IRISH MUSEUMS SURVEY 2016

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Executive Summary

The *Irish Museums Survey 2016* is the first broad quantitative and qualitative survey of Irish museums (north and south) for more than a decade. Funded by the Irish Research Council, it is a research collaboration between the School of Art History and Cultural Policy (University College Dublin), the Irish Museums Association, and the Irish Museums Trust.

Irish museums currently number approximately 230, of which 118 museums responded to and participated in the survey. Self-reported quantitative and qualitative data was collected on general information; governance; budgets and finance; collections; visitors, marketing and communications; education and outreach; and exhibitions. The data presented in this report includes independent, community, county, regional and national museums at all scales of activity. Answers from the *Survey 2016* were compared to previously reported data in 1994 and 2005, to account for change over time.

Areas of improvement and expanded provision included educational programming and outreach; management and digitisation of collections and cataloguing; and social media activity. Visitor numbers have remained largely stable over the past decade for most museums, although systems for recording and/or reporting visitor information are generally weak, and a quarter of museums could not provide visitor data.

The effects of economic recession were also clearly evidenced. Museums have experienced drastic reductions to the labour force and increasing reliance on volunteers, interns and community employment schemes. Comments from participants extensively detailed problems with infrastructure and basic facilities, affecting museums across the country. Cutbacks on every aspect of museum provision (education, programming, conservation, security, etc.) indicate the broad and deep impact of budget reductions and hiring freezes.

Primary recommendations of the survey include:

1. Establish a research unit to enhance quality and regularity of data collection, based at the Irish Museums Association, the Heritage Council, or the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs.
2. Improve museums' data collection practices by developing training opportunities on data collection for Irish museums.
3. Prioritise, in future policies and programmes, the primary resource needs as identified by museums: (1) capacity (staff, volunteers, time); (2) funding and fundraising support; (3) buildings and storage.
4. Enhance support of community and independent museums, including a review of supports and the development of a national strategy concerning the needs of small museums.

Highlighted findings:

- In 2014, Irish museums welcomed more than six million visitors.
- On average, 60.5% of reported visitors to museums were domestic, versus 35.2% international.
- A large and increasing proportion of museums since 2005 are operating with expenditures below €30,000. Most museums' expenditures are clustered at the lower level (41.4% on less than €30,000) and mid-level (34.4% on €100,000-500,000).
- 46.2% of respondents confirmed a decline in budget and finance since 2005. 31.2% have experienced improvements to their budgets. Both groups provided rich qualitative detail on budget changes, summarised in the report.
- The most commonly referenced areas affected by budget change (positive and negative) include (1) staffing and training; (2) collections; (3) exhibitions; (4) maintenance; and (5) facilities.
- The majority of museums are staffed by fewer than 10 paid employees (76.7%); 16.7% of museums have no paid employees at all.
- 40.6% of museums indicated they were 'very dependent' on voluntary/unpaid labour.

Preface

As chair of the Irish Museums Association (IMA), I wholeheartedly welcome the publication of *Irish Museums Survey 2016*. This report was only made possible because of the financial support of the Irish Research Council and has been a partnership between the IMA, the Irish Museums Trust, and the School of Art History and Cultural Policy (University College Dublin). I wish to particularly congratulate Dr Emily Mark-FitzGerald (Principal Investigator, UCD) who originated and led the research team. I would also like to recognise the contribution of Gina O'Kelly (Director of Operations, IMA), and Fernando Sanchez and Dr Colleen Thomas (Survey Coordinators). The report they have produced is unprecedented in terms of its scale and ambition, and I hope it will become the template for future research into the Irish museum sector.

For many years now, any attempt to discuss the challenges facing Irish museums, or indeed plan for their future, has been seriously hampered by a lack of even the most basic, current data about the sector. This is the third survey of Irish Museums that has been carried out by the IMA, the first being in 1993, with a second one taking place in 2004. These earlier surveys were done at a time when the number of Irish museums was increasing at an unparalleled rate. It is worth noting that 68% of the museums in this survey were founded after 1980. However, as this latest survey shows, this rapid expansion has now ended, suggesting that as a sector we need to focus on consolidating and supporting existing museums, many of which would appear to be under considerable pressure in terms of staffing, funding and training.

One of the most positive developments for Irish museums in recent years has been the introduction of the Museum Standards Programme for Ireland by the Heritage Council. The survey reflects an increased professionalism in Irish museums. The provision of education and outreach services, digitisation of collections, and computerised collection databases have all increased substantially since 2005. Almost all museums have an online presence and a large majority are actively engaging with social media.

Unfortunately, the increased levels of professionalism in the practice of Irish museums does not seem to have been to matched in terms of staffing levels. The majority of the museums surveyed have less than twenty paid employees, while a third have less than five. Many museums have recorded a reduction in staff numbers since 2004. The expansion of museum services recorded in the survey seems to be largely based on existing staff taking on multiple roles and having extra responsibilities placed upon them. The pressure this exerts on personnel, and the already meagre resources available to museums, is deeply concerning.

The period since the last survey has witnessed a dramatic downturn in the economy, north and south of the border, and a commensurate reduction in spending by the public sector. This is reflected in the budgets of Irish museums across the board, from large national museums to the voluntary sector. For many of our members the primary challenge they face, before even considering collections care, exhibitions or education programming, is where to secure the resources to pay for basic expenses such as heating and electricity. The survey highlights the need for more stable and comprehensive funding structures. It would also suggest that many nationally important collections are currently at risk due to lack of funds.

This survey should be a primary reference point for those tasked with planning the future of Irish museums. It brings to the fore the need for a collections audit and a national strategy for the funding and staffing of museums. It also shows the need for regular, consistent gathering of data on museums and their activities. A gap of ten years between surveys is clearly far too long. Although it far exceeds its predecessors in terms of detail and scope, the survey points at areas where further, more focussed research is required. There is substantially more information needed on the staffing of museums, museum visitor profiling, standards of collections care and documentation, education programming, and funding.

Based on this survey, the IMA will be advocating for the establishment of a research unit which would collect data on activity within the Irish museum sector. As the representative body for Irish Museums, we would aim to play a leadership role in the creation of such a unit and work in partnership with local and central government and agencies in establishing it.

While the cultural sector as a whole has suffered from the economic downturn in recent years, museums have been less successful than others when it comes to advocating their cause. This survey gives us the tools to make evidence-based argument both for the importance of museums and the need for increasing the supports available to them. Reading this survey, the passion and dedication of those working in the sector is clear. What is needed now are the resources and support systems to match their commitment to the nation's heritage.

Brian Crowley
Chair, Irish Museums Association

1. Introduction

From 2015-16 the *Irish Museums Survey 2016* was carried out by a team based in the Irish Museums Association (IMA). Funded by a New Horizons grant from the Irish Research Council, the project has been a partnership between the IMA, the Irish Museums Trust, and the School of Art History and Cultural Policy (University College Dublin).

The principal aim of this research is to provide an up-to-date and expansive account of the Irish museums sector and its activities. Ten years have elapsed since the last all-island survey of Irish museums, with the most recent data published in 2005 (and previous to this, in 1994).[1] Since that time the Republic has weathered economic recession and the sector has experienced significant fluctuations in governance, budgets, and resourcing that have affected museums across the island.

This report therefore seeks to rectify a fundamental knowledge gap concerning the current state of Irish museums. It updates previous *Surveys of Museums in Ireland* to reflect current structures, funding, and activities, and provides new information on recent and growing areas of interest, such as the impact of recession; alternative income and fundraising activities; the rise of digitization and online marketing; use of internships, volunteers and community employment schemes, etc.

The research team has collected self-reported quantitative and qualitative data on general information (size, location, facilities, opening hours, etc.); programmes and activities; governing authority; staffing and training; budgets, funding and development activity; collections size and scope; access and education services; and visitor data (including tourist and local/national visitors). With **118 museums participating**, the data presented in this report includes independent, community, county, regional and national museums, north and south, at all scales of activity.

In sharing this data with the professional museum sector, arts and heritage policy-makers, tourism and leisure bodies, education authorities, academic researchers, and the public, we hope to improve knowledge of Irish museums –their conditions, activities, and lived experience – as they continue to play a vital role in preserving and sharing the heritage of this island. As part of our analysis, we seek to identify current trends affecting museum policy and provision, reflecting on progress made to date and future challenges.

1.1 Context

There is no single body which currently collects and disseminates information on Irish museums in the North and South.

In Northern Ireland, the Department for Communities (DfC, into which the former Department of Arts, Culture and Leisure was merged in 2016) holds responsibility for the National Museums of Northern Ireland, W5, Armagh Observatory and Armagh Planetarium. In addition to coordinating heritage policy, conducting research, and making funding allocations, the DoC also funds the Northern Irish Museums Council (NIMC), a non-departmental public body that channels resources and support to local museums and manages the Museum Accreditation Scheme.

In the Republic, responsibility for Irish museums rests with the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs (DAHRRGA), including policies and funding for the National Cultural Institutions. This Department also funds the Heritage Council, a statutory body which operates the Museum Standards Programme for Ireland (MSPI) co-funds 28 Heritage Officers in partnership with local authorities; allocates heritage grants and operates education and conservation programmes; and provides policy recommendations to government. Due to the hiring moratorium in the public service, the Museums and Archives Officer role in the Heritage Council has been vacant since 2009.

Both the DfC and DAHRRGA further support their respective Arts Councils, both of which provide information and support on cultural audiences (including art museum and gallery visitors) and commission research on related topics (eg arts participation, arts education, etc.). However neither Arts Council focuses specifically on the broader cultural heritage sector. Audiences Northern Ireland (a registered charity supported by its membership) supports both arts and cultural institutions (including museums) in terms of audience development. However, its southern equivalent (Arts Audiences Ireland, a partnership initiative of the Arts Council of Ireland and Temple Bar Cultural Trust) predominantly concentrates on arts organisations, as opposed to museums.

Many community, county and regional museums in Ireland, north and south, are supported by 31 local authorities (Republic) and 11 local councils (Northern Ireland). However, research conducted by individual local authorities does not tend to be collated across districts, and is particular to region.

