

HIGHLANES GALLERY

(A company limited by guarantee, without a share capital)

DIRECTORS' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2017

**Bowden Walsh & Co.
Beamore Business Centre
Beamore Road
Drogheda
Co. Meath**

COMPANY NUMBER: 351089

HIGHLANES GALLERY

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DIRECTORS AND OTHER INFORMATION

Directors

Joan Martin
Roisin McAuley
Kieran Lawless
Joseph McGuinness
Brian Harten
Brona O'Reilly
Mary T Daly (Resigned 31 December 2017)
Kevin McAllister
Alison Lyons
Anthony Abbott King
Colette Moss (Appointed 31 December 2017)

Company Secretary

Roisin McAuley

Company Number

351089

Charity Number

20055189

Registered Office

Beamore Business Centre
Beamore Road
Drogheda
Co. Louth

Business Address

Highlanes Gallery
Laurence Street
Drogheda
Co. Louth

Auditors

Bowden Walsh & Co.
Beamore Business Centre
Beamore Road
Drogheda
Co. Meath

Bankers

Bank of Ireland
Laurence Street
Drogheda
Co. Louth

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DIRECTORS AND OTHER INFORMATION

Solicitors

Patrick Tallan & Co
The Haymarket
Drogheda
Co. Louth
Ireland

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DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2017

The directors present their report and the audited financial statements for the year ended 31 December 2017.

The Company is limited by guarantee not having a share capital.

There has been no significant change in the activities of the company during the year ended 31 December 2017.

Financial Results

The deficit for the year after providing for depreciation amounted to €(2,774) (2016 - €(7,633)).

At the end of the year, the company has assets of €4,064,555 (2016 - €4,089,736) and liabilities of €4,171,124 (2016 - €4,193,531). The net liabilities of the company have decreased by €(2,774).

Directors and Secretary

The directors who served throughout the year, except as noted, were as follows:

Joan Martin
Roisin McAuley
Kieran Lawless
Joseph McGuinness
Brian Harten
Brona O'Reilly
Mary T Daly (Resigned 31 December 2017)
Kevin McAllister
Alison Lyons
Anthony Abbott King
Colette Moss (Appointed 31 December 2017)

The secretary who served throughout the year was Roisin McAuley.

In accordance with the Constitution, the following directors, Kieran Lawless, Brona O'Reilly and Joan Martin retire by rotation and, being eligible, offer themselves for re-election.

Future Developments

The company plans to continue its work of development and promotion of the gallery.

Post Balance Sheet Events

There have been no significant events affecting the company since the year-end.

Auditors

The auditors, Bowden Walsh & Co. have indicated their willingness to continue in office in accordance with the provisions of section 383(2) of the Companies Act 2014.

Achievements and performance

1. Highlanes Gallery continued its first decade of celebrations of exhibitions and projects which began on October 4 2016, and continued through to October 2017, with an ambitious programme of curated, produced, and co-produced displays and events, both onsite at the gallery, as well as nationally and internationally.

2. The final stages of Student Select: In Sense of Place an exhibition and curatorial project, and one part of Highlanes Gallery's response as part of Perspectives - A celebration of the UK and Irish cultural relationship, continued until late January. In Autumn 2015 following a meeting between former Irish Ambassador to the UK (Dan Mulhall), Chief Executive Officer of the British Council (Sir Ciarán Devane) and Director of the British Council in Ireland (Alf Desire), Perspectives was part of the British Council Ireland's response to the Decades of

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Commemoration and encompassed two main strands.

The first was a visual arts project that connected four regional art galleries, the galleries were Glebe House and Gallery in Letterkenny; The Model Gallery, Sligo; Highlanes Gallery, Drogheda; and Limerick City Gallery, where each of the institutions were invited to select or curate an exhibition from the vast and world class British Council Collection. Highlanes Gallery rather than curate the exhibition in-house, devised a project led by Director Aoife Ruane where two local schools Our Lady's College, Greenhills and St Oliver's Community College were invited with their art teachers to curate the exhibition. The project and process saw 12 students (5th Year) work over a period of nine months with the gallery in a project that involved them visiting galleries and museums in Dublin, meeting artists and curators through Highlanes programme and research and discuss, plan and create an exhibition and public programme.

The exhibition included iconic artworks including the work of Turner Prize winners Gillian Wearing, Richard Long, Tony Cragg and Jeremy Deller which hung alongside treasures from the Drogheda Municipal Art Collection. The exhibition had been opened by Heather Humphreys TD, Minister for Arts, Heritage, Regional, Rural and Gaeltacht Affairs on November 24 (2016), with presentations by two of the curating students, Cait McArdle and Niamh McDonnell, and attended by Chief Executive Officer of the British Council Sir Ciarán Devane, and other representatives from the British Council worldwide, as well as two exhibiting artists Graham Crowley and Mariele Neudecker.

In January, further work by the students including the devising and delivery of children's workshop, and student-led tours of the exhibition for other class groups, both Primary and Second Level took place, the tours attracting students and teachers across the country. The British Council considered the overall approach and project delivery at Highlanes Gallery as a model of best practice and began the process in its worldwide cultural projects linking to its Collection. Later in 2017, by virtue of being involved in the overall project, students and teachers from Our Lady's College Greenhills visited the Venice Biennale, one of the world's most significant bi annual exhibitions of contemporary art, citing the inspiration of the project and access to artists and art work as the primary driver.

