



# 2020

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# 01 — INTRODUCTION

The pandemic changed the world in many ways in 2020, and it made clear that creativity and interdisciplinarity are absolutely essential not only to survive, but to thrive, despite and in spite of all the challenges we face.

It is an understatement to say that 2020 was a year like no other. The COVID-19 pandemic has brought unprecedented disruptions, loss and grief. It has upended our way of living, of working and studying.

As soon as the lockdowns and restrictions came into force, the Science Gallery Network provided a much needed platform of mutual support and relief to its communities – including the staff working across the Network, mediators, young advisors, and the creative professionals who participate in exhibitions and programs. At Science Gallery International we adapted very quickly to new ways of working and connecting with each other, and throughout the year we witnessed how being part of the Science Gallery Network strengthened the resilience and the capacity to act quickly and responsively for all our members.

An example of this was in April when Emory University, which had just joined the Network a few months earlier, launched Science Gallery Atlanta with the co-production ‘The Science of Grief’ in collaboration with Science Gallery Detroit and Dublin. Over 6,000 people attended the event online, which offered a remarkable display of how science and art can be a force for social good. Also in April, Science Gallery Dublin launched the ‘Rapid Residencies’ program, a series of small grants to remotely connect the creative community in Ireland with researchers from Trinity College Dublin. The program was then replicated at Science Gallery Detroit, and later became the cornerstone of a new European project with Science Gallery Venice and Science Gallery Dublin.

For a year when most exhibition spaces were closed to the public, 2020 saw the highest level of collaborations and exchanges among our members. Three exhibitions from Science Gallery London – INVISIBLE, HOOKED and GENDERS – gave rise to collaborative initiatives with Science Gallery Dublin, Atlanta and Melbourne respectively. Science Gallery Venice hosted ILLUSION, which

originated in Dublin; in September all members joined forces and participated in the Ars Electronica festival. Science Gallery Bengaluru pioneered the online mediator tour format, which was successfully adopted by other locations across the Network, and Science Gallery Rotterdam opened its doors, physically and virtually, with visits and events engaging many students and colleagues locally and globally.

At Science Gallery International we take pride in providing the services, tools and resources to power and expand the network, and in 2020 we doubled down on a renewal of the technologies that underpin a lot of these collaborations, implementing a new Open Call platform and a new Digital Assets Management system. We also developed a complete suite of professional development and mutual learning initiatives for our members, produced a network-wide research on the brand of Science Gallery and set up the Science Gallery Research Committee chaired by Science Gallery Atlanta, to facilitate, coordinate and support research and scholarship across the Network on the “science of Science Gallery”: the knowledge that is created at the intersection of arts, humanities and STEM disciplines that advances our understanding of how creativity and discovery are ignited where science and art collide.

Throughout the year we continued to be a reference point for the many young people who see Science Gallery as their safe haven, and in the summer we organised a global town hall to discuss the role that the Science Gallery Network, individual galleries, universities, and art and science more broadly can play in tackling racial inequality. We also organised the third edition of the Youth Symposium, the annual gathering of advisors, mediators, staff and core audiences of Science Gallery which took place online in January 2021 with over 500 participants.

Science Gallery International was created in 2012 with the founding

goal of a network of 8 universities by 2020. We reached that goal in January, when Emory University joined our Network; but we didn’t stop there, and in November we signed the 9th member of the Network, Technische Universität Berlin, with the public announcement of Science Gallery Berlin taking place in May 2021.

The pandemic changed the world in many ways in 2020, and it made clear that creativity and interdisciplinarity are absolutely essential not only to survive, but to thrive, despite and in spite of all the challenges we face. Our activity in 2020 is a clear testament of this, and it would not be possible without the unwearrying support of all our members, who make our work possible; of the staff and communities around the world who make Science Gallery; our board of directors, who guide us with wisdom and vision; and our own staff, who embody creativity and interdisciplinarity at its best.

We hope you will enjoy this report, and we look forward to welcoming you soon in the galleries of the Science Gallery Network.

To all our supporters and communities, thank you for another successful year together, and we hope you will enjoy this annual review.

**Dr Andrea Bandelli**  
Executive Director,  
Science Gallery International



**Dr Patrick Prendergast**  
Chair,  
Science Gallery International Board



## THE SCIENCE GALLERY MISSION IS TO IGNITE CREATIVITY AND DISCOVERY WHERE SCIENCE AND ART COLLIDE

Science Gallery is creating a world where science and art collide by encouraging people to cross disciplinary boundaries — unleashing their imagination, enabling them to reach their full creative potential, and ultimately, inspiring the next generation of curious minds.

Science Gallery International is the non-profit, charitable organisation catalysing the growth of the Science Gallery Network. With the ongoing development of the network, Science Gallery International's role of supporting university members and sharing learning has never been more crucial. SGI enables member universities to achieve their strategic goals, and ensure that Science Gallery benefits the university at large.

Science Gallery International was established in 2012 with the founding goal of establishing a Science Gallery Network with eight nodes by 2020, based on the success of Science Gallery Dublin at Trinity College Dublin, the University of Dublin. Governed by a voluntary board, and led by Executive Director Dr. Andrea Bandelli, the Science Gallery International team is based in Dublin, Ireland.

### The role of SGI in achieving the Science

#### Gallery mission is to:

##### Catalyse the growth of the Science Gallery Network

— Supporting initial gallery development, programming, planning, marketing and fundraising for the Science Gallery Network. This thriving network comprises eight Science Gallery locations worldwide in partnership with leading universities in key urban centres and further galleries planned to continue to inspire millions of minds every year.

##### Share the learnings across the Network

— Science Gallery International creates and manages the tools and resources, state of the art technology, digital platforms, intellectual property, unique learning and knowledge exchange, peer support, staff training and mentoring, mobility programmes and much more for all Network members.