[1] *A Survey of Museums in Ireland*, Irish Museums Association (1994; 2005).
The reports published in 1994 and 2005 reflect data from 1993 and 2004, respectively. Annual data on Northern Irish museums is collected by the Northern Irish Museums Council; there is no equivalent data gathering which occurs in the Republic.

Finally, the Irish Museums Association (a non-profit membership organisation and company limited by guarantee with one full-time member of staff) is funded jointly by its membership, and grants from DAHRRGA and the Heritage Council. It is the only body representing museums north and south, but has no grant-making role. The IMA promotes and encourages the development of best practice in museums and provides support for the wider museum community, including publications, professional development and networking events, training, and information on the sector.

In the absence of regularly resourced, coordinated, and collected research, an accurate picture of the 'state of play' for Irish museums is elusive. This hampers efforts to identify further areas of potential research, prioritise actions for museum support organizations, and allow individual institutions (particularly small to mid-sized local and community museums) to develop their own plans of advancement, contextualised against national data.

We are therefore grateful for the opportunity to conduct this research, supported by a grant from the New Foundations programme of the Irish Research Council, awarded as part of its inaugural 'Engaging Civic Society' strand in partnership with The Wheel. This survey would not have been possible without this support, and the generous in-kind office and personnel support of the IMA. We hope this report is a strong affirmation of the significance research funding can make in fostering such collaborations, and represents an excellent return on a modest investment.

1.2 Survey Design and Methodology

The survey was designed to mirror – and update – two previous surveys carried out in 1993 and 2004 by the Irish Museums Association, thereby providing some forms of longitudinal data on museum activity. Further questions were integrated and refined based on the protocol for the European Group on Museum Statistics (EGMUS),[2] and adapted for local conditions, to provide a basis for future European comparisons. Both quantitative information (staffing numbers, budget figures, etc.) and qualitative comments (in response to various open-ended questions) were collected. Responses have been anonymised, and qualitative data selectively highlighted. A full copy of the survey as administered is available from www.irishmuseums.org, and consultation of the full dataset may be arranged by contacting the Irish Museums Association (info@irishmuseums.org).

Although there is no ongoing system of data collection on Irish museums in the Republic, the Northern Irish Museums Council (http://www.nimc.co.uk/) regularly conducts sector-wide surveys every five years, in addition to other research on their constituency; this report should be considered supplementary to their findings.

The working research team consisted of Dr Emily Mark-FitzGerald (Principal Investigator, UCD), Gina O'Kelly (IMA), and Fernando Sanchez and Dr Colleen Thomas (Survey Coordinators). Development of the survey was supported by a committee including Brian Crowley (Chair, IMA and Director, Pearse Museum), Paul Doyle (Former Registrar, National Museum of Ireland), Lesley Ann Hayden (Coordinator of Museum Standards Programme of Ireland, Heritage Council), and Chris Bailey (Chief Executive, Northern Irish Museums Council). The survey was piloted by a representative sample of Irish museums, followed by distribution to a list of 230 museums identified by the IMA.

[2] www.egmus.eu : *A Guide to European Museum Statistics*, Berlin, 2004.

What is an Irish museum?

Counting and classifying Irish museums is not a straightforward task, as they range considerably in size, form, and legal status. There is no 'official' register that details both private and public museums in either the Republic or Northern Ireland. To create our master list, we compiled an initial list of 102 museums, comprising:
- National Cultural Institutions
- Local Authority Museums
- Museums that have undertaken and/or completed formal accreditation, either through the Museum Standards Programme of Ireland, run by the Heritage Council; or the Accreditation Scheme, run by the Northern Irish Museums Council in partnership with Arts Council England

All of these museums unquestionably fit the definition of a museum as set out by International Council of Museums (ICOM) and adopted by the IMA.

To this master list we added museums included in the 1993 and 2004 surveys, corrected to account for closures (14 museums have ceased operations since data was last collected in 2004), and sent a general call out via the IMA website and mailing list (3,000+) requesting any further additions.

A final list of 230 Irish museums was thereby established through this process.

What are further not included (for the most part) in this survey:
- Historic houses (with a few exceptions, limited to houses with significant collections)
- Heritage centres (without permanent collections)
- Libraries and archives (with a few exceptions, limited to institutions where exhibitions form a primary function)
- Public art galleries without permanent collections

Respondents completed the survey online, with assistance provided by the survey coordinators, and further follow-up by telephone. Although many institutions fully completed the survey with the assistance of the research team, not all museums answered every question, and tables and statistics indicate response rates for each question. Data gathering and follow-up took place between winter 2015 and spring 2016, and final analysis conducted in late spring 2016.

In all, 111 responses from our master list of 230 museums were received and recorded. Of these respondents, three included museum networks whose functions and structures are bridged across multiple sites, including:

- **The National Museum of Ireland:** Four sites – Archaeology, Decorative Arts and History, Natural History, Country Life
- **National Museums Northern Ireland:** Three sites – Ulster Museum, Ulster Folk and Transport Museum, Ulster American Folk Park
- **Waterford Treasures, Three Museums in the Viking Triangle:** Three sites – Medieval Museum, Bishop's Palace, Reginald's Tower

As such the total number of museum sites included in the survey was 118, although the total respondent list (generally used for statistical purposes throughout the survey) was 111.

Therefore, unless otherwise indicated, information from these three museums networks was aggregated according to how it was provided (eg staffing numbers reported by the National Museum of Ireland reflected the total network, not individual sites). As consequence, care should be taken in interpreting some of the Survey's results, given that the National Museum of Ireland and National Museums Northern Ireland (the two largest museum systems on the island) each reported as single respondents, and were often outliers on the dataset.

Issues with comparability

In 2004, 92 museums responded to the Irish Museums Survey. We have integrated comparative information where possible and logical in this report (and occasionally included 1993 figures also). However, there are some differences in data between 2004 and 2014 that make such comparisons problematic:

- In 2004, NMNI system data was not collated: only data from the Ulster Folk and Transport Museum was received.
- In 2004, data from the NMI system was separated individually into its four satellite sites, whereas in 2014 NMI data was centralised.

Given that these differences affect two of the largest respondents in the current survey, within a relatively small sample size overall, we have been cautious in introducing comparative information.

Other notes

- Comparative data tables are listed as 1994, 2005, and 2016 to correspond with their years of publication; however each survey generally reflects data from 1993, 2004, and 2014, respectively.
- Statistics were calculated on the basis of the number of respondents to each question. In some instances, with lower response rates to some questions, data should not be overly generalised across the entire sample of 111 respondents.
- It was not always clear if skipped questions meant museums were responding in the negative, or simply did not have the information requested, although every museum was contacted to assist with completion. Several museums noted in follow-ups their difficulty in completing the survey based on low staffing levels, lack of recorded information for their museum, or both.
- Qualitative answers have been edited where necessary to ensure respondent anonymity.
- All survey instruments are imperfect; whilst every effort was made to prevent and account for errors of design and interpretation, not every question yielded useful data. These are noted in the report, with the aim of improving future research and iterations of the survey.

2. Summary of Findings and Recommendations

In 2014, museums on the island of Ireland welcomed more than six million visitors. Ranging in scale from private museums owned and operated by single individuals, to national museums with hundreds of employees, each of the 118 museums in the Irish Museums Survey 2016 shares a mission of safeguarding, interpreting, and making accessible the heritage of Ireland.

How many Irish museums are there? What is their most typical form of governance? How large or small do they tend to be? What is the nature of their collections? What range of programmes do they offer? Now, for the first time in more than a decade, we have answers to these questions, and a broad account of their activities, management, experiences and challenges. With current data compared to previous survey reports in 1994 and 2005, we can also account for change across a sector that has often faced moderate to severe budget cutbacks, affecting all levels of museum activity.

The picture that emerges is a mixed one. On the one hand, more museums than ever before are engaged in educational programming and outreach. Management and digitisation of collections and cataloguing has improved markedly over the past decade, and website and social media activity has flourished. Visitor numbers have remained stable for most museums, and the majority of museums work with local and regional tourism officers to promote their museums. The positive effects of the Museum Standards Programme of Ireland has been evidenced repeatedly, both in terms of training reported, and in the qualitative comments.

On the other hand, the effects of economic recession are in stark evidence. Museums have experienced drastic reductions to the labour force and increasing reliance on volunteers, interns and community employment schemes. Qualitative comments detail crumbling infrastructure and facilities affecting museums across the country. Cutbacks on every aspect of museum provision (education, programming, conservation, security, etc.) indicate the broad and deep impact of budget reductions and hiring freezes.

Professionals attending the annual conference of the Irish Museums Association have spoken frequently about the impact of the economic recession on their institutions since 2008, and the need for sustainable long-term funding and support for development. Here these anecdotal accounts gain force in their aggregation and detail, and paint a bleak image of many museums struggling to manage in difficult circumstances.

Highlighted findings

Number of museums

- There are approximately 230 museums on the island of Ireland, located in every county, with the highest concentrations in the Republic in Dublin (36), Kerry (16), and Cork (14). In Northern Ireland, Antrim (12) is closely followed by Derry/Londonderry (10) and Armagh (8). 118 institutions in total responded to the survey.

Growth/contraction of the museum sector

- The growth of museums experienced a boom in the 1980s and 1990s, with 22.8% and 26.3% of our sample founded in those decades. However, the number of new museums has steadily decreased from 2000-9 (15.8%) and again from 2010-14 (3.5%). The lack of data on museum closures, however, makes it difficult to assess overall changes to the sector over time.

Opening hours and admission

- More than 90% of museums are open five days per week or more (during their opening periods). 47% offer free admission or by donation, and most offer guided tours and entry to special exhibitions at no charge (67.6% and 82.6%, respectively).

Facilities

- By 2005, 72.5% of Irish museums offered disabled access, a significant improvement since 1994 (when only 48% did so). However, in 2016 this number stands at 73.6%, indicating very little progress over the past decade.
- Most museums are over 1000 sq m (44%); 21% are 500-1000 sq m, and 35% are 100-500 sq m.

Governance

- The most common formal structures of Irish museums are private companies limited by guarantee (20.8%); voluntary bodies (19.8%); and national bodies (14.6%), although a wide range of structures are utilised.
- 45.7% of Irish museums are registered charities.
- The majority of museums have an acquisitions policy (72.3%); 68.6% have a board and/or management committee in place.