3. Between February and April Susan MacWilliam: Modern Experiments, touring from Highlanes Gallery's cross-border partner, the F.E. McWilliam Gallery & Studio in Banbridge, Co. Down, continued to express both the strong relationship between Highlanes and F.E., and the core support for art of excellence and ambition. It was the largest and most comprehensive exhibition of MacWilliam's work to date, and presented key pieces from the artist's career with a focus on works created from 1998 onward when the artist started working with video, offering a unique opportunity for audiences to experience a survey exhibition of one of Ireland's most significant artists.

The work presented in the exhibition forms a unique and significant body of material exploring peripheral subjects, and those that are beyond mainstream scientific and psychological study. Consisting of twenty-eight of Susan MacWilliam's works, the exhibition featured fourteen videos and video installations including *The Last Person*, 1998 (Shortlisted for IMMA Glen Dimplex Artists Award 1999), *Dermo Optics*, 2006 (exhibited at 2009 Venice Biennale) and *KATHLEEN*, 2014 (Derry-Londonderry City of Culture Commission), alongside other aspects of her diverse practice, including photographic works, stereoscopes, neon and sculptural works such as *Book Spheres*, 2014. Highlanes public programme for the exhibition included an in conversation between the artist and artist and filmmaker Mairéad McClean, children's mid-term and Easter workshops, the facilitation of TY Students and Post Leaving Cert Students. Following its showing at Highlanes Gallery, the exhibition will travel to Uillinn: West Cork Arts Centre, Skibbereen and The Butler Gallery, Kilkenny.

4. In February, the gallery was successful in the awarding of a Heritage Council Grant for Care of Collections for a modification and development of the storage of the Drogheda Municipal Art Collection.

5. In March, following the national tour of Janet Mullarney's exhibition; *My Mind's i*, originally conceived and curated by Janet Mullarney and Aoife Ruane for Highlanes Gallery where it had opened at the gallery in Jan 2015, the exhibition which had received a Touring Award from the Arts Council of Ireland and sponsorship from Clarke's Bar, Drogheda had continued its tour to Butler Gallery in Kilkenny Castle, Kilkenny in October 2015, and in October 2016, opened at the Wexford Arts Centre in Wexford town, and following that, the FE McWilliam Gallery & Studio in early December 2016; the exhibition was then invited by Christina Kennedy, Head of Collections at the Irish Museum of Modern Art to tour to IMMA, where it was presented alongside key works in IMMA's Collection in early 2017. This final tour of an aspect of the exhibition was significant in both acknowledging the importance of the work of this

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artist and the ambitious exhibition and tour that Highlanes Gallery had led.

6. As part of the Creative Ireland Programme and the Crinniú na Cásca national event on Easter Monday, in a programme curated by RTÉ Radio 1 Producer, Clíodhna Ní Anluain, under the umbrella title of Visual Arts in Ireland: Where We Are Now and What We Are Making, Aoife Ruane was invited to conduct an in-conversation with senior Irish artist Janet Mullarney at Dublin Castle.

7. For the annual Drogheda Arts Festival, in late April, the gallery presented a group exhibition titled This Is Not Architecture, which included new and recent work by artist Owen Boss, Stephen Brandes, Gerard Byrne, Elaine Hoey, Eithne Jordan, Elaine Leader, Maggie Madden, Colin Martin, Tom O'Dea, Winnie Pun.

Architecture and the built environment is discussed and explained entirely through secondary representations- photography, film, drawing, books and TV. Paradoxically the built environment is meant to be experienced in real time and space but it is illustrated and explained through representations. Architects learn, imagine and conceive of the built environment through representation. This exhibition looked at how artists represent and discuss the built environment, what are the biases and limitations inherent in representing the real? Highlanes Gallery worked locally with arts partner and multi-disciplinary arts venue Droichead Arts Centre to present the exhibition which was curated by Gallery Director, Aoife Ruane, based on an idea by Colin Martin.

8. Highlanes Gallery continued to play an important role in the annual Drogheda Arts Festival, with Highlanes Gallery, Director in the role of Chairperson, programming in addition to a visual art exhibition, maintain and creating new partnerships, curating and producing a rehearsed reading of a series of contemporary & historical long poems with Irish actor Judith Roddy and emerging director Sarah Baxter, linked with Poetry Ireland for Poetry Day Ireland; leading the largest family offsite day at Beaulieu House & Garden, and other important events connecting art, archaeology and the Boyne Valley, expanding the parameters of the festival geographically, culturally and for audiences. She stepped down as Chair (after 5 years) in June, but remains on the Programming Team.

In April, the first of a series of exhibitions curated by Highlanes Gallery Director, with the established artist Theresa Nanigian, which was granted a Touring and Dissemination Award from the Arts Council of Ireland, opened in Dublin. Nanigian's practice involves creating portraits of contemporary Western life, be it a profile of a single individual, a catastrophic event or an entire country. These representations often borrow the analytical systems, tools and aesthetics of other disciplines such as sociology, economics, psychology and logic. Just a bit extraordinary is no exception and is comprised of three 'chapters' in which the artist has chosen an equal number of idiosyncratic groups, loosely aligned to a particular stage in psychosocial development, to serve as her muse in exploring the expression of identity across the lifespan.

This 'third chapter' trying to behave opened at The LAB Gallery and employed a particular pastime as the lens through which to explore older age, the bi-monthly tea dances at the Royal Opera House in Covent Garden. Having attended this event on numerous occasions, observing, filming, and surveying numerous patrons, the artist uncovered several dichotomies about this disparate group of individuals who share an ardent passion: Composure and vulnerability; vivaciousness and feebleness; spirit and neediness; beauty and decline. trying to behave consists of photographs, text and a short video projection. A public programme which also involved the local Macushla dance group and Cois Ceim was activated at the LAB as well as an important seminar initiated by the Bealtaine Festival, celebrating older people as we age, and looking at older people in the media. Later in the year (Nov '17), the second chapter, master of my universe, which considers the middle developmental stage of adulthood opened at Limerick City Gallery of Art.