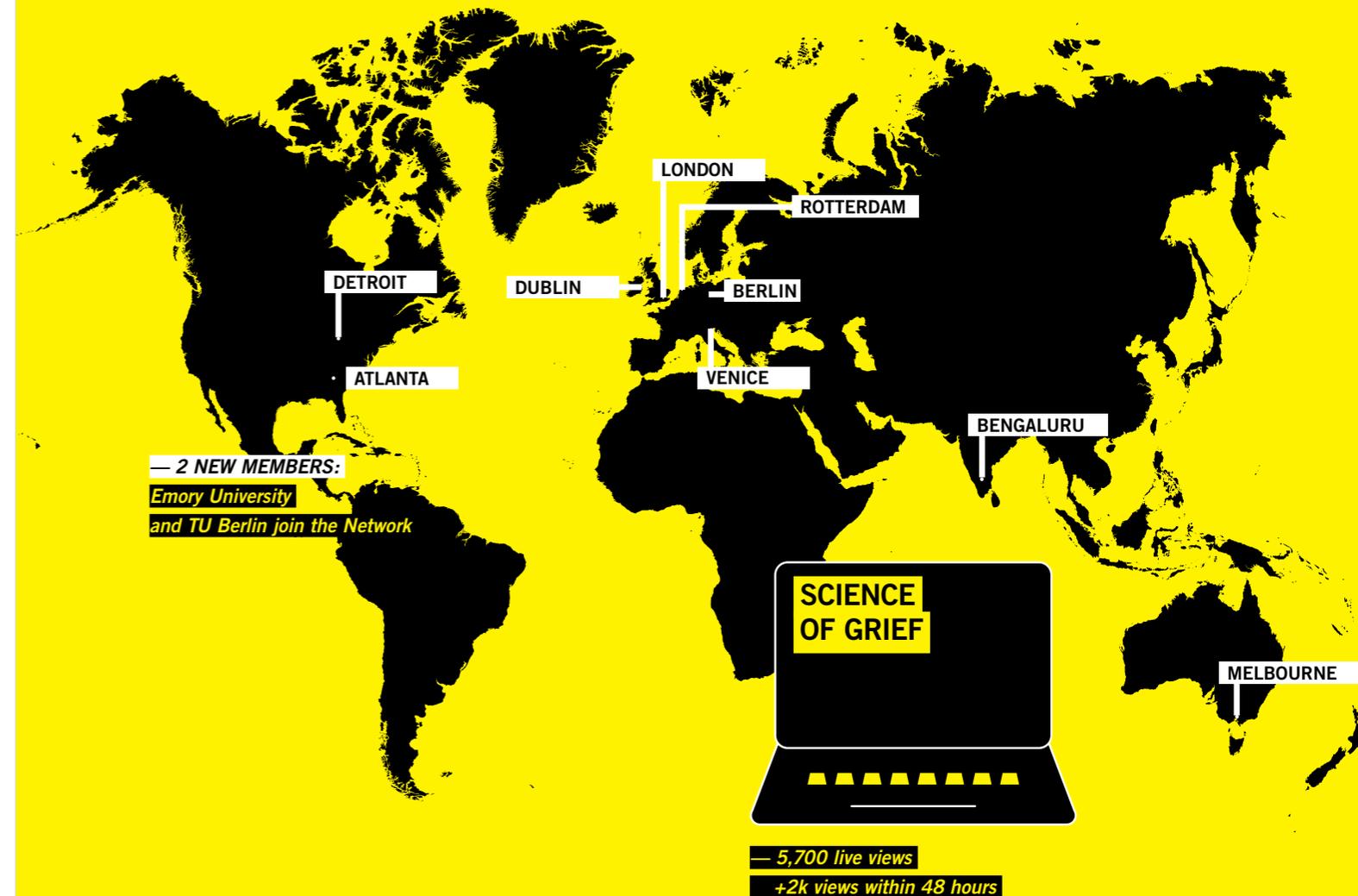


# 287

— press articles

# 1,103

— Total open call submissions across the Network



In 2020, Science Gallery Dublin experimented with innovative ways to adapt their programming and support their local youth and creative communities. The Rapid Residency programme offered 5-week virtual residencies for creators, writers, artists and designers in Ireland. Paired with advisors from Science Gallery Dublin, Trinity College Dublin, and other supporting cultural partners, 18 awardees explored ideas that investigate art and technology, science and society issues, local community and curiosity. Initially planned for five residencies over five weeks, Dublin received over 200 applications in one week and over 60 Trinity researchers volunteered in the first 24 hour period to be expert advisors. A grant from the Provost's Academic Development Fund enabled the team to grow the programme to 18 awards, and in total engaged 41 Trinity researchers and 22 artists, the vast majority of whom had never worked with Science Gallery. This project achieved significant value for a small cost and has large growth potential.

*"I think we both probably learned things from each other. I really enjoyed the two discussions I had and came away feeling excited about the artists' projects as well as enthused about my own research"*

— Trinity advisor, Rapid Residency programme



**Trinity College Dublin**  
Coláiste na Tríonóide, Baile Átha Cliath  
The University of Dublin

The Art + Science Reading Group launched in May – a virtual gathering where researchers, artists, and thinkers came together to share ideas. From Mary Dillon's botanical art and Anna Dumitriu's work exploring our relationship to infectious diseases, to the aesthetics of mathematics and the future of brain health, the series explored the ways art and science shape one another and society.

INVISIBLE launched virtually in June. The exhibition highlighted the critical role science, art, and philosophy have in understanding our universe - particularly fundamental physics, matter, and materiality. Experimenting with innovative formats, Dublin built a 360° virtual version of the exhibition staffed by mediators and their exceptional explanations for each exhibit. In August, the gallery briefly opened for in-person tours, which sold out instantly.

PLASTIC embarked on its nationwide tour, the first for Science Gallery Dublin. With the support of Science Foundation Ireland, PLASTIC launched at Wexford County Hall in February and at Donegal's Regional Cultural Centre in September, bringing the exhibition to some of Ireland's more underrepresented areas.

SPEED OF SCIENCE was a pop-up exhibition specially designed to be seen from outdoors on the Gallery's windows. Developed with Pfizer's support, the show examined the development of vaccines and answered many questions around the covid-19 pandemic. As part of SPEED OF SCIENCE, the research and learning team developed co-creation workshops to help Transition Year Students explore perceptions of diseases and vaccination through play, dialogue, debate, and discussion.

Trinity College and the Science Gallery Dublin's Board appointed Prof. Gerard McHugh, the College's Dean of Development, as Acting Director. Gerard will provide the leadership necessary while the College begins the search for a new director in 2021.



**In February, GENDERS launched. This season presented a playful and kaleidoscopic view of genders and their relationship with science and factors like class, culture, race, age, and sexuality.**

GENDERS is the most interdisciplinary project undertaken to date at Science Gallery London. It included the input of 19 King's College London's researchers to the on-gallery exhibits and contributions of 9 different departments spanning from Law to Neuroscience.

In March, King's College London temporarily closed Science Gallery London in response to the coronavirus pandemic. All Science Gallery London spaces were adapted to support on-campus teaching.

Working with researchers from King's Business School, Science Gallery London took part in an EU-funded research project titled 'COGOV – Co-Production and Co-Governance: Strategic Management, Public Value and Co-Creation in the Renewal of Public Agencies across Europe'. This work looked at the relationship of modes of governance, strategic management and leadership to 'co working' practices, in particular, co-production and co-creation.

In April, two Science Gallery London 2018/19 Young Leaders convened a network Town Hall meeting to discuss the role that the Science Gallery Network, individual galleries and universities, can play in tackling racial inequality. 60 participants from the youth communities in London, Detroit and Dublin, attended the event.

King continues to be committed to pioneering collaborations in arts and science that enhance education and research and remains a member of the Science Gallery Network, and plans to reopen to the public in the first half of 2022.

Caption?



# 05 — SCIENCE GALLERY MELBOURNE

In 2020, Science Gallery Melbourne explored the narrative of 'connect to country and communities', delivering 10 digital programs and one physical event in partnership with several international organisations.

Melbourne's First Nations led public programme included *Science vs Romance*, part of Melbourne Writers Festival. The event included an all-Indigenous women panel, in collaboration with the Indigenous Knowledge Institute, and a series of Indigenous design workshops for high school students led by an all-Indigenous mediator team.

In partnership with IndigiLab, Melbourne developed a framework to guide its engagement with all Indigenous communities, locally and globally. Based on four principles of Leadership, Change, Future and Growth, the framework supports staff to understand, value and respect Indigenous perspectives and provide culturally safe opportunities.

Melbourne delivered its first touring program with the art/science installation *Biometric Mirror* by Lucy McRae and Niels Wouters touring to the Design Museum, Den Bosch and NXT Museum, Amsterdam in The Netherlands.

Science Gallery Melbourne will open its doors in 2021, located in Melbourne Connect, part of the University of Melbourne's innovation precinct. The space will consist of modular exhibition spaces, theatres, workshops, social spaces and immersive digital experiences that allow young people's interaction and connectivity.

The Victorian Department of Education agreed to provide \$1.37m to establish the Science Gallery Melbourne STEM Centre of Excellence located within Melbourne Science Gallery. The centre will aim to engage students in STEM, improve teacher confidence in teaching STEM subjects and leverage Science Gallery expertise to provide learning opportunities.

Dr. Kathryn Coleman from the School of Education at Science Gallery Melbourne commenced a longitudinal study, which was co-designed with Science Gallery staff and their youth advisory group (SciCurious) participants, and considers what young people are looking for from cultural institutions, how education programs can better engage young people and the social and cultural impact of being part of SciCurious. The researchers began collecting ethics approved baseline survey data from Melbourne's SciCurious group in January 2020, and have since produced several outputs, a published paper, and a chapter in the book, *Researching in the Age of COVID-19*.



THE UNIVERSITY OF  
MELBOURNE

**In January, Science Gallery Bengaluru's first full-scale exhibition, SUBMERGE, encouraged visitors to explore the collective experiences of water and reflect on future challenges. It presented 15 exhibits spread across three floors of Bangalore International Centre, which examined water's role in our lives beyond the value that we derive from it.**

PHYTOPIA, the first Bengaluru's online exhibition, opened in August. It hosted 14 interdisciplinary exhibits and 15 programmes, including ten talks, two films and five workshops for young adults – all to explore the hidden depths of plant life. Given the global circumstances, Bengaluru organised digital tours. Mediators guided the visitors through various exhibits, offering insightful conversations about how artists and researchers interpret plants' past, present, and future. The 10-day exhibition also participated in the United Nations' 'International Year of Plant Health' initiative.

Science Gallery Bengaluru participated in many initiatives including the Government of Karnataka's Street Clean Air Initiative, the first of its kind in India. Science Gallery Bengaluru, along with the Bengaluru Sustainability Forum, worked on two projects as a part of this initiative – a piece of public art and a public engagement programme.

The team at Science Gallery Bengaluru spent much of 2020 preparing to open CONTAGION in 2021, an online exhibition that explores the phenomenon of the transmission of emotions, behaviours, and diseases.

In December, Science Gallery Bengaluru's board chairperson Kiran Mazumdar-Shaw was featured in the Forbes' list of the World's 100 most powerful women.