Budgets and finance

- A large and increasing proportion of museums since 2005 are operating with expenditures below €30,000. Most museums' expenditures are clustered at the lower level (41.4% on less than €30,000) and mid-level (34.4% on €100,000-500,000).
- 46.2% of respondents confirmed a decline in budget and finance since 2005, which contrasts sharply with only 7.4% who reported a decrease from 1993-2004. 31.2% have experienced improvements to their budgets. Both groups provided rich qualitative detail of budget changes, summarised in the report.
- The most commonly referenced areas affected by budget change (positive and negative) include (1) staffing and training; (2) collections; (3) exhibitions; (4) maintenance; and (5) facilities.
- 51.5% of museums reported that they fundraise and/or participate in development activities; 38.8% operate a membership scheme.
- When asked to identify their primary resource and development needs, the most commonly reported categories included (1) capacity (staff, volunteers, time); (2) funding and fundraising support; (3) buildings and storage.

Collections

- The most commonly reported areas of collection included history (69.6%), manuscripts/archival (47.1%), archaeology (41.2%), and military (40.2%).
- Archaeology and History constituted the primary classification of museum types (46.0%), followed by General/Mixed (25.3%), and Art (17.2%).
- Most Irish museums are small: 66% care for fewer than 5,000 objects. Most track their collections via computerised databases (65.7%).
- Although the majority of museums (65.0%) have uncatalogued items, this has decreased since 2005 (74.5%). Public access to collections tends to be by request (45.9%) or not available (38.8%).
- 21.1% of museums have digitised more than 80% of their collections, although a much smaller proportion are available online.

Visitors

- In 2014, more than 6.1 million people visited Irish museums. However, it is likely this estimate is far below actual levels of visitation, as many Irish museums do not consistently record and/or report visitor figures. This lack of data in the sector further complicates efforts to understand levels of visitation over time, and comparatively.
- A small number of museums (4) reported visitor figures above 500,000 in 2014; the majority of Irish museums (52.5%) had 20,000 or fewer visitors.
- On average, 60.5% of visitors to museums are domestic, versus 35.2% international.

Marketing

- Around half of Irish museums have a marketing budget (49.5%).
- 65.2% work with local/regional tourism officers to promote the museum.

Website and social media

- Nearly all Irish museums (97.5%) have a website, although only 40% have a digital strategy.
- Social media has been widely embraced: 77.9% of museums use Facebook; 40.3% use Twitter, and 15.5% are on Instagram.

Education and outreach

- Provision of educational services in Irish museums has grown from 30.8% in 2005 to 59.7% in 2016. Similarly, outreach programmes now extend to 53.2% of Irish museums, in comparison with 27.5% in 2005.
- The most frequently mentioned audiences in terms of educational provision are primary and secondary schoolchildren and families.

Exhibitions

- 61% of museums offer a temporary exhibition programme; 47.4% also host touring exhibitions.

Staffing, employment and internships

- The majority of museums are staffed by fewer than 10 paid employees (76.7%); 16.7% of museums have no paid employees at all. However, the complex and highly variable nature of the museum labour market warrants finer-grained research, to better understand its changes over time.
- Community Employment is the most commonly utilised jobs scheme (32.1%), followed by unpaid internship programmes (25.6%) and JobBridge (24.4%)
- 40.6% of museums indicated they were 'very dependent' on voluntary/unpaid labour.

Recommendations

1. Resourcing research

The infrequency of information-gathering on Irish museums poses a substantial barrier to evidence-based policymaking at local and national levels. Large numbers of institutions are funded publicly, yet no information is regularly recorded on their activities or condition. Ireland is further out of step with Northern Ireland, England, Scotland and Wales, all of which collect information on museums at more frequent intervals.

- We therefore recommend the establishment and resourcing of a research unit based at the IMA, Heritage Council, or the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs, to provide a baseline account of museum activity that can be standardised and regularly updated.

2. Improving data collection practices of museums

The lack of consistent and accurate information recorded on visitors impedes opportunities for planning and improving provision. It will further pose a barrier for museums seeking support from tourism agencies, and making their case in a competitive funding environment.

- We recommend development of training opportunities on data collection for Irish museums, perhaps modelled on or extending similar initiatives delivered by the Arts Council's Arts Audiences programme, and Audiences Northern Ireland.

3. Addressing primary resource needs

Museums resoundingly identified their three primary needs as (1) capacity (staff, volunteers, time); (2) funding and fundraising support; (3) buildings and storage.

- We recommend that future policies and programmes devised by bodies with responsibility for Irish museums (North and South) prioritise these needs accordingly. Further research into the museum labour market is especially pressing.

4. Enhancing development of community and independent museums

The Survey clearly demonstrated the challenges facing smaller museums around the country, many staffed entirely through volunteer efforts. These museums often reported the worst cases of reduced facilities and activities, although they are often the only museum in their locality. Many of these museums are too small in scale to enable participation in the MSPI, and thus face a further burden in improving practices.

- We recommend:
  (1) a review of supports and the development of a national strategy concerning the needs of small museums;
  (2) expansion of support at local authority and national level for professional training in museum practice; and
  (3) exploration of co-operative schemes that might support joint purchasing, marketing, and other activities that would benefit from economies of scale.

5. Digitisation, social media, and digital strategy

Museums reported a high degree of engagement with social media, and improving levels of digitisation. However access to digitised collections, and the existence of digital strategies, are ongoing challenges.

- We recommend additional training and resourcing be offered in the areas of digitisation and the development of digital and online strategies, including enhanced collaboration with colleagues working in the library, archives, and digital humanities.

6. Education and outreach

The broad nature of the survey prevented in-depth questions concerning museums' education and outreach activities, which are core to their public role and benefit.

- We recommend more detailed research be undertaken on museum outreach and education, and further correlated with policy developments such as the Arts in Education Charter (Republic).

7. Disabled access

Since 1994 levels of disabled access in museums have steadily risen to 72.5% in 2005, and 73.6% in 2015. While this is to be generally commended, the low rate of improvement over the last decade indicates progress has stalled, likely due to budgetary concerns.

- In compliance with the Equal Status Act 2000, we recommend that museums endeavour to improve access and services wherever possible, and budget provision be made by funders to enhance access.

3. Overview of Museum Sector

3.1 Number of museums

	1994	2005	2016
Institutions contacted	289	258	230
Responses	135	92	111 (118*)
Response rate	46,7%	35.6%	51.3%
Defunct museums since previous survey recorded	10 since 1974	Not recorded	14

* The total number of responses received was 111, of which three included the details of museum networks (see section 1.2 for explanation), for a total of 118 institutions.

3.2 Geographical distribution

Every county in Ireland is home to at least one museum, with the highest concentrations in Dublin (36 museums), Kerry (16 museums), and Cork (14 museums). Unfortunately due to low response rates in some counties, no information was received on museum services in Leitrim, Longford, Sligo or Wexford.

County	Country	Contacted 2015-16	Responded 2015-16
Cavan	Ireland	1	1
Carlow	Ireland	5	5
Clare	Ireland	5	1
Cork	Ireland	14	8
Donegal	Ireland	13	5
Dublin	Ireland	36	27
Galway	Ireland	8	4
Kerry	Ireland	16	5
Kildare	Ireland	10	6
Kilkenny	Ireland	5	3
Laois	Ireland	5	3
Leitrim	Ireland	2	0
Limerick	Ireland	9	6
Longford	Ireland	2	0
Louth	Ireland	4	3
Mayo	Ireland	8	3
Meath	Ireland	1	1
Monaghan	Ireland	3	1
Offaly	Ireland	2	2
Roscommon	Ireland	6	3
Sligo	Ireland	4	0
Tipperary	Ireland	10	4
Waterford	Ireland	5	4
Westmeath	Ireland	4	3
Wexford	Ireland	2	0
Wicklow	Ireland	4	2
Antrim	N. Ireland	12	5
Armagh	N. Ireland	8	2
Derry/Londonderry	N. Ireland	10	3
Down	N. Ireland	9	6
Fermanagh	N. Ireland	2	1
Tyrone	N. Ireland	5	1
TOTAL		230	118*

* Multiple sites included as part of NMI, NMNI, and Waterford Treasures have been counted individually in this instance (see 1.2 Survey design and methodology).

3.3 Growth/contraction of museum sector

The majority of Irish museums responding to the survey were founded from the 1980s onwards. The 1980s and 1990s were the most pronounced decades of growth in the Irish museum sector, which has since slowed; however, no data exists on corresponding numbers of closures during the decades listed (with the exception of 14 closed since 2005; *see* Section 3.1)

10. When was the museum founded?

YEAR OF FOUNDATION	RESPONSE PERCENT	RESPONSE COUNT
Prior to 20th c.	6.1%	7
1900–1909	1.8%	2
1910–1919	0.9%	1
1920–1929	0.9%	1
1930–1939	1.8%	2
1940–1949	3.5%	4
1950–1959	2.6%	3
1960–1969	4.4%	5
1970–1979	9.6%	11
1980–1989	22.8%	26
1990–1999	26.3%	30
2000–2009	15.8%	18
2010–2015	3.5%	4
Answered question 107 (114*)	Skipped question 4	

* Note: individual sites within the NMI, NMNI, and WT were separated out for the purposes of this question (*see* 1.2 Survey design and methodology); percentages represent the total out of 114 sites that responded.

3.4 Opening hours

Irish museums are variable in terms of opening hours; some smaller and/or private museums open only seasonally or by appointment. However, 90.8% of survey respondents indicate they open five or more days per week during access periods.[3]

16. General opening days

NUMBER OF DAYS OPEN PER WEEK	RESPONSE PERCENT	RESPONSE COUNT
1 Day	0.00%	0
2 Days	3.6%	4
3 Days	1.1%	1
4 Days	4.5%	5
5 Days	22.3%	25
6 Days	21.2%	23
7 Days	47.3%	53
Answered question 104 (111)*	Skipped question 7	

* Note: individual sites within the NMI, NMNI, and WT were separated out for the purposes of this question (*See* 1.2 Survey Design and Methodology); percentages represent the total out of 111 sites.