While Nanigian chose this stage's typical preoccupation with earning a living as the point of departure, her choice of cohorts, the vendors on the boardwalk of Venice Beach, California, was anything but commonplace. Consisting of a diverse range of nationalities, ages, socioeconomic status and most of all, personal narratives of what brought them to this 'sidewalk circus', this eccentric group displays an equally quirky spectrum of merchandise, entertainment and personal philosophy. The exhibition drew on work from Nanigian's California residency including text, photography, and a merchandise 'museum' and attracted many visitors from the Mid-West. The third venue, Highlanes Gallery, Drogheda, the tour's initiator and producer, will exhibit the three 'chapters', and an exhibition monograph in 2018 under the overall title just a bit extraordinary takes its title from one of the photographed sitter's responses to the common link across each exhibition, the Twenty Statements self-concept survey by sociologist Manfred Kuhn, which

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asks individuals to respond to the prompt 'I am'.

Each aspect of the exhibition has also benefited from a grant from Arts & Disability Ireland where audiences who are blind and with visual impairments can use the Discovery Pens, developed by ADI and the artist, exploring the works through audio descriptions, artist's and curatorial statements. The exhibition and tour is sponsored by Drogheda Credit Union, Drogheda, Bettystown, Trim.

9. Throughout the year, Highlanes Gallery continued, developed and grew its Azure Programme, with its core group, the Drogheda & South Louth Alzheimer' Day Care Centre and expanding to others (individuals and groups), with monthly gallery based sessions for people living with Alzheimer's and dementia. The experimental tool VTS or Visual Thinking Strategies used initially for Primary School Students is used by the gallery for programme ensuring that only the knowledge that the participants bring to the programme that day is critical (rather than an assumed informed knowledge of art).

In conjunction with this, the gallery through its onsite café, Relish Café and Foodhall now hosts monthly 'Alzheimer's Café, a space where family and friends of those living with Alzheimer's and Dementia can meet and listen to expert speakers talk on a wide variety of subjects across the practical needs of their families. In May, during the Bealtaine Festival, the gallery hosted a special screening of Still Alice with pizza and informal refreshments in the gallery, where discussion and connecting was facilitated.

10. In July 2017, the gallery was awarded Full Accreditation under the Museum Standards Programme for Ireland run by the Heritage Council. This has involved considerable work by key staff and Highlanes Gallery Boards since 2011, and supports best practice in policy and planning, organisationally, curatorially, in financial, administrative and for Collection, Exhibitions and Public Programme as well as strategically, in both the short and long term. The ceremony was addressed, with awards presented by Heather Humphreys TD, Minister for Arts, Heritage, Regional, Rural and Gaeltacht Affairs in Dublin Castle.

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11. Highlanes presented its most ambitious exhibition for its first decade celebration during summer 2017. Bristle: Hair and Hegemony drew on the rich scientific, literary, political and aesthetic contexts in which hair plays a central role. It brought together a range of artworks and objects from the 17th century to the contemporary moment, and from diverse ethnic and cultural contexts.

It featured work by historic and contemporary artists including Albrecht Dürer, William Hogarth, Dante Gabriel Rossetti, Matthew and Mary Darly, Hashiguchi Goyo, James Barry, Abigail O'Brien, Joanne Proctor, Stephen Lau, David Hockney, Bharti Parmar, Alice Maher and Helen Chadwick. It was curated by Roisin Kennedy, Lecturer at the School Of Art History & Cultural Policy, University College Dublin, Niamh McGuinne, artist and paper conservator, National Gallery of Ireland, and Aoife Ruane, Director of Highlanes Gallery.

In addition to commissioning new work and borrowing a range of contemporary art from emerging and established artists, the exhibition presents art from major public collections, the National Gallery of Ireland, Chester Beatty Library, IMMA, Dublin City Gallery, the British Council, the Arts Council of Ireland and the Arts Council of Northern Ireland as well as Drogheda Municipal Art Collection and private collections. These wide-ranging examples, some familiar, many not shown before, offer a sense of the extent of representations and meanings given to hair in visual art and material culture over the centuries. Hair as an expression of youth, beauty and physical prowess is a familiar trope in art and is conveyed with great sensuousness in Beatrice Glenavy's Affectionate Couple and James Barry's King Lear. How we groom our hair, both on our bodies and on our heads, is central to our construction as feminine or masculine and to how we situate ourselves culturally, socially and even religiously.

The contradictory ways in which hair can project ideas of sexuality and gender is explored in diverse and often humorous ways in the work of Kieran Moore and Abigail O'Brien, whose specially reworked video, Natural Wax (1995-2017), conveys the physical pain and risk involved in the achievement of a sexually alluring body. Hair is a powerful symbol of social standing. Hogarth's engravings satirise the pretentious wigs donned by the elites of 18th century London while the Darlys' prints of elaborate female coiffures are a comment on the colonial and imperialist outlook of the class that sported such outrageous fashions, their hair a reflection of their wealth and associated

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leisure.