ILLUSION launched in January and offered an insight into the human mind by exploring the motivations and mechanisms of sensory deception.

The show originated in Science Gallery Dublin and travelled the world before arriving at Science Gallery Venice. In February, the exhibition closed following the coronavirus restrictions.

In March, the winner of the second edition of EARTH WATER SKY was announced. Haseeb Ahmed, an American artist, based in Brussels, will address the subject of *wind* with Craig Martin, Professor at Ca' Foscari University. EARTH WATER SKY is an art residency programme for artists interested in the environment and cutting-edge environmental knowledge funded by the Didier and Martine Primat Foundation. Emma Critchley, the first EARTH WATER SKY resident, will present her resulting work from the residency at the Venice Biennale in 2021.

In the second edition of the ART OF MARINE SCIENCE open call, twelve Venice-based artists were selected to participate in the experimental workshop *Science and Art Edu Lab*. Each of the chosen creatives worked for a few months in close collaboration with a researcher in the fields of marine sciences to produce an artwork inspired by scientific research.

In July, the executive project for Science Gallery Venice's building was approved. The North Adriatic Sea Port area's strategic location is open to innovative activities involving universities and research centres, paving the way for its opening in the future.

AQUA GRANDA launched in November, coinciding with the first anniversary of the flooding that devastated Venice in 2019. The Digital AquaGranda Archive will collect materials from the public until April 2021. This participatory project aims to preserve and enhance Venice's inhabitants and visitors' memories concerning those extreme natural events. The project combines scraping social media, citizen science, oral history, and a distributed exhibition in Augmented Reality with objects in different locations around the city.

Science Gallery Venice hosted many events in 2020, including *The Art of Doubt* as part of this year's Ars Electronica Festival. Working with the VR creators Matteo and Francesco Lonardi, the event presented their VR project *Il Dubbio*, which examines the role of doubt in art, from Leonardo Da Vinci's days to contemporary times. They designed a Mozilla Hubs space that invited the visitors to explore Leonardo da Vinci's studio.



**In March, Michigan State University appointed Devon Akmon as Director of Science Gallery Detroit. Akmon's responsibilities will include leading the organisation to a more established presence in Detroit, looking towards the gallery's opening in 2023.**

Science Gallery Detroit hosted a myriad of events in 2020. In April, the third iteration of THE SCIENCE OF GRIEF was, for the first time, a free online event for a global audience. Produced in collaboration with Atlanta and Dublin, the event featured scientists, poets, musicians, researchers, artists and healthcare workers exploring loss, hope and creativity during the coronavirus crisis.

In June, Science Gallery Detroit launched the new Rapid Residency programme. This multi-week, virtual residency programme aimed to prompt innovative responses about the current social challenges impacting creatives residing in Detroit. The Residency provided five creatives with a \$1000 stipend, along with mentoring from MSU faculty, gallery's staff and partners.

FUTURE PRESENT, the third Detroit exhibition, explored humanity's nuanced relationship to various forms of design and its impact on the future. Further, the show illustrated three critical themes related to design: the impact of technology on society, design and systemic change, and creating participatory design processes for a sustainable future. In light of the pandemic, Science Gallery Detroit implemented a novel approach to mediation. The team of mediators work remotely and in real-time through robots in the gallery space. For the development of FUTURE PRESENT, Science Gallery Detroit was supported by a \$200,000 grant from Simons Foundation's Science Sandbox.

In November, Detroit launched an Open Call for its next exhibition TRACKED & TRACED, which explores the practice and concept of dystopian and utopian aspects of surveillance, and its impact on society. The show and public programming will open in September 2021.



**Science Gallery Rotterdam's first pop-up exhibition, (UN)REAL, explored biomedical research that uncovers how our minds and senses produce gaps between the actual and the observed.**

The show launched in April, located in the public space of the Erasmus MC Hospital. In the first months, the covid-19 restrictions limited the access to mainly medical staff and patients. From July to October, Science Gallery mediators led tours with small groups during the weekends, achieving a tremendous public response.

Science Gallery Rotterdam also focused on virtual engagement. (UN)REAL was made available online, and Rotterdam's mediators led a daily virtual tour on Instagram, with an average of 85 individuals each day. For school groups in secondary education, virtual tours were also developed and offered to teachers in Biology, Science, Art & Design, Society of schools in the Rotterdam region.

Rotterdam hosted several events during the year, including a weekend-long celebration for the closing of (UN)REAL. The event spanned from online artists talks and conversations with the participating researchers to a performative lecture examining reality from artistic and scientific perspectives and an artist-led workshop exploring the multi-layered impact of sugar.



**Emory University joined the Science Gallery Network in January 2020 as the 8th member of the Network. Spearheaded by Dr. Deborah Bruner, Senior Vice President of Research at Emory University, the Inaugural Committee of the gallery was established to provide advice on communications and connections with faculty, faculty groups, and the Atlanta community stakeholders.**

In April, Atlanta, Detroit and Dublin hosted the first collaborative online event of the network, THE SCIENCE OF GRIEF. As part of this event, two faculty members at Emory University led the first network research program to better understand the value of online Science Gallery programs in times of COVID-19 and shape the future development of other Science Gallery productions. This research materialised in the first Science Gallery Atlanta's virtual series, CONNECT AND COPE. Running from November to December, this series explored coping mechanisms and how to develop a resilient mindset with a sense of compassion and kindness.

The Science Gallery Atlanta team spent much of 2020 preparing its first exhibition, HOOKED, opening in 2021. The show is made possible by a \$126,500 grant from Simons Foundation's Science Sandbox. Originating at Science Gallery London, HOOKED delves into the complex world of addiction. The open call launched in October received a notable response from artists, faculty, youth and community members. Floyd Hall was named curator of the inaugural exhibition.

Emory University led the development of the first Research Committee of the network to design opportunities for network-wide global research.

Work continued recruiting the first cohort of mediators of the gallery. This group has been actively involved in producing the COPE CONNECT series. They will also collaborate with Atlanta's Implementation Committee to build the Youth Advisory Board and other Science Gallery Atlanta programs.



**At the close of 2020 TU Berlin became the latest signing to Science Gallery’s international roster of leading higher education institutions. Speaking about the announcement, President of TU Berlin, Christian Thomsen said “TU Berlin has always sought to frame our commitment to innovative teaching and research in science and technology in terms of how we can provide sustainable benefits to society and future generations.**

We see Science Gallery as an exciting opportunity to continue this commitment through providing a space in which the interface between the university and the city of Berlin comes alive through stimulating conversations, exhibition programs and events that capture and explore those most urgent challenges facing contemporary society.”

Technische Universität Berlin is a member of the Berlin University Alliance, making it one of Germany’s Universities of Excellence. With some 33,000 students and 8,000 staff, it is one of the largest technical universities in Germany. TU Berlin is also a highly international university: 26% of its students are international students, and it operates more than 400 successful international research and teaching collaborations. The areas covered by its seven faculties are unique for a technical university, bringing together natural sciences and technology, planning sciences, economics and management, social sciences, and humanities under one roof.

The announcement brings the number of universities in the Science Gallery Network to nine.

The team at TU Berlin plan to start their programming with a show about cohesion.



## Network Connectivity and Training

The SGI team reacted with incredible agility supporting Network engagement and learning across all members. Several learning and training sessions led by staff from multiple locations on all aspects of gallery programme, operations and communication, monthly meetings of all directors to plan responses to the unprecedented situation, and a significant increase in the use of online training modules in the new self-training platform highlighted as never before the value of being part of a network.

This remarkable network engagement level sparked a range of collaborative initiatives led by members, such as the first network online event produced by Dublin, Detroit and Atlanta, THE SCIENCE OF GRIEF. Another initiative is the first Research Committee of the network led by Emory University. The group comprises members from network universities that meet monthly to design opportunities for international research related to Science Gallery.

SGI launched several major technology projects. Canto was adopted as the network's digital assets management platform to support each gallery's communication and engagement activities. Submittable was implemented as the new open call platform, responding to the galleries' expanded needs to have a distributed, cloud-based system. Together with the redesign and relaunch of all the network websites earlier in 2020, these projects ensure that the Network has access to the best technological solutions for an increasing range of activities.

In January 2021, the 3rd Annual Science Gallery Youth Symposium was, for the first time, a truly global event bringing together over 500 people from across the globe. The BOREDOM REBELLION programme of workshops, performances, and talks invited our audience to break the monotonous routine and create together in a virtual space. SGI pioneered a mentorship scheme pairing Science Gallery staff with Symposium participants. This program, like the whole Symposium, was an astounding success and a blueprint for future initiatives.