12. In 2014 was your museum open to the public:

ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
whole year without appointment	57.8%	63
whole year only by appointment	4.6%	5
open part of the year without appointment	29.4%	32
open part of the year only by appointment	8.3%	9
Answered question 109	Skipped question 2	

[3] Q13–15 requested further details concerning seasonal/monthly/weekly opening hours for museums open both all year round and by appointment; variable and inconsistent answers did not permit analysis, and this questioning should be improved in future survey iterations.

3.5 Charges / admission

A slight majority of Irish museums charge admission; however 50% of museums charge less than €5/£3.50. A large majority of museums continue to offer guided tours and entry to special exhibitions at no charge (67.6% / 82.6%, respectively). Just over half of museums (50.4%) charge visitors for special events.

16. Does the museum charge admission?

ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
No	28.2%	31
Yes	52.7%	58
Donations Box Only	19.1%	21
Answered question 110	Skipped question 1	

18, 19, 21. Does the museum charge an extra fee?

ANSWER OPTIONS	GUIDED VISITS?	TEMPORARY EXHIBITIONS?	SPECIAL EVENTS?
No	67.6% (75)	82.6% (90)	42.2% (46)
Yes, always	13.5% (15)	0.9% (1)	6.4% (7)
Yes, sometimes	13.5% (15)	10.1% (11)	44.0% (48)
Donations box only	5.4% (6)	6.4% (7)	7.3% (8)
Answered question	111	109	109
Skipped question	0	2	2

22. What is the average special event entry free for a single adult?

ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
€1 – €5 (£ .75 – £3.50)	44.4%	24
€5 – €10 (£3.50 – £7)	29.6%	16
€10 – €15 (£7 – £11)	16.7%	9
Above €15 (£11)	9.3%	5
Answered question 54	Skipped question 57	

17. If the museum charges admission, what is the cost of for a single adult?

ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
€1 – €5 (£ .75 – £3.50)	50.0%	31
€5 – €10 (£3.50 – £7)	43.5%	27
€10 – €15 (£7 – £11)	6.5%	4
Above €15 (£11)	0.0%	0
Answered question 62	Skipped question 49	

simplified in future survey iterations.

20. If the museum charges for temporary exhibitions, what is the cost for a single adult?

ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
€1 – €5 (£ .75 – £3.50)	60.0%	9
€5 – €10 (£3.50 – £7)	40.0%	6
€10 – €15 (£7 – £11)	0.0%	0
Above €15 (£11)	0.0%	0
Answered question 15	Skipped question 96	

3.6 Facilities and size

Data from 2005 and 1994 provide some comparative insight on museum facilities. Encouragingly, since 1994 the level of disabled access in Irish museums has risen sharply, from 48% in 1994, to 72.5% in 2005, and 73.6% in 2015. As noted in 2005, this demonstrates an improvement of compliance with the Equal Status Act 2000 (last revised 2015); however, it appears there has been little further improvement of disabled access since 2005.

23. Does the museum have any of the following public facilities? Please check all that apply:

ANSWER OPTIONS	1994	2005	2016
Shop/Retail Area	(n/a)*	(n/a)*	59.4% (63)
Café	40%	50.5%	52.8% (56)
Car parking	62%	60.4%	61.3% (65)
Disabled access	48%	72.5%	73.6% (78)
Phone booking	79%	77.7%	84.9% (90)
Online booking	(n/a)	(n/a)	36.8% (39)
Multi-lingual facilities	(n/a)	26.4%	37.7% (40)
Other (please specify)	24		

Answered question 106 Skipped question 5

* Figures from 1994 and 2005 combined 'toilets' and 'shop' as one answer option. 24 additional comments noted facilities specific to various institutions.

24. What was the floor/ surface area in square meters in 2014? Please select one:

ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
100 – 500 sq m	35.0%	35
500 – 1000 sq m	21.0%	21
above 1000 sq m	44.0%	44

Answered question 100 Skipped question 11

4. Governance

4.1 Administering Authority and Legal Status

Museums were asked to name and classify their administering authority (Q25-6). The legal and/or formal structure of Irish museums varies considerably; the most common forms comprise private company limited by guarantee (20.8%); voluntary body (19.8%); and national body (14.6%). About half of museums are also currently also registered charities.

26. Is the authority (select one):

ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
A city authority	7.3%	7
A voluntary body	19.8%	19
A county authority	8.3%	8
An independent trust	6.3%	6
A national body	14.6%	14
A public limited company	5.2%	5
A private company limited by guarantee	20.8%	20
A private company owned by an individual	4.2%	4
Act of Parliament (NI)	1.0%	1
Limited Company (NI)	0.0%	0
Trust (NI)	2.1%	2
University charter (NI)	2.1%	2
Local authority (NI)	8.3%	8
Other (please specify)	21	

Answered question 96 Skipped question 15

* 21 additional comments provided other forms of organization (registered charity; development association; semi-state company; royal college; etc.)

27. Is the museum a registered charity?

ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Yes	45.7%	48
No	54.3%	57

Answered question 105 Skipped question 6

4.2 Policies and Board of Management

A large majority (72.3%) of museums have an acquisitions policy. 68.6% also have a board and/or management committee. Details were provided by 71 respondents on the role of the board/management committee in their museum (Q30). Museum boards and committees operate with varying degrees of formality, ranging from volunteer committees to boards with responsibility to, or relationships with, external authorities (local authorities, universities, the Department of Arts, Heritage and the Gaeltacht, private trusts, etc.). The most cited areas of management boards' concern included (1) oversight of museum management and finances, (2) development of policy and strategic direction, and (3) management of acquisitions.

28. Does the museum have an acquisitions policy?

ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Yes	72.3%	73
No	27.7%	28
Other (please describe)		4

Answered question 101 Skipped question 10

29. Does the museum have a board/management committee?

ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Yes	68.6%	70
No	31.4%	32

Answered question 102 Skipped question 9

5. Budgets and finances

5.1 Annual expenditures

Museum budgets are clustered around mid-level (€100,000-500,000 range, 34.4%) and at the lower end of the spectrum (less than €30,000, 41.4%).

For comparative purposes, data from 2005 gives some general indication of shifts in expenditure (despite different absolute numbers of museums responding, missing data from the €100,000-300,000 bracket from 2005,[4] and differences in how the NMNI and NMI were reported). What we can conclude, however, is that a large and increasing proportion of Irish museums are operating with budgets below €30,000; and museums with expenditures at the upper end of the scale (€1,000,000+) are reducing in number (12 in 2005 [18.1%], versus 8 in 2015 [8.2%]).

30. In 2014 were the museum's annual expenditures (please estimate; select one):

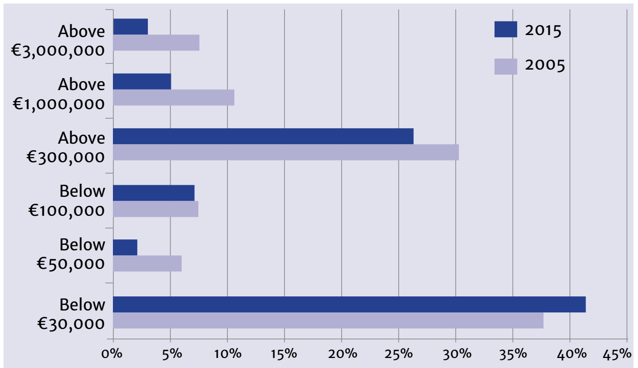
ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
less than €10,000 (less than £7000)	30.3%	30
€10,000 - €30,000 (£7000 - £20,000)	11.1%	11
€30,000 - 50,000 (£20,000 - £35,000)	2.0%	2
€50,000 - 100,000 (£35,000 - £70,000)	7.1%	7
€100,000 - €300,000 (£70,000 - £200,000)	15.2%	15
€300,000 - €500,000 (£200,000 - £350,000)	19.2%	19
€500,000 - €1,000,000 (£350,000 - £700,000)	7.1%	7
€1,000,000 - €3,000,000 (£700,000 - £2,000,000)	5.1%	5
above €3,000,000 (above £2,000,000)	3.0%	3

Answered question 99 Skipped question 12

31. Museum annual expenditures (please estimate; select one):

ANSWER OPTIONS	2005	2016
Below €30,000	37.8% (25)	41.4% (41)
Below €50,000	6% (4)	2.1% (2)
Below €100,000	7.5% (5)	7.1% (7)
Above €300,000	30.3% (20)	26.3% (26)
Above €1,000,000	10.6% (7)	5.1% (5)
Above €3,000,000	7.5% (5)	3.1% (3)

32. Comparative data: museum annual expenditure



[4] The 2005 survey did not include information on museums whose funding levels were between €100,000-300,000; accordingly this information is omitted here for comparative purposes.

5.2 Budget allocations

We asked museums whether they had budgets specifically designated for particular activities or functions within the museum (although the corresponding percentage of their total budget allocation was not requested). The most common area of budget allocation were marketing (76.4%) and exhibitions (73.6%), with the lowest devoted to acquisition (36.1%). Since 2005 respondent museums have experienced growth in all categories of budget allocation, with the most significant increases in marketing (+53.2%), education (+40.5%), and conservation (+34.7%). It is important to note, however, that this only reveals shifts in budget management and targeted expenditure, not total budget spends. As we did not request figures of precise budgets assigned to the various categories, we cannot make assumptions about absolute budget increases/decreases.

Of the 31 additional comments received, 15 respondents indicated their budget does not cover any of the categories listed, and most expenditure goes towards capital expenditure and utilities (maintenance, electricity, etc.)

5.3 Budget / finance changes since 2005

The experience of budget change over the past decade yields a mixed picture; however 46.2% of respondents confirmed a decline in budget and finance – a stark contrast with only 7.4% of museums who reported a budget decrease from 1994-2005. Such comparative information indicates the changed climate of museum finance over the past decade, with far more museums experiencing decline in budgets. Although some museums reported quantitative and qualitative improvements in their budgets (31.2% experiencing an increase, with 17 positive comments), a significant proportion are clearly struggling (46.2% experiencing decrease, with 51 negative comments).