A purported lock of the ill-fated Marie Antoinette and a contemporary cartoon, refer to her vanity and her downfall, both connected to her well-tended locks. The work of Kiran Riaz and So Yoon Lym refer to the idea of hair as a marker of ethnic and cultural identity. From the world of popular culture, early 20th century postcards of Circassian ladies, whose bizarre curly hair made them star attractions in circuses and travelling fairs, offer a sense of the wider obsession with physical appearance. Several artists, including Jane Giffney, David Hockney, Alice Maher, Ana Maria Pacheco, Niamh McGuinne, Saidhbhín Gibson and Harry Clarke view hair through the lens of folklore, literature, and mythology where long tresses, stolen locks or hairy legs act as metaphors for subversion, excess, and promiscuity. Here hair is presented in fantastic ways that subvert the viewers' expectations. When grey or thinning, hair denotes deterioration and age as in Jessica Lagunas's video work, Preoccupation (Gray Hair), in which the artist plucks out her grey hairs. As an organic substance, hair is a marker of genetics, race and hereditary characteristics and this is explored in the work of Kathy Prendergast and Andrew Folan and in a collection of miniatures from the National Gallery of Ireland in which hair acts as a momentum of loved ones.

This careful treasuring of hair is dramatically counteracted by the work of Bharti Parma whose carpet of human hair, Shag, questions our precious attitude to this ephemeral aspect of human biology. To accompany the exhibition, the gallery commissioned and published an Exhibition Guide with Text by Dr Orla Fitzpatrick, writer and photographic historian, presented a series of public talks, including three during Heritage Week by Dr Orla Fitzpatrick, Dr Jane Humphries and Brian Crowley, hosted tours by Friends of the National Gallery of Ireland, and the Irish Museum of Modern Art, a series of Children's Summer Workshops facilitated by artists and exploring ideas, themes and materials in the exhibition, and presented its second Culture Vultures in mid-August, a multi-strand contemporary salon-style event curated/presented by Irish Times arts writer/critic, Tony Clayton-Lea at Beaulieu House, Drogheda. Highlanes Gallery 'Summer Holiday' Culture Vultures line-up featured acclaimed poet, Colm Keegan, singer-songwriter, Marlene Enright, and a rare public interview with the internationally renowned Irish artist, Alice Maher, whose work featured in Bristle: Hair and Hegemony.

For Culture Night in September, Highlanes Gallery presented a free late-evening access to the exhibition with an illustrated lecture titled From Ephemeral to Infinity: Hair in the African context by Irish/Nigerian, and now London-based academic, broadcaster and writer, Emma Dabiri, a demonstration by Jennifer Twum on ethnic hairstyles, and a hirsute musical performance responding to the exhibition by Brendan McCreanor and SJ McArdle. The final list of exhibiting artists included James Barry, Cristina Bunello, Frederic William Burton, Kate Byrne, Helen Chadwick, Harry Clarke, Sarah Cullen, Matthew and Mary Darly, Albrecht Dürer, Andrew Folan, Saidhbhín Gibson, Jane Giffney, Beatrice Glenavy, Hashiguchi Goyo, Patrick Graham, Sarah Cecilia Harrison, David Hockney, William Hogarth, George Jackson, Jessica Lagunas, Stephen Lau, George Laurence, So Yoon Lym, Alice Maher, Kieran Moore, Niamh McGuinne, Abigail O'Brien, Ana Maria Pacheco, Bharti Parmar, Kathy Prendergast, Joanne Proctor, Rembrandt van Rijn, Kiran Riaz, Sampson Towgood Roch, Dante Gabriel Rossetti and David Shrigley. The exhibition was awarded a Collections Mobility Grant from the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs.

12. In summer 2017, the Arts Council of Ireland moved Highlanes Gallery from Programme Funding into its new Strategic Funding, the purpose of which is to invest in and support the essential infrastructure required to sustain and develop the arts in Ireland, where recipients of Strategic Funding play a critical part in delivering the policy priorities of Making Great Art Work, the Arts Council's ten-year strategy.

13. Highlanes Gallery continued its Special Primary School Programme, working with three class groups, including town and country schools, the programme focussing on the Bristle: Hair and Hegemony, engaging artist Clare Halpin and enabling both gallery and class based work for teachers and their class groups.

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14. Coming out of a link made with the British Council in 2015, and developed further in 2016/17 with the Perspectives - A celebration of the UK and Irish cultural relationship. Perspectives project, Highlanes Gallery successfully presented Art In Mind: Explore the interplay between arts and science, during Science Week on Saturday 18 November.

The project was funded by Science Foundation Ireland and delivered in partnership also with the National Gallery of

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FOR THE YEAR ENDED 31 DECEMBER 2017

Ireland and supported by Yakult Ltd, the Arts Council of Ireland and FameLab Ireland. 'Art seems to impact us all differently. But how does it do that? How does art impact our minds? Can it influence our mental state? And does science affect the process of art making?' Research has shown that art can impact our minds, influence our mental state and even improve the way we learn.

There is also evidence that scientific discoveries have influenced art making throughout history. The seminar attracted a new audience and aimed to explore more about the positive impact that art can have on our minds. With a fascinating panel of artists, psychologists and neuroscientists including Daniel Glaser, Neuroscientist and Director, Science Gallery London and Clara Rose, Music Therapist, Singer/Songwriter; the event was hosted by Scientist and Artist, Niamh Shaw and presented live experiments, conversation, and highlighted the connections between science and art, and aimed to give audiences a deeper appreciation of the value of creativity on our minds.

15. Highlanes Gallery received its third award from the Annual Drogheda & District Chamber of Commerce Business Excellence Awards, this time, under the category of Sport Art & Culture sponsored by Irish Cement. The ceremony was attended by key staff and board members of the Gallery.

16. There was significant local, regional and national media coverage for the work of the gallery across print and radio media, further raising its profile, its ambition for visual art and artists, and its commitment to the expression of culture, the arts, and its unique position to express this for artists and audiences from its regional position.