## Network Promotion and Representation

The Science Gallery Network was invited to be part of this year's Ars Electronica Festival, featuring contributions from all Science Gallery locations. A variety of interactive workshops, experimental audio and visual experiences, live streamed events, and a curated digital archive explored trust, technology, global challenges, arts innovation, and new digital storytelling forms.

## Diversity and Inclusion

As a response to the request of youth communities across the network, SGI organised a Town Hall meeting to discuss the role that the Science Gallery Network, individual galleries and universities, and art & science more broadly can play in tackling racial inequality. The event was attended by over 60 participants from the youth communities in London, Detroit and Dublin.

SGI delivered a series of training on diversity, equity and inclusion, as well as initiating a diversity audit across all galleries.

## Press

It was another healthy year for the Network in national and international media. In 2020, the Network was featured in over 286 unique news pieces. The Network was mentioned in prestigious publications such as The New York Times, Nature, The Lancet, the Sydney Morning Herald, The Atlanta Journal-Constitution, the Business Post, the Times of India, Venezia Today, Time Out London, Dazed, Detroit Metro Times, Medium, and The Irish Times.

SGI gathers analytics on press coverage in CONNECT, and the insights highlight how each year there is more news coverage of the gallery locations outside Dublin; a testament to the continuing growth of the Network. Each gallery location continues to emphasise both the Network and their member

## Future Plans

Despite economic slowdowns due to the pandemic and the closure of most cultural venues on the grounds of public health, Science Gallery International's sights remain trained on the future, as it aims to expand the number of signed university locations in its network to 12.

With a view to adding three further university locations to the network, filling some gaps in Science Gallery's worldwide presence – exploring opportunities in Japan, Mexico and the Global South – the aim is to create three to four clusters of galleries around the globe.

From there, the team will work on creating local partnerships and collaborations, deepening engagement across the network. In the last five years, Science Gallery has worked with artists, designers and researchers from 90 countries who are thought-leaders in their practice or field, so the focus will be on translating that engagement into opportunities for the wider public to enjoy.

- Melbourne: MENTAL, an exhibition and events program exploring the full spectrum of mental health, and confronting societal bias and stigma.
- Dublin: IN THESE STRANGE TIMES, an evolving series that aims to discuss, showcase and explore the various ways in which humanity has responded to COVID-19.
- Bengaluru: CONTAGION, exploring the phenomenon of the transmission of emotions, behaviours, and diseases.
- Detroit: TRACKED AND TRACED, exploring privacy, data, surveillance, artificial intelligence – and their impact on human behaviour, mental health, justice, ethics, science, democracy and the environment.

# GOVERNANCE AND STAFFING

Science Gallery International are proud to count some of the world's most forward-looking and experienced minds in science, public engagement, technology, engineering and education amongst our board members.

## OUR BOARD

**DR PATRICK PRENDERGAST (CHAIRPERSON)**  
Provost, Trinity College Dublin

**KEN ARNOLD**  
Professor at Copenhagen University, Director of Medical Museion and Creative Director at Wellcome

**MARY CARTY**  
Cofounder Outbox Incubator and Strategic Advisor

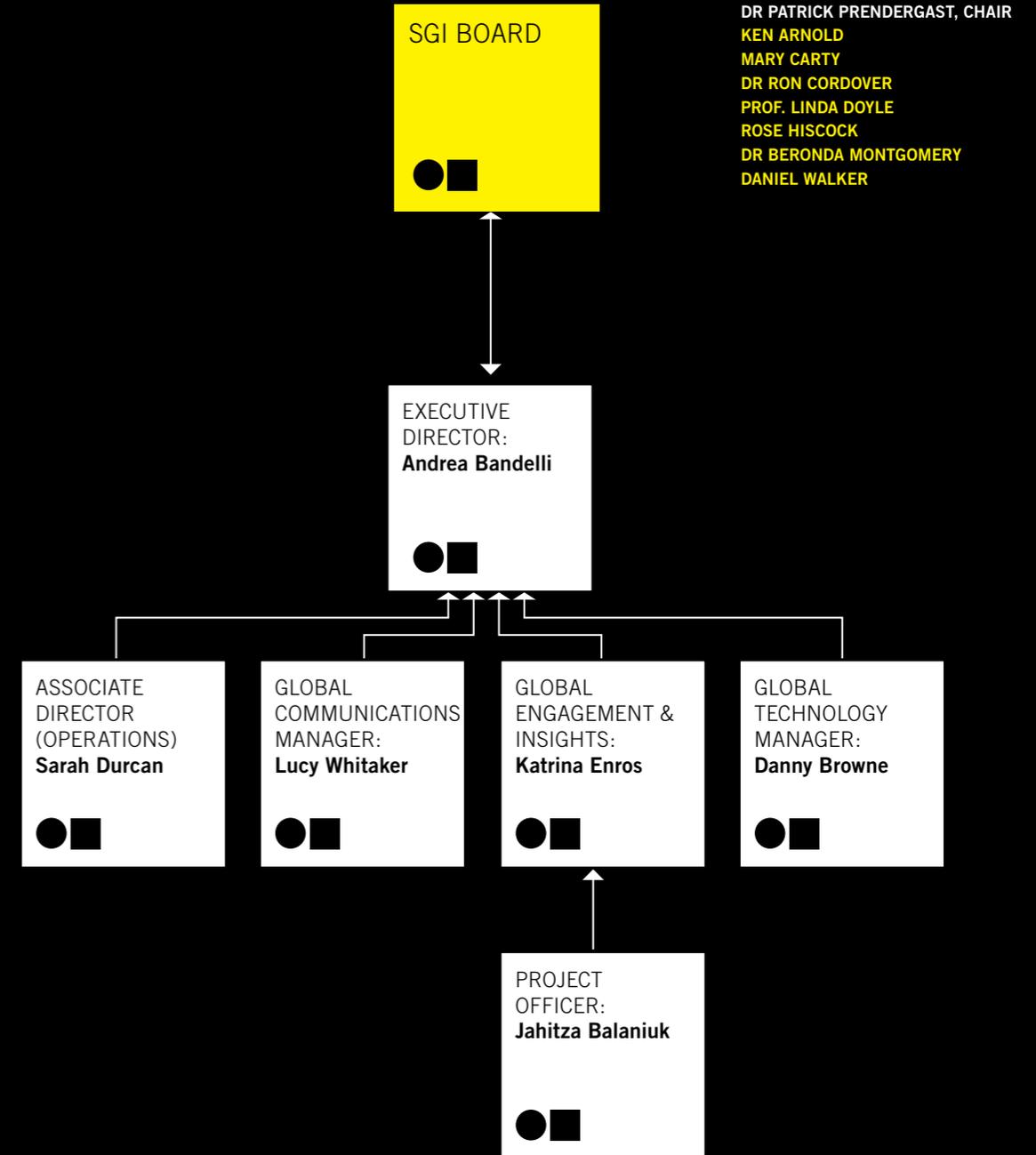
**DR RON CORDOVER**  
Chairman Emeritus, Corber Corporation

**PROF. LINDA DOYLE**  
Dean of Research, Trinity College Dublin

**ROSE HISCOCK**  
Director, Museums and Collections, The University of Melbourne, Director of Science Gallery Melbourne

**DR BERONDA MONTGOMERY**  
Michigan State University Foundation Professor in the Departments of Biochemistry & Molecular Biology and of Microbiology & Molecular Genetics

**DANIEL WALKER**  
Director, Culture (Operations & Planning) at King's College London

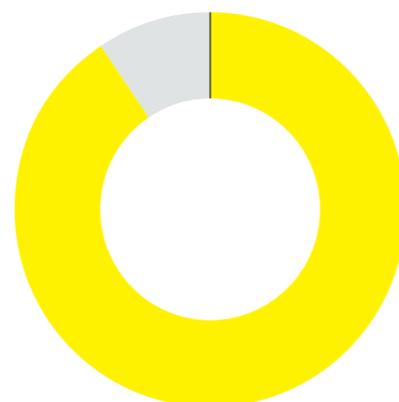


**1. FINANCIAL SUMMARY**

A financial summary is presented opposite. The Directors Report and Financial Statements follow in next section.

SGI's earned income is earned primarily from membership fees and some touring income, totalling €720,651. The (deficit)/surplus for the year after providing for depreciation amounted to €95,839 (2019 deficit of €2,604). At the end of the financial year, the company retained a surplus of €233,009 (2019 €137,370).