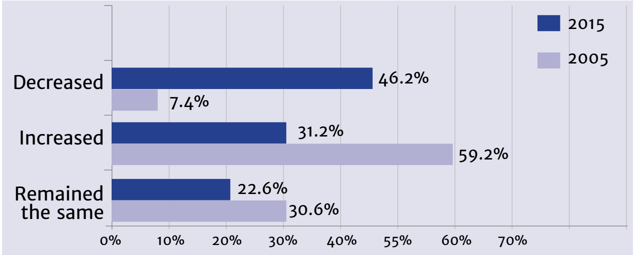
The scope and severity of negative budget impacts as detailed in the qualitative responses below – extending to all scales and regions of museum activity – is one of the most alarming outcomes of this survey.

32. In 2014 did the museum have (check all that apply):

ANSWER OPTIONS	2005	2016
An acquisitions budget	18.7% (33)	36.1% (26)
A marketing budget	23.2% (41)	76.4% (55)
An education budget	16.4% (29)	56.9% (41)
A conservation budget	18.1% (32)	52.8% (38)
A staff training budget	23.2% (41)	52.8% (38)
An exhibition budget	n/a	73.6% (53)
Any additional comments		31

Answered question 72 Skipped question 39

33. Impact on the budget and finances of the museum over previous decade:



33. What impact has there been on the budget and finances of the museum since 2005? (select one)

ANSWER OPTIONS	1994	2005	2016
Budget/finances have remained the same	39%	30.6% (27)	22.6% (21)
Budget/finances have increased	52%	59.2% (48)	31.2% (29)
Budget/finances have decreased	32%	7.4% (6)	46.2% (43)
Other (please specify)			14

Answered question 93 Skipped question 18

* 14 additional comments referred to individual circumstances and additional factors of budget changes

We further asked:

Q34: Can you please describe briefly three primary ways that changes in your budget have impacted the museum in the last five years?

77 respondents provided qualitative answers to this question: the most commonly referenced areas included:

1. Staffing and training
2. Collections (including acquisitions and conservation)
3. Exhibitions and display
4. Maintenance
5. Facilities

9 respondents gave mixed or neutral answers in response to this question.

17 provided positive evaluations of budget impacts; sample answers included:

- Funds allow employment of essential people such as Communications, Marketing and Sales, Volunteer and Events Co-ordinator
- Museum now more user friendly with the assistance of informative interpretive boards; we have commenced a cataloguing system for the museum's collection of artefacts
- A budget increase has allowed us to design and implement a new exhibitions programme, education and events programme; increase has allowed us to do some significant repairs and maintenance
- Increased exhibition budget leads directly to increase in quality/scope/ambition; increase in staff budget has enabled more hires and founders/management to focus more on medium/long term strategic goals; increase in acquisitions budget has enabled museum to expand its collection and continue to develop new permanent exhibitions, directly creating increase in domestic visitors
- New website created; we have improved the entrance to the museum; the retail area has been improved
- Paid for the design and printing of information signage on the museum artefacts on display; paid for the transport of museum artefacts to offsite festivals and exhibitions that were deemed essential to promoting the museum; paid for the purchase of artefacts deemed essential to the museum's raison d'etre
- Now operating on an all year round basis; undertaking planned care and conservation of collection; undertaking projects and activities outside the museum premises

However, 51 respondents reported negative impacts on their institutions due to budget cut-backs; sample answers included:

- Reduction of staff; closure of museum café; lack of marketing budget
- Heating reduced
- No acquisitions budget since 2012; over 70% drop in programming budget; embargo on hiring/replacing staff
- Have to seek external funding for exhibitions and activities; little budget for active conservation work; little budget for staff training
- Shorter opening hours; no acquisitions budget; no training budget
- Reduced external security; reduced professionalism in exhibition design; greater reliance on volunteer effort
- Staffing reductions impact on care of works and visitor service provided; no budget for care and maintenance of art collection; programme restrictions impact on quality and calibre of artistic and educational activities available to audiences
- No budget for much-required casual staff; exhibitions budget not sufficient for annual programme of events; museum staff devolved from 5 to 2 persons, more development work expected with less budget, and more stress on staff
- Large reduction in staffing numbers from approximately 28 to 5; as a result the model was changed from a guided to an unguided model; and the museum does not have a curator.
- There is little capacity to grow or recruit much-needed education staff; the reduced budget determines exhibition programme, prevents acquisitions and retards the conservation plan; it prevents most international collaborations due to cost
- It is increasingly difficult to maintain standards of health and safety, and we have to rely on fundraising ourselves; we have not been able to carry out necessary renovation works to the building
- Pressure from the Council to find funds elsewhere for acquisition, conservation, exhibition and programming; audit is more rigorous; staff levels are at a bare minimum (eg guide and reception staff annual leave is covered by curatorial staff)
- Unable to open regularly; unable to repair damaged roof and flood damage; heating was removed
- Difficulty in paying electricity, public liability, wifi etc.; unable to restore windows and make repairs; unable to develop new exhibitions

- Insecurity: budget allocation has been insufficient at beginning of year to pay for full year, only resolved in late year with additional emergency allocation; major drop in income has closed retail outlets at times, seen lost opportunities and reduced entire organisation to low levels of public services; some objects are at risk due to lack of correct storage; impact on staff morale
- Decrease in exhibitions budget; we have a requirement for a marketing/PR officer but existing budget does not allow for the inclusion of this; lack of progress on finalising ownership of the building has led to a large percentage of our funds used for essential building maintenance and upkeep
- Reduction in programmed events; reduction in staff training possibilities; reduction in what can be offered in terms of school workshops/outreach workshops.

5.4 Development and fundraising

The proportion of museums involved in fundraising or development activities was evenly split (51.5% reporting yes, with 48.5% responding no).

- **Event-based fundraising** (a wide range of examples offered, from pub quizzes to concerts, special exhibitions, cookery demonstrations, fundraising dinners; seasonal events)
- **Grant-seeking,** particularly from public agencies (Dept. of Arts, Heritage and the Gaeltacht; local authorities; Heritage Lottery Fund, etc.), with a small number (4) referencing grantseeking from trusts and foundations
- **Friends and membership schemes** (*see* Q40 below)
- **Individual donations** (including church gate collections, donation boxes, major donor solicitation, etc.)

Other categories mentioned included corporate sponsorship; space/venue rentals (including for weddings and filming); commercial income (café, retail outlet etc.); publications; bequests; and crowdfunding. Unfortunately we have very little comparative data from 1994 or 2005 on fundraising activities, with the exception of friends/membership schemes (also asked in 1994), with statistics suggesting slight growth in this area.

5.5 Future funding

We asked museums that in the event they were given additional finance, in what form would they like it to be spent (Q37)? 91 museums responded to this open-ended question. Responses ranged from very specific project needs, to increases in staffing, facilities improvements, essential maintenance, and programme expansions. A sample of responses:

- Infrastructure maintenance: the heritage site itself needs constant attention, and the additional site buildings are in need of some remedial work and decoration.
- Professional staff, interactive displays, improved IT facilities including website, expanded marketing, rotating museum displays, improved disabled access, building maintenance and repair and basic overhead subvention especially for light and heat costs.
- Multi-lingual text interpretation of museum material.
- Improving the marketing and putting a plan into action to develop it as a niche tourist attraction.
- A permanent part time member of staff and develop the exhibitions programme to its fullest potential, delivering with more confidence; staff training and conference attendance for best practice and benchmarking; securing a main building for the collections which are in permanent storage.
- To upgrade and preserve the overall protected structure of the building, and increase display areas.

35. Does the museum fundraise or participate in development activities?

Answer options	Response percent	Response count
Yes	51.5%	52
No	48.5%	49

Answered question 101 Skipped question 10

40. Does the museum have a Friends/Membership Scheme?

Answer options	1994*	2016
Yes	27%	38.8% (40)
No	73%	61.2% (63)

Answered question 103 Skipped question 8

- Develop a 'pop-up' museum that could be easily used to bring the museum to major science, technology and heritage festivals (we do attend such off-site events at present but would like to do more); purchase more artefacts deemed essential to the museum's raison d'etre; pay for digital technologies to be used to give an interactive dimension to the museum.
- There are a number of strategic priorities which additional finance would allow us to implement. Depending on funding available, these range from enabling us to fund priorities identified in the areas of education, conservation, exhibitions, digital access, research and publications to realising a full facilities development and expansion plan.
- Development of new and innovative visitor experiences/products to increase the no. and range of visitor offerings, extend stay in the city and increase spend in museum.
- The money would be used to boost public programming, therefore improving the quality of our service and enabling us to engage with a wide range of audiences. The decline in the number of curators and, therefore, the loss of curatorial expertise is worrying, so money would also be put towards curatorial salaries, training and development
- Hire a part-time employee to manage PR and marketing for the gallery OR hire a part-time Fundraising/Development officer dedicated to raising funds for the gallery.
- Roof repairs, replace broken window. Correct heating/air temperature so as to prevent further deterioration of artefacts due to mold issues.
- Employ a Collections and Documentation Officer. Collection care and documentation underpins all museum activities and would allow for the optimum use of the collection for the public benefit.
- Increased funding for educational activities. This would allow the museum to provide more meaningful educational activities for primary, secondary, third level and adult education.
- I would like additional funding to be used to enhance an outreach programme, outreach resource packs and staff training in these areas.

As corollary, we asked museums to identify and rank their main resource and development needs (Q38). These responses corresponded with the negative budgetary impacts detailed in Q34, with the highest number of responses referring to (1) capacity (staff, volunteers, time); (2) funding and fundraising support; and (3) buildings and storage.