17. Boards: Aoife Ruane continued on Irish Museums Association as a Company Director and serving on the Governing Board of the Institute of Art, Design and Technology IADT, stepping down as Chair of Drogheda Arts Festival, while remaining on the Programming Board, and stepping down as a Company Director of Drogheda & District Chamber of Commerce, and joining the new Creative Ireland Steering Committee for Co. Louth.

In June she was invited to join the Fleadh Executive Committee of Fleadh Cheoil na hÉireann, which Drogheda was set to host, chairing the Programme Committee, for the annual event, scheduled for August 2018, where in excess of 400,000 people are expected to attend this significant event in Ireland's cultural calendar, and focusing on the Traditional Arts, but offering a window on arts, culture and the region to the world.

Accounting Records

To ensure that adequate accounting records are kept in accordance with sections 281 to 285 of the Companies Act 2014, the directors have employed or engaged appropriately qualified accounting personnel and have maintained appropriate computerised accounting systems. The accounting records are located at the company's offices at Highlanes Gallery, Laurence Street, Drogheda.

Signed on behalf of the board

JOAN MARTIN

Director

ROISIN MCAULEY

Director

7 August 2018

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DIRECTORS' RESPONSIBILITIES STATEMENT FOR THE YEAR ENDED 31 DECEMBER 2017

The directors are responsible for preparing the Directors' Report and the financial statements in accordance with applicable Irish law and regulations.

Irish company law requires the directors to prepare financial statements for each financial year. Under the law the directors have elected to prepare the financial statements in accordance with the Companies Act 2014 and FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland", applying Section 1A of that Standard, issued by the Financial Reporting Council. Under company law, the directors must not approve the financial statements unless they are satisfied that they give a true and fair view of the assets, liabilities and financial position of the company as at the financial year end date and of the surplus or deficit of the company for the financial year and otherwise comply with the Companies Act 2014.

In preparing these financial statements, the directors are required to:

- select suitable accounting policies for the company financial statements and then apply them consistently;
- make judgements and accounting estimates that are reasonable and prudent;
- state whether the financial statements have been prepared in accordance with applicable accounting standards, identify those standards, and note the effect and the reasons for any material departure from those standards; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors are responsible for ensuring that the company keeps or causes to be kept adequate accounting records which correctly explain and record the transactions of the company, enable at any time the assets, liabilities, financial position and surplus or deficit of the company to be determined with reasonable accuracy and enable them to ensure that the financial statements and Directors' Report comply with the Companies Act 2014 and enable the financial statements to be readily and properly audited. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The directors are responsible for the maintenance and integrity of the corporate and financial information included on the company's website. Legislation in Ireland governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

In so far as the directors are aware:

- there is no relevant audit information (information needed by the company's auditor in connection with preparing the auditor's report) of which the company's auditor is unaware, and
- the directors have taken all the steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the company's auditor is aware of that information.

Signed on behalf of the board

JOAN MARTIN
Director

ROISIN MCAULEY
Director

7 August 2018

**INDEPENDENT AUDITOR'S REPORT
TO THE MEMBERS OF HIGHLANES GALLERY
(A company limited by guarantee, without a share capital)**

Report on the audit of the financial statements

Opinion

We have audited the financial statements of Highlanes Gallery ('the company') for the year ended 31 December 2017 which comprise the Income and Expenditure Account, the Balance Sheet and the related notes to the financial statements, including a summary of significant accounting policies set out in note 2. The financial reporting framework that has been applied in their preparation is Irish Law and FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland", applying Section 1A of that Standard.

In our opinion the financial statements:

- give a true and fair view of the assets, liabilities and financial position of the company as at 31 December 2017 and of its deficit for the year then ended;
- have been properly prepared in accordance with FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland", applying Section 1A of that Standard; and
- have been properly prepared in accordance with the requirements of the Companies Act 2014.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (Ireland) (ISAs (Ireland)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the company in accordance with ethical requirements that are relevant to our audit of financial statements in Ireland, including the Ethical Standard for Auditors (Ireland) issued by the Irish Auditing and Accounting Supervisory Authority (IAASA), and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which ISAs (Ireland) require us to report to you where:

- the directors' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the directors have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other Information

The directors are responsible for the other information. The other information comprises the information included in the annual report other than the financial statements and our Auditor's Report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF HIGHLANES GALLERY (A company limited by guarantee, without a share capital)

Opinions on other matters prescribed by the Companies Act 2014

Based solely on the work undertaken in the course of the audit, we report that:

- in our opinion, the information given in the Directors' Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- in our opinion, the Directors' Report has been prepared in accordance with the Companies Act 2014.

We have obtained all the information and explanations which we consider necessary for the purposes of our audit.

In our opinion the accounting records of the company were sufficient to permit the financial statements to be readily and properly audited. The financial statements are in agreement with the accounting records.

Matters on which we are required to report by exception

Based on the knowledge and understanding of the company and its environment obtained in the course of the audit, we have not identified any material misstatements in the Directors' Report. The Companies Act 2014 requires us to report to you if, in our opinion, the disclosures of directors' remuneration and transactions required by sections 305 to 312 of the Act are not made. We have nothing to report in this regard.

Respective responsibilities

Responsibilities of directors for the financial statements

As explained more fully in the Directors' Responsibilities Statement, the directors are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for 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.

In preparing the financial statements, the directors are responsible for assessing the company's ability to continue as a going concern, disclosing, as applicable, matters related to the going concern and using the going concern basis of accounting unless management either intends to liquidate the company or to cease operation, or has no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an Auditor's Report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (Ireland) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the IAASA's website at: www.iaasa.ie/getmedia/b2389013-1cf6-458b-9b8f-a98202dc9c3a/Description_of_auditors_responsibilities_for_audit.pdf. The description forms part of our Auditor's Report.