Science Gallery International reached its goal of 8 university members by 2020, with Emory University joining in early 2020, and TU Berlin due to join in early 2021.

**SGI INCOME**

■ Philanthropic / Grants	€98
■ Network Membership & Touring Fees	€654,000
■ Other	€66,553
<b>TOTAL</b>	<b>€720,651</b>

**SGI EXPENDITURE BY COST AREA**

■ Operations	€167,918
■ Network Promotion	€185,425
■ Network Membership	€271,469
<b>TOTAL</b>	<b>€624,812</b>

**Science Gallery International CLG****INCOME & EXPENDITURE for the year ended 30 Sept 2020 (€)**

	2020		2019	
<b>INCOME</b>				
Philanthropic/Grants	98	0.0%	55,586	8.8%
Network Membership & Touring	654,000	89.5%	575,422	91.2%
Other	66,553	9.2%		
<b>Total Income</b>			720,651	631,008
<b>EXPENDITURE</b>				
Operations	167,918	21.7%	153,827	19.9%
Network Promotion	185,425	24.0%	172,649	22.3%
Network Membership	271,469	35.1%	292,136	37.8%
Fundraising	0	0.0%	0	0.0%
Touring	0	0.0%	15,000	1.9%
<b>Total Department Expenditure</b>			624,812	633,612
<b>Surplus/(deficit) for the year</b>			95,839	-2,604
<b>Retained surplus brought forward</b>			137,170	139,774
<b>Retained surplus carried forward</b>			233,009	137,170

**SCIENCE GALLERY INTERNATIONAL**  
**ANNUAL REPORT AND FINANCIAL STATEMENTS**  
 FOR THE YEAR ENDED 30 SEPTEMBER 2020

Company Registration No.  
**511842 (Ireland)**

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SCIENCE GALLERY INTERNATIONAL COMPANY INFORMATION

<b>DIRECTORS AND OTHER INFORMATION</b>	<b>DIRECTORS</b>	Kenneth Arnold Mary Carty Juliette Hussey Patrick Prendergast Rose Hiscock Ron Cordover Linda Doyle Daniel Walker (Appointed 6 September 2020) Beronda Montgomery (Appointed 11 November 2020)
	<b>COMPANY SECRETARY</b>	Bradwell Limited
	<b>COMPANY NUMBER</b>	511842
	<b>CHARITY NUMBER</b>	CRA 20079727 CHY 20125
	<b>REGISTERED OFFICE AND BUSINESS ADDRESS</b>	22 Temple Lane South Temple Bar Dublin 2
	<b>AUDITOR</b>	UHY Farrelly Dawe White Limited Unit 4A Fingal Bay Business Park Balbriggan Co. Dublin
	<b>BUSINESS ADDRESS</b>	22 Temple Lane South Temple Bar Dublin 2
	<b>BANKERS</b>	Bank of Ireland Ltd College Green Dublin 2
	<b>SOLICITORS</b>	Arthur Cox 10 Earlsfort Terrace Dublin 2

## — DIRECTORS' REPORT

for the year ended 30 September 2020

The directors present their annual report and financial statements for the year ended 30 September 2020.

### **Principal activities**

The principal activity of the company continued to be that of creating a global network dedicated to igniting creativity and discovery where science and art collide. The company supports the development, business planning and co-ordination of an international network of science and art venues where exhibitions, international workshops, training programmes and events take place.

### **Fair review of the business**

2019/20 has been another year of growth for the Global Science Gallery Network across four continents – inspiring millions of young people with cutting edge art science since its inception in 2012. After a successful EO1 campaign, Emory University, Atlanta, USA joined the Network in early 2020, bringing Science Gallery International to its stated goal of signing 8 university members by 2020. Science Gallery University also advanced negotiations with TU Berlin, who intend to join the Network in early 2021.

### **Expanding the Global Science Gallery Network**

#### **Science Gallery Atlanta**

Science Gallery Atlanta at Emory University joined the Network in January 2020. It is in its business development and planning phase. In May 2020 it commenced programming, taking part with its SG colleagues in the online version of Science of Grief. Through the pandemic, it continues to share programming online, and is working towards a curated version of Science Gallery London's HOOKED exhibition for 2022.

#### **Science Gallery Bengaluru**

Science Gallery Bengaluru's site development, architectural plans, and business planning for Science Gallery Bengaluru significantly advanced over the year. Despite Covid delays with the building, it is on track to open in 2022.

ELEMENTS, SGB's exhibition in partnership with the Royal Society of Chemistry and the Jawaharlal Nehru Centre for Advanced Scientific Research, ran in October 2019. The exhibition had eight exhibits ranging from the Bring Your Own Element (BYOE), where visitors could bring their own contributions to a crowd-sourced periodic table of elements; Through the Looking Glass, where elements can be picked up and observed in their natural form, and the Testing Table, a place to experience the joy and messiness involved in the discovery of elements.

SUBMERGE produced in partnership with the Smithsonian, took place in December. SGB's first full-scale exhibition showcased what could happen if geologists, hydrologists, artists, civil engineers, ecologists, social scientists, oceanographers, historians, and storytellers, among others, shared and created knowledge about water to address challenges and identify future challenges.

In August, SGB's first wholly online exhibition, PHYTOPIA, brought together engineers, scientists, designers, artists and biohackers to create an experience for you to explore and experiment with plant life beyond the kitchen, the lab and the farm.

#### **Science Gallery Detroit**

Devon Akmon was appointed as Director of Science Gallery Detroit, and started in April.

In May, Science Gallery Detroit led the first online collaboration with sister galleries, Atlanta and Dublin – a virtual iteration of their regular Science of Grief programme – a three-hour online exploration of loss, hope and creativity, featuring scientists, poets, musicians, researchers, artists and healthcare workers.

SG Detroit also had a phenomenal response to its Rapid Residencies initiative, modelled on Science Gallery's Dublin earlier iteration.

In September, SG Detroit presented FUTURE PRESENT: Design In A Time Of Urgency. It explored questions such as: how the design of technology impacts society, what impact does design have on the built environment, and on the communities that occupy it; and How design features in food systems and food security, in biology and scientific inquiry; and what is the entwinement of design with social visions, such as Afro or indigenous futurism? The exhibition is especially interested in the impact of design on society, and in equitable and sustainable social change.

#### **Science Gallery Dublin**

PLASTIC – CAN 'T LIVE WITH IT, CAN'T LIVE WITHOUT IT, explored the benefits and pitfalls of this versatile material. It's first national touring exhibition, SG Dublin recycled, repurposed and reused the exhibits and the exhibition build, as PLASTIC travels to galleries in Drogheda, Wexford, Galway and Letterkenny. In each location, an artist was commissioned to work with the local community to co-design an artwork reflecting the cultural history, place and relationship between the people and their environment.

The planned public opening of INVISIBLE, based on SG London's Dark Matter, co-occurred with the imposition of a full-lockdown due to the Covid pandemic in Dublin. With 95% of the universe a mystery, what role do artists and scientists have in unravelling and understanding the unknown? How can we begin to look for something that we can't even define? The INVISIBLE exhibition at Science Gallery Dublin highlighted the critical role of science, art and philosophy in imagining the unseen and questioning the invisible. The SG Dublin team reimagined its content for virtual audiences, and were briefly able to reopen to in-person visits over the Summer months.

SG Dublin launched the Rapid Residency grants in April 2020 to support our creative community who saw many opportunities postponed, moved online, or cancelled during Covid-19 crisis. Art-science collaborations play a unique role in public engagement, but how do you facilitate transdisciplinary collaborations when you can't get groups together, can't meet in person – can't even go to the office or the studio? Faced with this challenge, Science Gallery Dublin piloted a virtual residency programme, which supported artists to collaborate with expert researchers on developing a new project or idea over 5 weeks.

#### **Science Gallery London**

Science Gallery London won an award for best refurbishment at the 2019 Architects' Journal Architectural Awards.

Science Gallery London's exhibition DARK MATTER, which delved into one of the biggest mysteries in physics today and looked at what makes up our Universe, was reimaged by Science Gallery Dublin as INVISIBLE in the Spring of 2020.

ON EDGE aimed to open conversation around the causes of and responses to anxiety today through art, design, psychology and neuroscience; exploring the connections between an individual's experience of anxiety and how society frames those experiences.

From February 2020 to the time Science Gallery London has to close to the public due to the pandemic, GENDERS: SHAPING AND BREAKING THE BINARY, took a playful and kaleidoscopic view of genders and its relationship with science, as well as factors like class, culture, race, age and sexuality. The season aimed to open conversation through personal perspectives on and beyond the female and male 'binaries'.