38. Identify and rank the top 3 resource and development needs of your museum that would allow you to improve the fulfillment of your mission and impact:

Answer options	Rank 1	Rank 2	Rank 3	Response count
Funding and fundraising support	35	19	13	67
Capacity (staff, volunteers, time)	36	14	23	73
Skills development (in specific expertise)	4	3	11	18
Partnerships and networking	4	6	9	19
Online, digital and IT help	3	11	8	22
Marketing	6	10	21	37
Buildings and storage	13	23	19	55
Policy and governance support	5	6	2	13
Research	4	5	6	15
Business skills	4	3	3	10
Community support	7	6	6	19

Answered question 99 Skipped question 12

Twenty-one additional comments were received regarding the resource and development needs of the museum (Q39); a sample is included below:

- Full time staff, as we are totally reliant on Community Employment scheme and volunteers.
- I think that there is a strong co-relation and inter-relation between many of the areas above. To improve business skills could lead to enhanced marketing, partnerships and networking. Ultimately it is the need for a holistic approach to the Museum operation that is required, as opposed to the selection of a as opposed to b or c.
- Like all private volunteer run museums, the first priority is to raise enough money to pay the basic overheads and maintenance costs. The development of the museum and its artefacts and library in such situations regrettably becomes a secondary consideration and leaves little time for strategic considerations.
- No real marketing budget available to the museum. Heavily reliant on free social media networks, and word of mouth. Hard to justify additional marketing spend when programme budgets so stretched.
- There was a lot of work done to promote the museum in the late '90's since then it has gone into decline due to lack of resources, volunteers etc.
- The museum facilities are in desperate need of attention. In particular, the dampness in the building does not allow for archival material and artefacts to be held in the museum.
- The museum could do with a serious input of funding. The permanent exhibition is tired and dated (15 years old!) The curator works part-time, which is barely time to do the basics, leaving very little for research, dealing with backlogs etc. Much time is spent sourcing funding and applying for same - not always successfully. Even when grants are sourced, only small amounts can be looked for due to having to provide some kind of matching funding - which is not always available.
- Funding and fundraising support would enable us to move forward with our capital build, which is seriously needed by the gallery for future engagement with our programme and reach a wider audience (our current premises is not accessible to people with mobility difficulties).
- The voluntary museum sector in Ireland does not feature in the planning agenda for museums and certainly don't get a look in when it comes to awards of any kind. Surely there should be some way to reward voluntary societies and local museums for their cultural work on behalf of the country. Why not have schemes to provide display units and so on?

6. Collections

6.1 Permanent collections and long-term loans

Consistent with the criteria used to identify our long-list of museums (see 1.2, Survey Design and Methodology), all respondents confirmed the presence of a permanent collection. A large proportion (75.7%) also have items out on long-term loan.

Collections in Irish museums span a diverse range of subject areas, especially history (69.6%), manuscripts/archival (47.1%), archaeology (41.2%), and military (40.2%). 'Other' subject areas added by respondents included industrial, technological and transport heritage (including mining, railways, aviation, medicine, etc); religious history/collections; literature and literary history; and locally specific museum collections. In identifying the main subject area represented by each institution, Archaeology and History together constitute the majority of responses (46.0%), followed by General/Mixed (25.3%), and Art (17.2%).

In terms of geographical representation, most respondents described their collections as local (63.2%) and regional/national (52.8%) in nature. Two museums responding 'other' described their collections as maritime and transatlantic.

41. Does the museum have a permanent collection?

Answer options	Response percent	Response count
Yes	100.0%	106
No	0.0%	0

Answered question 106 Skipped question 5

43. Does the museum have objects/items on long-term loan?

Answer options	Response percent	Response count
Decorative arts	29.4%	30
Archaeology	41.2%	42
Agriculture	31.4%	32
Folk life	38.2%	39
Fine art	34.3%	35
Genealogy	22.5%	23
History	69.6%	71
Maritime	27.5%	28
Military	40.2%	41
Manuscripts/Archival	47.1%	48
Natural history	23.5%	24
Science	26.5%	27
Intangible history (oral history, language, performance, social practice)	29.4%	30
Other (please specify)		28

Answered question 102 Skipped question 9

42. Does the museum have objects/items on long-term loan?

Answer options	Response percent	Response count
Yes	75.7%	78
No	22.3%	23
Don't know	1.9%	2

Answered question 103 Skipped question 8

44. What is the main area that your museum collection(s) cover? Please select only one

Answer options	Response percent	Response count
Art	17.2%	15
Archaeology and History	46.0%	40
Natural History and Natural Science	3.4%	3
Science and Technology	6.9%	6
Ethnography and Anthropology	1.1%	1
General, Mixed	25.3%	22
Other (please specify)		23

Answered question 87 Skipped question 24

45. What geographical areas are covered by the collection? Please check all that apply:

Answer options	Response percent	Response count
Local	63.2%	67
Regional/National	52.8%	56
European	23.6%	25
Global	21.7%	23
Other (please specify)		6

Answered question 106 Skipped question 5

6.2 Collection size and documentation

The majority of Irish museum collections are small: 66% care for fewer than 5,000 objects, with 38.8% housing less than 1,000. The majority of museums (65.7%) track their collections via computerised databases, although a substantial proportion (19.2%) rely on display labels only.

The shift towards computerised systems since 2005 is pronounced, with far fewer museums relying on ledgers/card indexing systems. Adlib is the most popular software package, followed closely by Excel. Most Irish museums (73.4%) indicated they were satisfied with their collections system.

46. What is the approximate size of the collection?

Answer options	Response percent	Response count
Less than 1000 items	38.8%	40
1000 – 5000 items	27.2%	28
5000 – 10,000 items	6.8%	7
10,000 – 25,000 items	14.6%	15
25,000 – 50,000 items	4.9%	5
50,000+ items	7.8%	8
Answered question 103	Skipped question 8	

47. In what form is the collection primarily documented or recorded?

Answer options	2005	2016
Display labels only	17.2%	19.2% (19)
Hand written/typed ledger	33.2%	11.1% (11)
Hand written/typed card index	20.9%	4.0% (4)
Computerised database	38.2%	65.7% (65)
Published catalogues	11.0%	(n/a)
Other (please specify)		13
Answered question 99	Skipped question 12	

48. If a computerised database is used, please identify the software package:

Answer options	Response percent	Response count
Excel	39.1%	18
Adlib	50.0%	23
Filemaker Pro	10.9%	5
Other (please specify)		33
Answered question 46	Skipped question 65	

*other packages cited multiple times included: Microsoft Access (7), Microsoft Modes (7)

49. Are you satisfied that the museum's collections system allows it to manage effectively?

Answer options	Response percent	Response count
Yes	73.4%	69
No	26.6%	25
Other (please specify)		11
Answered question 94	Skipped question 17	

*three respondents indicated that staff shortages made it difficult to maintain/update collection systems.

6.3 Collection catalogue and records

The majority of museums (65.0%) have uncatalogued items, although this has proportionally decreased since 2005. Documentation records have substantially increased since 1985, a consequence of both the founding of new museums, and the introduction of cataloguing procedures into existing institutions.

Public access to museum collections is variable, either on request (45.9%), not available (38.8%), or via the museum website (15.3%)

50. Does the museum have a backlog of uncatalogued items?

Answer options	2005	2016
Yes	38 (74.5%)	65 (65.0%)
No	13 (25.5%)	35 (35.0%)
Answered question 100	Skipped question 11	

52. In what year did documentation records begin?

Answer options	2016
Prior to 20th c.	7
1910–1919	1
1920–1929	1
1930–1939	0
1940–1949	3
1950–1959	4
1960–1969	2
1970–1979	3
1980–1989	13
1990–1999	25
2000–2009	12
Answered question 83*	Skipped question 21

* 7 additional invalid answers received (4 don't know/unknown; 2 ongoing; 1 unspecified) received. Data published in 2005 used date ranges not comparable with answers received in 2016.

51. If yes, what percentage of the total collection does this constitute? Please estimate:

Answer options	Response percent	Response count
Less than 25%	54.0%	33
Less than 50%	26.2%	16
Less than 75%	14.8%	9
More than 75%	4.9%	3
Answered question 61	Skipped question 49	

* 1 additional invalid (n/a) response received

6.4 Digitisation of collections

Digitisation of collections tends to be clustered at the lower and upper ends of the spectrum, with 32.2% of museum collections not digitised, whilst 21.1% of museums have digitised more than 80% of their collections. Far fewer, however, also make their digitised collections available online, with 85.7% of respondents indicating that less than 20% of their collections are available online.

54. What percentage of the permanent collection is digitised?		
ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
None digitised	32.2%	29
1% - 20% of collection	24.4%	22
21% - 40% of collection	5.6%	5
41% - 60% of collection	13.3%	12
61% - 80% of collection	3.3%	3
81% - 100% of collection	21.1%	19
Answered question 90	Skipped question 21	

55. What percentage of the permanent collection is digitised and accessible via the internet?		
ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
None both digitized and accessible	62.6%	57
1% - 20% of collection	23.1%	21
21% - 40% of collection	1.1%	1
41% - 60% of collection	3.3%	3
61% - 80% of collection	2.2%	2
81% - 100% of collection	7.7%	7
Answered question 91	Skipped question 20	

6.5 Current storage conditions

Museums' views on the suitability of current storage space are evenly split. Fifty-three respondents elaborated further (Q57) on problems concerning storage space: thirty-five referred to the lack of storage space itself, and fifteen to problems with the storage environment, especially climate controls. A sample of these comments is included below.

56. Does your current storage space provide adequate room and conditions for collections holdings?		
ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Yes	46.5%	46
No	53.5%	53
Answered question 99	Skipped question 12	

Qualitative comments

- The building is too small and not fully drylined, and does not have a heating system.
- We have a large number of weapons and uniforms which are not on display. In addition we have old armoured vehicles and artillery which are not on display due to lack of exhibition space. The present storage facilities are not large enough. and do not have adequate shelving or humidity control
- There is no room to accept large acquisitions.
- Our storage space is tight and has no room for larger scale works/objects, or development of collection through donation, or consultation by researchers.
- Storage space is very limited and located in parts of the building that are not easily accessible.
- We have to use commercial providers for collection growth.
- The storage space that we have presently have is of a temporary nature.
- Some of our storage is excellent, but we carry out an annual storage survey that reveals some issues with storing very large items. Another problem is that none of our stores are designed to facilitate public access, which we see as a priority for our organisation.
- We have shortage of space, and environmental conditions in some storage/display areas do not meet standards.
- The majority of our storage is currently offsite and not covered by a formal lease.
- We have storage for exhibits only, not records.

7.1 Visitor numbers

We asked museums to provide annual visitor numbers from 2005-2014; in total 92 respondents provided some form of feedback to this question, but the consistency and nature of visitor counting was highly variable and uneven. Of our 92 respondents, 10 reported that these figures were not available for any year. When added to the 19 who did not respond at all to this question, this indicates that 26.1% of Irish museums (29 out of our total sample of 111) did not (or could not) provide visitor figures from 2005-14. A further 8 museums (out of the 92 respondents) included figures for 2014 only.