INDEPENDENT AUDITOR'S REPORT
TO THE MEMBERS OF HIGHLANES GALLERY
(A company limited by guarantee, without a share capital)

The purpose of our audit work and to whom we owe our responsibilities

Our report is made solely to the company's members, as a body, in accordance with section 391 of the Companies Act 2014. Our audit work has been undertaken so that we might state to the company's members those matters we are required to state to them in an Auditor's Report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume any responsibility to anyone other than the company and the company's members, as a body, for our audit work, for this report, or for the opinions we have formed.

RICHARD BOWDEN
for and on behalf of
BOWDEN WALSH & CO.

Beamore Business Centre
Beamore Road
Drogheda
Co. Meath

7 August 2018

HIGHLANES GALLERY

(A company limited by guarantee, without a share capital)

INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 DECEMBER 2017

	Notes	2017 €	2016 €
Income	3	392,390	380,928
Expenditure		(395,185)	(388,615)
Deficit before interest		(2,795)	(7,687)
Interest receivable and similar income		21	54
Deficit for the year	15	(2,774)	(7,633)
Total comprehensive income		(2,774)	(7,633)

HIGHLANES GALLERY

(A company limited by guarantee, without a share capital)

BALANCE SHEET

AS AT 31 DECEMBER 2017

	Notes	2017 €	2016 €
Fixed Assets			
Tangible assets	6	3,974,218	4,020,876
Current Assets			
Stocks	7	8,214	10,374
Debtors	8	12,176	25,781
Cash and cash equivalents		69,947	32,705
		90,337	68,860
Creditors: Amounts falling due within one year	9	(53,675)	(32,420)
Net Current Assets		36,662	36,440
Total Assets less Current Liabilities		4,010,880	4,057,316
Creditors			
Amounts falling due after more than one year	10	(4,117,449)	(4,161,111)
Net Liabilities		(106,569)	(103,795)
Reserves			
Income and expenditure account	15	(106,569)	(103,795)
Members' Deficit		(106,569)	(103,795)

The financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime and in accordance with FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland", applying Section 1A of that Standard.

Approved by the board on 7 August 2018 and signed on its behalf by:

JOAN MARTIN
Director

ROISIN MCAULEY
Director

HIGHLANES GALLERY

(A company limited by guarantee, without a share capital)

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2017

1. GENERAL INFORMATION

Highlanes Gallery is a company limited by guarantee incorporated in the Republic of Ireland. The registered office is at Beamore Business centre, Drogheda. The company was incorporated on 10th December 2001. Its objects meet the requirements of Section 1180(1)(a) of the Companies Act 2014 and accordingly it is permitted to drop the suffix, "company limited by guarantee" from its title. The company has charitable tax exemption under reference CHY 15753 and it is registered with the Charities Regulatory Authority reference number 20055189.

The financial statements have been presented in Euro (€) which is the functional currency of the company.

2. ACCOUNTING POLICIES

The following accounting policies have been applied consistently in dealing with items which are considered material in relation to the company's financial statements.

Statement of compliance

The financial statements of the company for the year ended 31 December 2017 have been prepared in accordance with the provisions of FRS 102 Section 1A (Small Entities) and the Companies Act 2014.

Basis of preparation

The financial statements have been prepared on the going concern basis and in accordance with the historical cost convention. Historical cost is generally based on the fair value of the consideration given in exchange for assets. The financial reporting framework that has been applied in their preparation is the Companies Act 2014 and FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" Section 1A, issued by the Financial Reporting Council.

Cash flow statement

The company has availed of the exemption in FRS 102 Section 1A from the requirement to prepare a Cash Flow Statement because it is classified as a small company.

Income

Income comprises all sums received or receivable for the year in respect of grants allocated or approved, and all other income that it is entitled to for the services it provides, exclusive of value added tax, together with any donations received in the year. In respect of donations, income is only recognised when it is received. Income also includes the amortised cost of capital grants transferred to income and expenditure account for the year. The value of any volunteer time is not included in the financial statements.

HIGHLANES GALLERY

(A company limited by guarantee, without a share capital)

NOTES TO THE FINANCIAL STATEMENTS

continued

FOR THE YEAR ENDED 31 DECEMBER 2017

Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost, less accumulated depreciation. The charge to depreciation is calculated to write off the original cost or valuation of tangible fixed assets, less their estimated residual value, over their expected useful lives as follows:

Buildings freehold	-	1% Straight line
Long leasehold property	-	1% Straight line
Computer equipment	-	25% Straight line
Fixtures & fittings	-	12.5% Straight line
Artwork	-	0%

The carrying values of tangible fixed assets are reviewed annually for impairment in periods if events or changes in circumstances indicate the carrying value may not be recoverable.

The freehold building, comprising a renovated townhouse and the long leasehold asset comprising the former Franciscan church are used to accomplish the company's charitable activities. Accordingly under FRS 102 the directors have opted not to write down the value of such assets to their recoverable amount but rather to value such assets at lower of cost and their depreciated replacement cost. These assets continue to be depreciated on the basis of their book cost which are less than their depreciated replacement cost.

There is no depreciation provided on Artwork

Stocks

Stocks comprise catalogues of various artwork and exhibitions that had been displayed at the gallery and includes a stock of catalogues of the Drogheda municipal art collection and stocks of greeting cards.

Trade and other debtors

Trade and other debtors are initially recognised at fair value, which in this instance is at cost less impairment losses for bad and doubtful debts.

Cash and cash equivalents

Cash and cash equivalents comprise cash at bank and in hand.

Borrowing costs

All borrowing costs are recognised in the income and expenditure account in the period in which they are incurred.

