023	2022
Male, now aged 45	24.4 years	24.2 years
Male, now aged 65	22.7 years	21.9 years
Female, now aged 45	26.8 years	26.3 years
Female, now aged 65	25.1 years	24.3 years

Income and Expenditure Recognition

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

	2023	2022
	€	€
Gross Service Cost (Note 4)	160,000	128,000
Net Interest Expense (Note 4)	23,000	10,000
Total	183,000	138,000

17 PENSION SCHEMES - CONTINUED

b) Disclosures – continued

Reconciliation of Movement in Defined Benefit Obligation

	2023	2022
	€	€
Opening defined benefit obligation	660,000	723,000
Gross service cost (Note 4)	160,000	128,000
Interest cost (Note 4)	23,000	10,000
Actuarial loss/(gain)	(9,000)	(201,000)
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	-	-
Closing defined benefit obligation	834,000	660,000

A corresponding asset of €834,000 (2022: €660,000) 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 based on 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 - CONTINUED

(c) Deferred funding for retirement benefits - continued

	2023	2022
	€	€
Net Deferred funding for Retirement Benefits in year:		
Funding recoverable in respect of current year retirement benefit costs	183,000	138,000
State grant applied to pay pensioners	-	-
	<u>183,000</u>	<u>138,000</u>

The deferred funding asset for retirement benefits as at 31 December 2023 amounted to €834,000 (2022: €660,000).

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 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

	2023	2022
	€	€
Financial Assets		
Financial assets measured at fair value through profit or loss	1,648,428	2,088,050
	<u>1,648,428</u>	<u>2,088,050</u>
Financial Liabilities	€	€
Financial liabilities measured at amortised cost	283,987	256,587
	<u>256,587</u>	<u>256,587</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 12/6/2024