The lack of basic data on visitor numbers makes it difficult to offer generalisations about Irish museum visitor levels, except for individual museums, and for the national cultural institutions (which regularly collect detailed visitor information).

Some aggregate figures below give an indication of the museums clustered around different visitor number brackets, and provide for some continuity with 2005 figures.[5] What can be concluded, based on the information received?

- Capacity for providing visitor figures has persistently improved over time.
- In 2014, Irish museums recorded more than 6.1 million visitors; as this represents only 80 survey respondents, the actual total figure is likely significantly higher.
- In 2014, 30% of museums had 5,000 visitors or fewer; the majority (52.5%) had less than 20,000.
- Six museums reported consistent visitor numbers of 200,000+ (excepting years of site closures); five of which were national cultural institutions. Four of these noted regular visitor numbers above 500,000.

58. Please give approximate visitor numbers for the following years.										
VISITOR NUMBERS	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
1-1,000	4	4	3	5	5	7	8	9	9	10 (12.5%)
1,001-5,000	3	3	5	7	9	7	9	13	13	14 (17.5%)
5,001-20,000	8	11	14	13	13	17	21	18	18	18 (22.5%)
20,001-50,000	9	8	10	11	13	14	16	18	18	17 (21.3%)
50,001-100,000	3	3	3	2	3	3	2	6	6	8 (10%)
100,001-200,000	1	1	1	1	2	2	2	3	4	6 (7.5%)
200,001-500,000	1	4	4	4	0	1	2	1	1	3 (3.8%)
500,000+	4	3	3	3	2	5	4	4	4	4 (5%)
Number of museums providing data	33	37	43	46	47	56	64	72	73	80

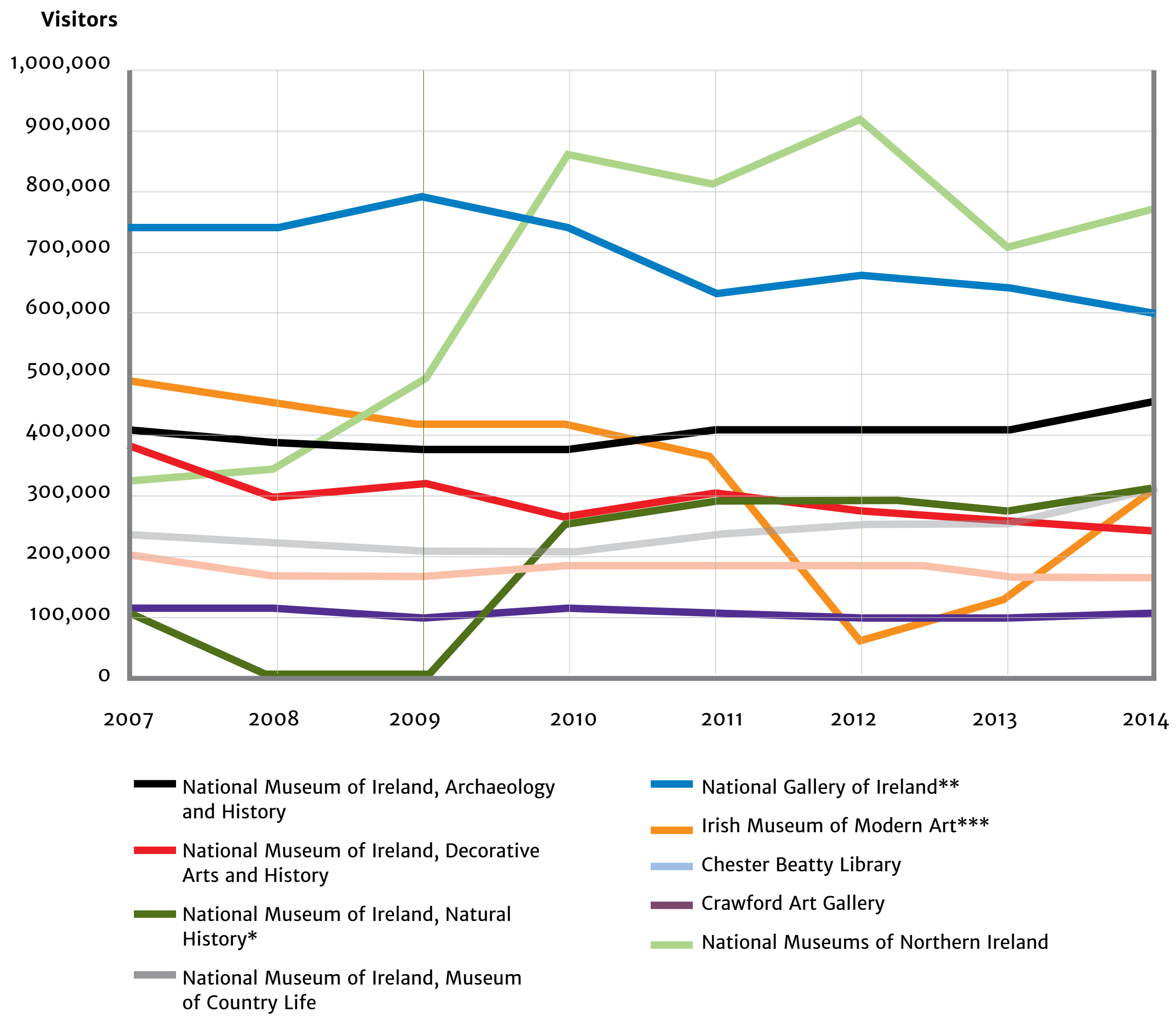
Total number of visitors reported in:

2012: 5,091,626 (72 respondents) 2013: 4,921,368 (73 respondents) 2014: 6,108,480 (80 respondents)

[5] Previous data labels used in 2005 (<1000, <5,000, <20,000, <100,000, <200,000, >200,000, >500,000) have been modified, and should be further refined in future iterations of this survey. Absolute numbers reporting each year should be borne in mind.

How have levels of museum visitors changed over time? Trends in the national cultural institutions are one way of observing longitudinal change, given their public and well documented annual visitor numbers:

National Cultural Institutions (North and South), 2007-2014



Data compiled from Department of Arts, Heritage and the Gaeltacht (www.ahg.gov.ie) and NMNI

* NMI- Natural History was closed from July 2007-April 2010

** NGI: significant numbers of galleries have been closed since 2011 due to building works

*** IMMA was relocated from Royal Hospital, Kilmainham to Earlsfort Terrace from Nov. 2011-Oct 2013

Excepting institutions experiencing closures, visitor numbers have tended to remain fairly static at national institutions. In terms of smaller museums, this question is more difficult to answer, except on the scale of individual museums. However, we isolated a sample of 22 museums which had reported data for all years from 2005-2014, had not experienced significant closures, and were not national cultural institutions. All of these had visitor numbers below 78,000 in 2014. A simple comparison between visitor numbers reported in 2005, vs. visitor numbers from 2014, indicated that from this sample of 22 museums:

- 10 museums had decreased in visitor numbers (ranging from 1.7% - 69.6% decrease)
- 1 museum had remained the same
- 11 museums had increased in visitor numbers (ranging from 22.2% - 650% increase)

7.2 Domestic vs. international visitors

Museums providing information on domestic visitors and international tourism reported an overall average of 60.5% domestic visitors, and 35.2% international visitors.[6] Of note are the significant numbers of museums attracting predominantly domestic visitors: for example, ten reported 90% or more of their audience were domestic.

Respondents further reported an average of 20.3% of their visitors in 2014 were schoolchildren. This compares closely to an average of 19.6% in 2005, suggesting there has been relatively little change over the last decade.

However, nearly a third of museums did not know, or did not answer questions on domestic or international visitors (32/33 out of our 111 museum sample), and a similar proportion (34 out of 111) did not know, or did not answer the question, on the percentage of school child visits.

59. Approximately what percentage of visitors in 2014 were domestic visitors (Ireland/Northern Ireland)?

ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
1% - 20%	10.1%	8
21% - 40%	16.4%	13
41% - 60%	17.7%	14
61% - 80%	36.7%	29
81% - 100%	19.0%	15
Average percentage of domestic visitors reported:	60.5%	

Answered question 79* Skipped question 21

*An additional 11 respondents reported they did not know, or did not collect, this information.

60. Approximately what percentage of visitors in 2014 were international tourists?

ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
1% - 20%	39.7%	31
21% - 40%	26.9%	21
41% - 60%	17.9%	14
61% - 80%	10.3%	8
81% - 100%	5.1%	4
Average percentage of domestic visitors reported:	34.2%	

Answered question 78* Skipped question 23

* An additional 10 respondents reported did not know, or did not collect, this information.

61. Approximately what percentage of visitors in 2014 were school children?

ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
0%		
1% - 20%	5.2%	4
21% - 40%	64.9%	50
41% - 60%	18.2%	14
61% - 80%	7.8%	6
81% - 100%	2.6%	2
Average percentage of schoolchildren visitors reported:	20.3%	

Answered question 87 Skipped question 24

* 10 of 87 respondents answering did not know, or did not collect, this information.

[6] The 2005 report indicated that an average of 52% of visitors to museums were tourists; however it did not distinguish between international and domestic tourism, so this comparative figure has not been included here.

7.3 Marketing and partnerships

Information on museum marketing, communications, web presence and social media was not collected in the previous two iterations of the Irish Museums Survey, yet it is clear this is a significant area of activity and growth.

Museums are evenly split with respect to marketing, with just under half (49.5%) reporting a distinct marketing budget. Most museums with marketing budgets, however, do not specifically budget for attracting international tourism (62.1%).

65.2% of respondents reported working with a local or regional tourism officer to promote their museum. When asked to name the authority with which they worked (Q65), 55 responses were received: of these, 20 mentioned Failte Ireland, and 27 a corresponding county council.

62. Does your museum have a marketing budget?

Answer options	Response percent	Response count
Yes	49.5%	48
No	50.5%	49
Other (please specify)		14
Answered question 97	Skipped question 14	

* Most of the 14 additional comments indicated various arrangements, where marketing spends occurred on an as-needed basis, or were folded into other budgets or divisions (visitor services, managed centrally by the Office of Public Works, etc.)