Trade and other creditors

Trade and other creditors including accruals are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities.

Trade and other creditors are initially recognised at fair value, which in this instance is at cost.

Employee benefits

The company operates a defined contribution pension scheme to which employees can if they wish contribute.

Taxation

The company has been granted charitable tax exemption from corporation tax, income tax and capital gains tax, as an approved body under Section 207 Taxes Consolidation Act, 1997 under reference CHY 15753.

HIGHLANES GALLERY

(A company limited by guarantee, without a share capital)

NOTES TO THE FINANCIAL STATEMENTS

continued

FOR THE YEAR ENDED 31 DECEMBER 2017

Government grants

Capital grants are initially recognised as deferred income on the balance sheet and are credited to the income and expenditure account by instalment on a basis consistent with the depreciation policy of the relevant asset, as adjusted for any impairment.

Revenue grants are credited to income so as to match them with the expenditures to which they relate.

Foreign currencies

Monetary assets and liabilities denominated in foreign currencies are translated at the rates of exchange ruling at the Balance Sheet date. Non-monetary items that are measured in terms of historical cost in a foreign currency are translated at the rates of exchange ruling at the date of the transaction. Non-monetary items that are measured at fair value in a foreign currency are translated using the exchange rates at the date when the fair value was determined. The resulting exchange differences are dealt with in the Income and Expenditure Account.

3. INCOME

The income for the year has been derived from:-

	2017	2016
	€	€
Donations	4,265	3,306
Catalogue and card sales	3,389	4,531
Sponsorship	4,300	4,100
The Arts Council - programming	63,200	48,375
The Arts Council - touring grant	18,877	10,250
Louth County Council	201,639	196,000
Louth County Council - specific event support	6,600	18,052
Other grant income	4,676	-
Commission on sale of artwork	-	298
Fundraising	-	10,511
Capital grant amortisation	45,662	45,553
Other income	39,782	39,952
	392,390	380,928

4. OPERATING DEFICIT

	2017	2016
	€	€
Operating deficit is stated after charging:		
Depreciation of tangible fixed assets	50,200	49,933

5. EMPLOYEES

The average monthly number of employees, all of whom are engaged in administration was- 8, (2016-8).

HIGHLANES GALLERY

(A company limited by guarantee, without a share capital)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2017

6. TANGIBLE FIXED ASSETS

	Buildings	Long leasehold	Computer equipment	Fixtures & fittings	Artwork	Total
	freehold	property				
	€	€	€	€	€	€
Cost						
At 1 January 2017	2,379,573	2,076,540	36,115	222,310	3,000	4,717,538
Additions	-	-	890	2,652	-	3,542
At 31 December 2017	2,379,573	2,076,540	37,005	224,962	3,000	4,721,080
Depreciation						
At 1 January 2017	243,937	212,874	35,217	204,634	-	696,662
Charge for the year	23,810	20,780	1,103	4,507	-	50,200
At 31 December 2017	267,747	233,654	36,320	209,141	-	746,862
Net book value						
At 31 December 2017	2,111,826	1,842,886	685	15,821	3,000	3,974,218
At 31 December 2016	2,135,636	1,863,666	898	17,676	3,000	4,020,876

HIGHLANES GALLERY

(A company limited by guarantee, without a share capital)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2017

7. STOCKS	2017	2016
	€	€
Stock (non trading)	8,214	10,374
The replacement cost of stock did not differ significantly from the figures shown.		
8. DEBTORS	2017	2016
	€	€
Trade debtors	7,329	5,470
Other debtors	320	294
Taxation	1,469	4,234
Prepayments	2,477	2,910
Accrued income	581	12,873
	12,176	25,781
9. CREDITORS	2017	2016
Amounts falling due within one year	€	€
Amounts owed to credit institutions	2,345	2,001
Trade creditors	8,715	11,623
Taxation	5,799	2,845
Other creditors	2,099	-
Accruals	12,494	15,951
Deferred Income	22,223	-
	53,675	32,420
10. CREDITORS	2017	2016
Amounts falling due after more than one year	€	€
Amounts owed to connected parties	155,124	155,124
Government grants (Note 12)	3,962,325	4,005,987
	4,117,449	4,161,111
11. TAXATION	2017	2016
	€	€
Debtors:		
VAT	1,469	4,234
Creditors:		
PAYE	5,799	2,845

HIGHLANES GALLERY

(A company limited by guarantee, without a share capital)

NOTES TO THE FINANCIAL STATEMENTS

continued

FOR THE YEAR ENDED 31 DECEMBER 2017

12. GOVERNMENT GRANTS DEFERRED	2017	2016
	€	€
Capital grants received and receivable		
At 1 January 2017	4,807,939	4,807,939
Increase in year	2,000	-
At 31 December 2017	4,809,939	4,807,939
Amortisation		
At 1 January 2017	(801,952)	(756,399)
Amortised in year	(45,662)	(45,553)
At 31 December 2017	(847,614)	(801,952)
Net book value		
At 31 December 2017	3,962,325	4,005,987
At 1 January 2017	4,005,987	4,051,540

The International Fund For Ireland provided a grant of €500,000 towards the capital costs of the renovation of the church and adjoining building and registered a charge in respect thereof.