As Science Gallery London is on a hospital campus, it remains closed to the public at present for public health reasons, and is being used as a vaccination centre. King's College London remains committed to the Science Gallery Network, and to engaging their community with research; to the ongoing development of King's Cultural Community; and to pioneering collaborations in arts and science that enhance education and research. Science Gallery London will continue to deliver cultural programmes digitally, including a new online Inside Art and Science micro course for King's students.

#### **Science Gallery Melbourne**

Science Gallery Melbourne launched its open call for content for its inaugural exhibition – MENTAL – in its new building, due to open mid 2021.

Melbourne's Mediators and SciCurious Members were busy creating short videos featuring the everyday things they are doing to keep occupied, productive, or just keep sane during the first pandemic lockdown through March/April/May 2020.

The University of Melbourne also launched its Cultural Commons, led by Rose Hiscock, a new virtual home for all the university's cultural content, including Science Gallery Melbourne.

Science Gallery Melbourne also launched their first longitudinal study to study the impact of membership in the gallery's SciCurious youth advisory group. Led by Dr. Kathryn Coleman and her team at the Graduate School of Education, University of Melbourne, the qualitative study will look at gifs, memes and other content production as a means of understanding how young people are engaging with the group.

#### **Science Gallery Rotterdam**

Erasmus MC has been working closely with the Municipality of Rotterdam, Centre for the Arts (CBK) Rotterdam, Museum Rotterdam, and other organisations and individuals across the city to create a Science Gallery location that will meaningfully contribute to the local community, and the broader Science Gallery Network. Despite the Covid-19 pandemic striking in March 2020, Science Gallery Rotterdam was able to continue to run its first public exhibition – (UN)REAL – on site for several months, complemented with online content for virtual visits. The exhibitions explored what is real and how confident can we be in our perceptions. The artworks were arranged along a public route that runs through Erasmus University Medical Centre. Because the exhibition was located in public space, employees and visitors of Erasmus MC could see the works of art in real life. Appropriate Covid measures were taken.

#### **Science Gallery Venice**

Venice's ELEMENTS: Needed or Nasty... Your Choice exhibition explored the elements, focusing on the sometimes challenging nature of chemicals: the human cost of mining cobalt for digital devices, the disturbing use of chlorine and phosphorus for lethal gases, and the unintended consequences of mercury use throughout the 19th century.

In January 2020, SGV hosted ILLUSION: Nothing Is As It Seems, as their first touring exhibition. It ran from January until the campus had to close due to Covid restrictions.

Science Gallery Venice launched EARTH WATER SKY, a 3-year residency programme for artists interested in the environment and the latest in cutting edge environmental knowledge. Every year, there will be an open call for artists from any art form to apply for a two-month, fully funded residency in Venice. The winning artist/s will work with leading scientists from Ca' Foscari University and the Veneto region.

#### **Connectivity & Training**

Science Gallery International Executive Director, Andrea Bandelli was seconded part-time to become the interim director of Science Gallery Dublin from October 2019-September 2020. Sarah Durcan was appointed Associate Director of SGI while Dr Bandelli was on secondment, and also spent several weeks working from Science Gallery Melbourne in Nov/Dec 2019, trialling remote working.

In October, SGI hosted the first annual Youth Advisory Group exchange, which brought together representatives of the Science Gallery Youth Advisory Groups in Venice, Rotterdam and Dublin. Funded by the European Commission's Erasmus+ programme, it was a brilliant week of learning about

Science Gallery, activism, citizen science, team-building, mentoring skills development, learning from artists, researchers and Mediators, and one another.

The 3rd Annual Youth Symposium was planned in Detroit in September. Due to pandemic, this was moved to a wholly online event with over 500 participants from around the world in January 2021.

The Directors' Forum moved to virtual meetings from April 2020, and the directors have met monthly since then, advancing planning, joint programming and collaboration across the Network.

New websites were developed by SGI with all network partners, and rolled out in conjunction with the announcement of Emory University as our 8th member. A new Digital Asset Management platform was also launched, as well as an updated LMS system, and a revised Network Toolkit.

SGI continues to provide open learning sessions for all locations across the Network. There was a significant uptick in engagement with staff across the Network as everyone was working from home, and able to participate in online meetings.

SGI conducted extensive brand research across the Network, with a view to rolling out updated brand guidelines in 2021.

#### **Touring**

ILLUSION was presented at Science Gallery Venice. It will continue to tour from 2021 to other locations in Italy.

#### **Advocacy**

SGI continues to support the International Day of LGBT+ people in STEM.

Colin Keogh, a long time Science Gallery International collaborator, co-founded the Open Source Ventilator (OS V) / Open Source COVID-19 Medical Supplies Project to bring engineers, designers, makers and health care professionals together to find quick and affordable solutions to increasing the number of ventilators and other necessary equipment like masks and gloves.

SGI joined Science Gallery Dublin in participating in ECSITE's diversity, equity access and inclusion pilot programme.

In May, Science Gallery International held a Town Hall for SG staff, member researchers and the general public to design a research initiative around the role of science & art to cope with grief, resilience, and the positive and negative effects of living during the COVID-19 pandemic for young adults.

#### **Financial sustainability**

SGI's income for 2019/2020 (€720,651) was up on the previous year, and solely from earned income for the first time. In 2020 SGI reached its financially projected 'steady state' with 8 members signed. With expenses for the year at €624,812, SGI ended the financial year with a surplus. SGI's

expenses were significantly less than budgeted, due to a complete halt to travel from March 2020, all staff working from home for the remainder of the financial year, and not replacing a core team member mid year, when our Global Technology Manager moved on to another role.

All members confirmed that they would pay their fees as agreed for the 2019/20 and 2020/21 financial year, so despite the financial uncertainties that the Covid pandemic has brought to university finances, we are confident that both in the immediate future, and in the mid-term, SGI is well placed to survive.

SGI has updated its risk register in light of these new uncertainties, but also has created a resiliency register to ensure that we are placed to move forward with confidence in these challenging times.

#### **Governance**

Dr. Patrick Prendergast, Trinity College Dublin's Provost, continued to serve as Chairperson of the SGI board.

Deborah Bull retired after serving her full term, and Daniel Walker was nominated by King's to replace her on the board.

Dr Beronda Montgomery was nominated by Michigan State University, and was appointed to the board.

#### **Future Plans**

Network expansion remains a priority in 2020/21. TU Berlin have confirmed they will sign an agreement in November 2020, with a public announcement to follow in April 2021. Conversations continue in South America, Asia and Europe.

SGI will continue to develop its various network engagement resources, with future upgrading of the Network's websites, digital platforms and brand, as well as training and induction of an expanded Network staff.

### Directors and secretary

The directors who held office during the year and up to the date of signature of the financial statements were as follows:

Kenneth Arnold  
Mary Carty  
Juliette Hussey  
Patrick Prendergast  
Deborah Bull (Resigned 6 September 2020)  
Rose Hiscock  
Ron Cordover  
Linda Doyle  
Daniel Walker (Appointed 6 September 2020)  
Beronda Montgomery (Appointed 11 November 2020)

### Results and dividends

The results for the year are set out on page 44.

### Accounting records

The company's directors are aware of their responsibilities, under sections 281 to 285 of the Companies Act 2014 as to whether in their opinion, the accounting records of the company are sufficient to permit the financial statements to be readily and properly audited and are discharging their responsibility by:

- employing qualified and/or experienced staff, and/or
- ensuring that sufficient company resources are available for the task, and/or
- liaising with the company's auditors.

The accounting records are held at the company's registered office, 22 Temple Lane South Temple Bar Dublin 2.

### Post reporting date events

Since the year end, the organisation has had to deal with various matters of uncertainty such as COVID 19. This places many pressures on the organisation such as financial and governance risk. While funding is agreed for 2021, no such assurances are in place for periods beyond 2021. This poses a material risk for the organisation.

The organisation has also had to amend its operational strategy to conform to government measures in line with the public health recommendations in relation to "lockdown". In order to conform to the likes of social distancing, increased hygiene etc., the organisation has had to amend its strategy to allow its employees to adhere to these requirements. Due to the uncertain outcome of when the pandemic is likely to pass, the organisation has no clear sight of when these measures will be relieved.

The directors will continue to monitor all public health and government updates to ensure that all information is available to make the best decisions for the organisation and its stakeholders. On the basis of the above the directors are satisfied the organisation can continue as a going concern.

### Auditor

UHY Farrelly Dawe White Limited were re-appointed as the company's auditor and in accordance with section 382 (1) of the Companies Act 2014, continue in office as auditor of the company.

### Statement of disclosure to auditor

Each of the directors in office at the date of approval of this annual report confirms that:

- so far as the director is aware, there is no relevant audit information of which the company's auditor is unaware, and
- the director has taken all the steps that he / she ought to have taken as a director in order to make himself / herself aware of any relevant audit information and to establish that the company's auditor is aware of that information.

This confirmation is given and should be interpreted in accordance with the provisions of section 330 of the Companies Act 2014.

### Going Concern

The organisation meets its day-to-day working capital requirements through its cash balances and reserves. The organisation's forecasts and projections, taking account of reasonably possible changes in income activity show that the organisation are able to operate for the foreseeable future. Therefore, these financial statements have been prepared on a going concern basis.

On behalf of the board

Mary Carty  
**Director**

Linda Doyle  
**Director**

28 June 2021

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 that law, the directors have elected to prepare the financial statements in accordance with Companies Act 2014 and FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (Generally accepted Accounting Practice in Ireland) 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 that 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 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, enable them to ensure that the financial statements and Directors' Report comply with the Companies Act 2014 and enable the financial statements to be 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.

On behalf of the board

Mary Carty	Linda Doyle
<b>Director</b>	<b>Director</b>

28 June 2021

## **INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF SCIENCE GALLERY INTERNATIONAL**

### **Opinion**

We have audited the financial statements of Science Gallery International (the 'company') for the year ended 30 September 2020 which comprise the statement of comprehensive income, the balance sheet, the statement of changes in equity, the statement of cash flows and the related notes. The relevant 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*.

In our opinion the financial statements:

- give a true and fair view of the assets, liabilities and financial position of the company as at 30 September 2020 and of its surplus 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; and
- have been 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 the ethical requirements that are relevant to our audit of financial statements in Ireland , including the Ethical Standard 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 the 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.

### **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 is consistent with the financial statements; and
- the directors' report has been prepared in accordance with applicable legal requirements .

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, and 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.

We have nothing to report in respect of our obligation under the Companies Act 2014 to report to you if, in our opinion, the disclosures of directors' remuneration and transactions specified by sections 305 to 312 of the Act are not made.

### **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 the directors 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 going concern and using the going concern basis of accounting unless the directors either intend to liquidate the company or to cease operations, or have 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 the 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: [http://www.iaasa.ie/Publications/Auditing-standards/International-Standards-on-Auditing-for-use-in-Ire/International-Standards-on-Auditing-\(Ireland\)/ISA-700-\(Ireland\)](http://www.iaasa.ie/Publications/Auditing-standards/International-Standards-on-Auditing-for-use-in-Ire/International-Standards-on-Auditing-(Ireland)/ISA-700-(Ireland)). This description forms part of our auditor's report.

### **Use of our report**

This 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 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.

**Alison Gray (Statutory Auditor)  
for and on behalf of UHY Farrelly Dawe White Limited**

**Chartered Certified Accountants  
Statutory Auditor**

Unit 4A  
Fingal Bay Business Park  
Balbriggan  
Co. Dublin

28 June 2021

## STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 30 SEPTEMBER 2020

	Notes	2020 (€)	2019 (€)
<b>Income</b>		720,651	631,008
Administrative expenses		<u>(624,812)</u>	<u>(633,612)</u>
<b>Surplus/(deficit) before taxation</b>		95,839	(2,604)
Tax on deficit	6	—	—
<b>Surplus/(deficit) for the financial year</b>		<u>95,839</u>	<u>(2,604)</u>

The income and expenditure account has been prepared on the basis that all operations are continuing operations.

## BALANCE SHEET

AS AT 30 SEPTEMBER 2020

	Notes	2020 (€)	2019 (€)
<b>Fixed Assets</b>			
Tangible assets	7	4,536	2,692
<b>Current Assets</b>			
Debtors	8	81,584	310,925
Cash at bank and in hand		<u>311,155</u>	<u>21,932</u>
		392,739	332,857
<b>Creditors: amounts falling due within one year</b>	9	<u>(164,266)</u>	<u>(198,379)</u>
<b>Net Current Assets</b>		<u>228,473</u>	<u>134,478</u>
<b>Total Assets less Current Liabilities</b>		<u>233,009</u>	<u>137,170</u>
<b>Reserves</b>			
Income and expenditure account		<u>233,009</u>	<u>137,170</u>

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime and in accordance with Financial Reporting Statement 102 'The Financial Statement Reporting Standard applicable in the UK and Republic of Ireland'.

The financial statements were approved by the board of directors and authorised for issue on 4 June 2021 and are signed on its behalf by:

**Mary Carty**  
Director

**Linda Doyle**  
Director

**STATEMENT OF CHANGES IN EQUITY**

FOR THE YEAR ENDED 30 SEPTEMBER 2020

	Income and expenditure €
<b>Balance at 1 October 2018</b>	139,774
<b>Year ended 30 September 2019:</b> Loss and total comprehensive income for the year	<u>(2,604)</u>
<b>Balance at 30 September 2019</b>	137,170
<b>Year ended 30 September 2020</b> Loss and total comprehensive income for the year	<u>95,839</u>
<b>Balance at 30 September 2020</b>	<u><u>233,009</u></u>

**STATEMENT OF CASH FLOWS**

FOR THE YEAR ENDED 30 SEPTEMBER 2020

	Notes	2020 (€)	2019 (€)
<b>Cash flows from operating activities</b>			
Cash generated from/ (absorbed by) operations	16	300,256	(182,066)
<b>Investing activities</b>			
Purchase of tangible fixed assets		<u>(5,157)</u>	<u>(3,256)</u>
<b>Net cash used in investing activities</b>		(5,157)	<u>(3,256)</u>
<b>Financing activities</b>			
Repayment of bank loans		<u>(5,876)</u>	<u>9,972</u>
<b>Net cash (used in)/generated from financing activities</b>		<u>(5,876)</u>	<u>9,972</u>
<b>Net increase/(decrease) in cash and cash equivalents</b>		289,223	(175,350)
Cash and cash equivalents at the end of the year		21,223	197,282
<b>Cash and cash equivalents at end of year</b>		<u>21,932</u>	<u>197,282</u>
		<u><u>311,155</u></u>	<u><u>21,932</u></u>

## NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 SEPTEMBER 2020

### 1. ACCOUNTING POLICIES

#### Company information

Science Gallery International is a company limited by guarantee domiciled and incorporated in Ireland. The registered office is 22 Temple Lane South, Temple Bar, Dublin 2 and its company registration number is 511842.

#### 1.1 Accounting convention

These financial statements have been prepared in accordance with FRS 102 “The Financial Reporting Standard applicable in the UK and Republic of Ireland” (“FRS 102”) and the requirements of the Companies Act 2014.

The financial statements are prepared in euro , which is the functional currency of the company. Monetary amounts in these financial statements are rounded to the nearest €.

The financial statements have been prepared under the historical cost convention, modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value. The principal accounting policies adopted are set out below.

#### 1.2 Going concern

At the time of approving the financial statements , the directors have a reasonable expectation that the company has adequate resources to continue in operational existence for the foreseeable future. Thus the directors continue to adopt the going concern basis of accounting in preparing the financial statements.

#### 1.3 Income and expenditure

Grant income and Philanthropic Donations are recognised in the Income and Expenditure Account as the related expenditure is incurred in line with the terms and conditions stipulated by the donor.

Membership and development fees are recognised on a receivable basis. Membership and development fees due but not yet received at the yearend are included in current assets on the Statement of Financial Position.

Touring Income is recognised in the Income and Expenditure Account on an invoice basis.

#### 1.4 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures and fittings	33.3%
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The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is credited or charged to surplus or deficit .

#### 1.5 Impairment of fixed assets

At each reporting period end date, the company reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any). Where it is not possible to estimate the recoverable amount of an individual asset, the company estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Recoverable amount is the higher of fair value less costs to sell and value in use. In assessing value in use, the estimated future cash flows are discounted to their present value using a pre-tax discount rate that reflects current market assessments of the time value of money and the risks specific to the asset for which the estimates of future cash flows have not been adjusted.

If the recoverable amount of an asset (or cash-generating unit) is estimated to be less than its carrying amount, the carrying amount of the asset (or cash-generating unit) is reduced to its recoverable amount. An impairment loss is recognised immediately in surplus or deficit, unless the relevant asset is carried at a revalued amount, in which case the impairment loss is treated as a revaluation decrease.