13. STATE FUNDING

Agency	Louth County Council
Government Department	Louth County Council
Grant Programme	Artistic Event
Purpose of the Grant	Contributions made by the Louth County Council to support initiatives to promote the gallery.
Term	Annually
Total Fund	This comprises ad hoc support provided by Louth County Council, which totalled 1,100
Expenditure	1,100
Fund deferred or due at year end	0
Received in the year	1,100
Capital Grant	No
Restriction on use	Restricted for use against specific expenses incurred

HIGHLANES GALLERY

(A company limited by guarantee, without a share capital)

NOTES TO THE FINANCIAL STATEMENTS

continued

FOR THE YEAR ENDED 31 DECEMBER 2017

Agency	Louth County Council
Government Department	Louth County Council
Grant Programme	Annual programme funding
Purpose of the Grant	This is the main grant funding provided by Louth County Council to maintain and staff the gallery for the year.
Term	Annual
Total Fund	The total amount available was €201,639
Expenditure	201,639
Fund deferred or due at year end	0
Received in the year	201,639
Capital Grant	No
Restriction on use	For use on maintaining gallery and the artistic programme
Agency	Louth County Council
Government Department	Louth County Council
Grant Programme	Contributions towards Drogheda Arts Festival
Purpose of the Grant	Contribution made by the Louth County Council to support Drogheda Arts Festival.
Term	Week long event from 24 April to 1 May
Total Fund	The Funding specifically allocated is €5,500
Expenditure	5,500
Fund deferred or due at year end	0
Received in the year	5,500
Capital Grant	No
Restriction on use	For use on activities associated with Drogheda Arts Festival only

HIGHLANES GALLERY

(A company limited by guarantee, without a share capital)

NOTES TO THE FINANCIAL STATEMENTS

continued

FOR THE YEAR ENDED 31 DECEMBER 2017

Agency	Department of Culture, Heritage and The Gaeltacht
Government Department	Department of Culture, Heritage and The Gaeltacht
Grant Programme	Collections Mobility
Purpose of the Grant	The grant is designed to assist regional galleries to access national collections
Term	July to October 2017
Total Fund	The amount of the costs supported by grant aid was 3,476
Expenditure	3,476
Fund deferred or due at year end	0
Received in the year	3,476
Capital Grant	No
Restriction on use	The grant was restricted to cover the mobility and insurance costs of the exhibition
Agency	The Arts Council
Government Department	The Arts Council
Grant Programme	Annual programme funding
Purpose of the Grant	This grant is made available by The Arts Council to assist applicants with the annual costs of their artistic programme.
Term	Annual
Total Fund	The amount of the annual grant for 2017 was 63,200. A sum of 6,188 outstanding at the beginning of the year and referable to 2016 was drawdown in 2017.
Expenditure	63,200
Fund deferred or due at year end	0
Received in the year	63,200
Capital Grant	No
Restriction on use	For use on the artistic programme

HIGHLANES GALLERY

(A company limited by guarantee, without a share capital)

NOTES TO THE FINANCIAL STATEMENTS

continued

FOR THE YEAR ENDED 31 DECEMBER 2017

Agency	The Arts Council
Government Department	The Arts Council
Grant Programme	Touring Grant
Purpose of the Grant	This grant was awarded to the company to exhibit and participate in the tour of new work by Irish artist Theresa Nanigian to the LAB Gallery, Dublin, Limerick City Gallery and the Highlanes Gallery.
Term	1 to 2 years
Total Fund	45,770 over the term of the grant, of which an amount of 41,100 was provided in 2017 of which 18,877 was expended in 2017.
Expenditure	18,877
Fund deferred or due at year end	22,223
Received in the year	41,100
Capital Grant	No
Restriction on use	Solely for use in support of specific touring exhibition costs
Agency	Heritage Council
Government Department	Heritage Council
Grant Programme	Community Grants Scheme
Purpose of the Grant	To provide assistance for capital expenditure associated with valuable heritage conservation
Term	One - off
Total Fund	the grant approved was €2,000
Expenditure	2,000
Fund deferred or due at year end	0
Received in the year	2,000
Capital Grant	Yes
Restriction on use	Used for expenditure on fixtures in the gallery

HIGHLANES GALLERY

(A company limited by guarantee, without a share capital)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2017

continued

14. STATUS

The liability of the members is limited.

Every member of the company undertakes to contribute to the assets of the company in the event of its being wound up while they are members, or within one year thereafter, for the payment of the debts and liabilities of the company contracted before they ceased to be members, and of the costs, charges and expenses of winding up, and for the adjustment of the rights of the contributors among themselves, such amount as may be required, not exceeding €1.

15. INCOME AND EXPENDITURE ACCOUNT

	2017	2016
	€	€
At 1 January 2017	(103,795)	(96,162)
Deficit for the year	(2,774)	(7,633)
At 31 December 2017	(106,569)	(103,795)

16. CAPITAL COMMITMENTS

The company had no material capital commitments at the year-ended 31 December 2017.

17. RELATED PARTY TRANSACTIONS

The following amounts are due to other connected parties:

	2017	2016
	€	€
Amounts falling due after more than one year	155,124	155,124

Louth County Council is a related party.

In respect of the year Louth County Council:-

1. Has continued to extend the unsecured, interest free loan of €155,124, noted above and see note on Creditors, amounts falling due after more than one year, note 11.
2. Provided an annual funding grant of €201,639.
3. Provided other grant aid totalling €6,600.
4. Authorised the appointment of all the members of the company and all of the directors to the board of directors.

18. POST-BALANCE SHEET EVENTS

There have been no significant events affecting the company since the year-end.

19. DIRECTORS REMUNERATION AND TRANSACTIONS

The company is a registered charity and as such the directors do not receive remuneration for their services. No director or any other person related to the company, had or received any personal benefit or interest in any contract or transaction entered into by the company during the year.

HIGHLANES GALLERY

(A company limited by guarantee, without a share capital)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017**

continued

20. APPROVAL OF FINANCIAL STATEMENTS

The financial statements were approved and authorised for issue by the board of directors on 7 August 2018.