Recognised impairment losses are reversed if, and only if, the reasons for the impairment loss have ceased to apply. Where an impairment loss subsequently reverses, the carrying amount of the asset (or cash-generating unit) is increased to the revised estimate of its recoverable amount, but so that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset (or cash-generating unit) in prior years. A reversal of an impairment loss is recognised immediately in surplus or deficit, unless the relevant asset is carried at a revalued amount, in which case the reversal of the impairment loss is treated as a revaluation increase.

#### 1.6 Cash and cash equivalents

Cash and cash equivalents are basic financial assets and include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

### 1.7 Financial instruments

The company has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the company's balance sheet when the company becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

#### **Basic financial assets**

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

#### **Classification of financial liabilities**

Financial liabilities and equity instruments are classified according to the substance of the contractual arrangements entered into. An equity instrument is any contract that evidences a residual interest in the assets of the company after deducting all of its liabilities.

#### **Basic financial liabilities**

Basic financial liabilities, including creditors, bank loans, loans from fellow group companies and preference shares that are classified as debt, are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

### 1.8 Taxation

The company has obtained exemption from the Revenue Commissioners in respect of corporation tax, it being a company not carrying on a business for the purposes of making a profit. DIRT tax is payable on any interest income received in excess of €32.

### 1.9 Employee benefits

The costs of short-term employee benefits are recognised as a liability and an expense, unless those costs are required to be recognised as part of the cost of stock or fixed assets.

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

### 1.10 Leases

Rentals payable under operating leases, including any lease incentives received, are charged to profit or loss on a straight line basis over the term of the relevant lease except where another more systematic basis is more representative of the time pattern in which economic benefits from the lease asset are consumed.

## 2. JUDGEMENTS AND KEY SOURCES OF ESTIMATION UNCERTAINTY

In the application of the company's accounting policies, the directors are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

## 3 Operating surplus/(deficit)

	2020 (€)	2019 (€)
Operating surplus/(deficit) for the year is stated after charging:		
Depreciation of owned tangible fixed assets	2,804	3,901
Loss on disposal of tangible fixed assets	<u>509</u>	<u>-</u>

#### 4 Employees

The average monthly number of persons (including directors) employed by the company during the year was:

	2020 (€) Number	2019 (€) Number
Administrative	<u>6</u>	<u>6</u>
Their aggregate remuneration comprised:		
Wages and salaries	317,420	342,528
Social security costs	<u>34,988</u>	<u>37,530</u>
	<u><b>352,408</b></u>	<u><b>380,058</b></u>

#### 5 KEY MANAGEMENT COMPENSATION

Key Management includes the Board of Directors (all non-executive) and the Company Secretary. The compensation paid or payable to the management team (Executive Director and Associate Director) for employee services was €168,920 (2019: €164,000).

No non-executive directors are remunerated for their role on the board.

The number of employees whose annual remuneration was €50,000 or more were:		
	2020 Number	2019 Number
€60,000 – €70,000	–	–
€70,001 – €80,000	1	1
€80,001 – €90,000	–	–
€90,001 – €100,000	1	1
€100,001 and above	–	–

#### 6 TAXATION

The company is limited by guarantee not having share capital and is recognised for charitable tax relief by Revenue (CHY 20125).

#### 7 TANGIBLE FIXED ASSETS

##### Cost

	Fixture and fittings (€)
At 1 October 2019	18,115
Additions	5,157
Disposals	<u>(14,857)</u>
At 30 September 2020	<u>8,415</u>

##### Depreciation and impairment

At 1 October 2019	15,423
Depreciation charged in the year	2,804
Eliminated in respect of disposals	<u>(14,348)</u>
At 30 September 2020	<u>3,879</u>

##### Carrying amount

At 30 September 2020	<u>4,536</u>
At 30 September 2019	<u>2,692</u>

#### 8 DEBTORS

##### Amounts falling due within one year:

	2020(€)	2019(€)
Trade Debtors	45,516	290,219
Other Debtors	5,510	4,433
Prepayments	30,558	11,400
Accrued income	–	<u>4,873</u>
	<u>81,584</u>	<u>310,925</u>

**9 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

		2020(€)	2019(€)
Amounts owed to credit institutions	<b>10</b>	4,096	9,972
Trade creditors		14,405	124,938
PAYE and other social security		11,679	22,133
Other creditors		129,436	36,686
Accruals		<u>4,650</u>	<u>4,650</u>
		<u>164,266</u>	<u>193,946</u>

**10 LOANS, OVERDRAFTS AND CREDIT CARDS**

		2020(€)	2019(€)
Credit cards		<u>4,096</u>	<u>9,972</u>
Payable within one year		<u>4,096</u>	<u>9,972</u>

**11 MEMBERS' LIABILITY**

The company is limited by guarantee, not having a share capital and consequently the liability of members is limited, subject to an undertaking by each member to contribute to the net assets or liabilities of the company on winding up such amounts as may be required not exceeding €1.

**12 CAPITAL COMMITMENTS**

The company had no material capital commitments at the year end.

**13 CONTINGENT LIABILITIES**

A contingent liability is in place since March 2014 in the amount of €25,000 in respect of the company credit cards held with Bank of Ireland.

**14 EVENTS AFTER THE REPORTING DATE**

Since the year end, the organisation has had to deal with various matters of uncertainty such as COVID 19. This places many pressures on the organisation such as financial and governance risk. While funding is agreed for 2021, no such assurances are in place for periods beyond 2021. This poses a material risk for the organisation.

The organisation has also had to amend its operational strategy to conform to government measures in line with the public health recommendations in relation to “lockdown”. In order to conform to the likes of social distancing, increased hygiene etc., the organisation has had to amend its strategy to allow its employees to adhere to these requirements. Due to the uncertain outcome of when the pandemic is likely to pass, the organisation has no clear sight of when these measures will be relieved.

The directors will continue to monitor all public health and government updates to ensure that all information is available to make the best decisions for the organisation and its stakeholders. On the basis of the above the directors are satisfied the organisation can continue as a going concern.

**15 RELATED PARTY TRANSACTIONS**

Trinity College Dublin is a related party to SGI as Trinity College is a member of the SGI International Network and two of the nine Board members of SGI are college representatives.

SGI charged Trinity College a membership fee during the period of €75,000 (2019: €75,000). The amount due from Trinity College to SGI at 30 September 2020 was €19,290 (2019 : €92,250 ) and is included in trade debtors.

Licence fee income, which amounted to €75,000 (2019 : €75,000 ) is payable to Trinity College by SGI for use of intellectual property rights. At the year end, the balance owed to Trinity College was nil (2019: €92,250 ) and was included in trade creditors.

Trinity College is entitled to a percentage of touring income in relation to exhibition tours of Science Gallery Dublin. The amount due from SGI to Trinity College for the period amounts to nil (2019 : nil ).

Andrea Bandelli was seconded to work for Science Gallery Dublin three days a week. 60% of his wages were recharged to Science Gallery Dublin during the year.

All the above transactions were carried out in the normal course of business at arm's length.

## 16 CASH GENERATED FROM/(ABSORBED BY) OPERATIONS

	2020(€)	2019(€)
Surplus/(deficit) for the year after tax	95,839	(2,604)
<b>Adjustments for:</b>		
Loss on disposal of tangible fixed assets	509	—
Depreciation and impairment of tangible fixed assets	2,804	3,901
<b>Movements in working capital:</b>		
Decrease in debtors	229,341	9,415
Decrease in creditors	<u>(28,237)</u>	<u>(192,778)</u>
<b>Cash (absorbed by)/generated from operations</b>	<u>300,256</u>	<u>(182,066)</u>

## 17 ANALYSIS OF CHANGES IN NET FUNDS

	1 October 2019 (€)	Cash flows (€)	20 September 2020 (€)
Cash at bank and in hand	21,932	289,223	311,155
Borrowings excluding overdrafts	<u>(9,972)</u>	<u>5,876</u>	<u>(4,096)</u>
	<u>11,960</u>	<u>295,099</u>	<u>307,059</u>

## 18 APPROVAL OF FINANCIAL STATEMENTS

The directors approved the financial statements on the 4 June 2021



**JAHITZA BALANIUK**

PROJECT OFFICER



**DR ANDREA BANDELLI**

EXECUTIVE DIRECTOR



**SARAH DURCAN**

ASSOCIATE DIRECTOR  
(OPERATIONS)



**KATRINA ENROS**

GLOBAL ENGAGEMENT  
AND INSIGHTS MANAGER



**LUCY WHITAKER**

GLOBAL COMMUNICATIONS  
MANAGER