63. If the museum has a marketing budget, does it include funds for attracting tourists outside the island of Ireland?

Answer options	Response percent	Response count
Yes	37.9%	22
No	62.1%	36
Other (please explain)		10
Answered question 58	Skipped question 53	

* Additional comments referred to individual arrangements.

64. Does your museum work with a local/regional tourism officer to promote the museum as a destination?

Answer options	Response percent	Response count
Yes	65.2%	60
No	34.8%	32
Other (please explain)		13
Answered question 92	Skipped question 19	

* Additional comments referred to individual arrangements.

7.4 Communications and website

Around half of museum respondents indicated they use some form of newsletter communication, though most have shifted to email (80.6%) and online (51.6%) versions. Only 20 respondents were able to provide website visitor figures, with 8 museums reporting 100,000 or more annual web visitors.

In ranking website priorities, museums indicated that the three most important uses of their website were: (1) information, (2) providing a means of communication from the museum to the visitor, and (3) education.

The range of online services and facilities is limited: 17 reported the presence of an online shop; 15 an online collections database, and 13 online ticketing services. However, 73.3% of respondents offer none of these online services or facilities.

66. Does your museum communicate with visitors by newsletter? If so, by which method? Please check all that apply:

Answer options	Response percent	Response count
Print	32.3%	20
Email	80.6%	50
Online	51.6%	32
Other (please explain)		18
Answered question 62	Skipped question 49	

69. Annual website visitor count for 2014:

Answer options	Response percent	Response count
1-10,000	30%	6
10,001-20,000	10%	2
20,001-50,000	10%	2
50,001-100,000	10%	2
100,001-200,000	25%	5
200,001-500,000	10%	2
500,000+	5%	1
Answered question 52	Skipped question 59	

* Of the 52 responses received, 36 did not know the website visitor count, or the information was not available.

67. Is your museum represented on the internet? If yes, by which of the following?

Answer options	Response percent	Response count
Yes, the museum has its own website	60%	48
Yes, a part of another website	37.5%	30
No	2.5%	2
Other (please specify)		29
Answered question 105	Skipped question 6	

* Other comments referred to the museum's presence on social media (see Q74-82).

70. Which of the following information is provided on the website? Please check all that apply:

Answer options	Response percent	Response count
Address	97.0%	96
Opening hours	94.9%	94
Entrance fees	64.6%	64
Collection	66.7%	66
Exhibitions	67.7%	67
Talks and lectures (educational events)	52.5%	52
Information for people with special needs	34.3%	34
Guided tours information	65.7%	65
Directions to Museum	81.8%	81
Parking	57.6%	57
Dining or cafe facilities	47.5%	47
Retail/shop information	40.4%	40
Answered question 99	Skipped question 12	

* Of the 52 responses received, 36 did not know the website visitor count, or the information was not available.

71. What is the rank of priorities for the website?								
ANSWER OPTIONS	1	2	3	4	5	6	RATING AVERAGE	RESPONSE COUNT
Information	61	11	3	1	0	4	1.50	80
Online services	3	7	8	9	14	11	4.10	52
Education	0	13	26	16	10	2	3.43	67
Research	1	4	7	14	15	11	4.37	52
Communication (from museum to visitors)	12	38	18	6	1	1	2.33	76
Communication (from visitors to the museum)	1	4	14	9	8	23	4.49	59
Answered questions 86 Skipped questions 25								

72. Which of the following online services are provided on the website?		
ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Online ticketing	15.1%	13
Online shop	19.8%	17
Online library	5.8%	5
None of the above	73.3%	63
Other (please specify)		11
Answered question 86 Skipped question 25		

* 11 additional comments referred to services at individual institutions.

73. Which of the following research facilities is provided on the website?		
ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Online collection database	17.2%	15
Online database with publications	9.2%	8
Provenance or other research projects	10.3%	9
None of the above	72.4%	63
Other (please specify)		9
Answered question 87 Skipped question 24		

* 9 additional comments referred to facilities at individual institutions.

7.5 Social Media and Online Strategies

High levels of social media use were reported by Irish museums: 77.9% use Facebook; 43.0% use Twitter; and 15.5% are on Instagram.

Those museums that have websites and/or use social media overwhelmingly view them as valuable communication tools and resources (83%). However, only 40% of respondents have in place a digital strategy.

74. Does the museum use Facebook?		
ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Yes	77.9%	81
No	22.1%	23
Answered question 104 Skipped question 7		

76. Number of Facebook followers:		
ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Don't know	6.2%	4
<500	13.8%	9
<1000	20.0%	13
<2000	15.4%	10
<5000	23.1%	15
<10000	13.8%	9
<20000	3.1%	2
>20000	4.6%	3
Total followers:		227,286
Average number of followers:		3,666
Answered question 65 Skipped question 46		

77. Does the museum use Twitter?		
ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Yes	43.0%	43
No	57.0%	57
Answered question 100 Skipped question 11		

80. Does the museum use Instagram?		
ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Yes	15.5%	15
No	84.5%	82
Answered question 97 Skipped question 14		

83. If the museum is represented on the internet, how important do you consider the website as a communication tool and/or resource?		
ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Not very important	3.2%	3
Somewhat important	12.6%	12
Very important	83.2%	79
Don't know	1.1%	1
Answered question 95 Skipped question 16		

85. Does the museum have a digital strategy (in terms of collections, programming, and/or marketing?)		
ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Yes	40.0%	38
No	60.0%	57
Other (please describe)		13
Answered question 95 Skipped question 16		

* 13 additional comments referred to circumstances at individual institutions.

76. Number of Twitter followers:		
ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
<500		10
<1000		7
<2000		6
<5000		7
<10000		3
<20000		3
>20000		3
Total followers:		171,715
Average number of followers:		4,402
Answered question 40 Skipped question 71		

76. Number of Instagram followers:		
ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
<500		5
<1000		3
<2000		2
<5000		2
Total followers:		13,496
Average number of followers:		1,124
Answered question 13 Skipped question 98		

84. If the museum uses social media, how important do you consider it as a communication tool and/or resource?		
ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Not very important	4.5%	4
Somewhat important	11.4%	10
Very important	83.0%	73
Don't know	1.1%	1
Answered question 88 Skipped question 23		

8.1 Education and outreach services

In comparison with 2005, the growth of educational services and staff in Irish museums is pronounced. Nearly 60% reported providing an education service or programme (compared with 30.8% in 2005), and just under half an education space. Whilst the increase in the number of dedicated education officers is more modest (7.9% increase between 2005 and 2016), this has been accompanied by a substantial improvement in all other areas of education services and facilities. In terms of target audiences for education, the most frequently mentioned groups were primary schoolchildren, secondary schoolchildren, and families.

A similar pattern emerges with respect to outreach programmes. The overall proportion of Irish museums engaging in outreach has risen substantially in comparison with 2005, with 53.2% of respondents delivering an outreach programme, and 67.7% of museums having a member of staff with outreach responsibilities. The proportion of museums with dedicated outreach officers has, however, slightly declined (-0.3%); it is therefore likely that increased responsibilities for outreach activities have been assumed by existing members of staff. In terms of target audiences for outreach, the most frequently mentioned groups were primary schoolchildren, secondary schoolchildren, and senior citizens.

As we asked museums to select the top three audiences they serve through their education and outreach programmes, it should not be assumed that they also do not serve the other audiences listed as options – a point made several times in the qualitative comments.

All forms of museum activity (courses, lectures, family events, etc.) have increased since 2005 (with the exception of printed leaflet production, where a decline of 3.4% was reported).

86. Does the museum have any of the following educational facilities? Please check all that apply:

Answer options	2005	2016
An education service or programme	30.8% (28)	59.7% (46)
An education space	15.4% (14)	49.4% (38)
A dedicated education officer	22% (20)	29.9% (23)
No dedicated education officer but a member of staff with education duties	31.9% (29)	50.6% (39)
Other (please describe)		19

Answered question 77   Skipped question 34

* 19 additional comments referred to the individual circumstances of institutions. Of these, 6 mentioned the lack of education spaces, and 3 referred to alternative ways the museum provided educational services, such as sharing resources or participating in voluntary work

87. Which of the following audiences does the museum primarily seek to serve by its education activities and programmes? Please select top 3:

Answer options	1	2	3	Response count
Schoolchildren (primary)	41	14	12	67
Schoolchildren (secondary)	15	29	16	60
University students	10	9	9	28
Young adults (18-25)	3	3	6	12
Families	14	12	18	44
Adult learners	9	10	16	35
Senior citizens	6	7	17	30
Multicultural audiences	1	0	6	7
Disadvantaged Communities	2	4	3	9
Visitors with disabilities	3	0	3	6

Answered question 92   Skipped question 19

* Of the 52 responses received, 36 did not know the website visitor count, or the information was not available.

88. Does the museum have any of the following outreach facilities? (*Outreach is defined here as projects/ programmes which actively engage individuals and groups outside of the museum.) Please check all that apply		
ANSWER OPTIONS	2005	2016
An outreach programme	27.5% (25)	53.2% (33)
A dedicated outreach officer	13.2% (12)	12.9% (8)
No dedicated outreach officer but a member of staff with outreach duties	17.6% (16)	67.7% (42)
Other (please describe)		(20)
Answered question 62	Skipped question 49	

* 20 additional comments referred to the individual circumstances of institutions.

90. Does the museum offer any of the following activities? Please check all that apply:		
ANSWER OPTIONS	2005	2016
Courses	18.7% (17)	21.0% (21)
Lectures	50.5% (46)	63.0% (63)
Family Events	43.9% (40)	58.0% (58)
Guided tours	74.7% (68)	93.0% (93)
Leaflets	82.4% (75)	79.0% (79)
Floor plans	19.7% (18)	33.0% (33)
Guides	43.9% (40)	62.0% (62)
Other (please specify)		16
Answered question 100	Skipped question 11	

* 16 additional comments listed other activities, of which 6 mentioned workshops or intensive courses.

89. Which of the following audiences does the museum primarily seek to serve by its outreach activities and programmes? (*Outreach is defined here as projects/ programmes which actively engage individuals and groups outside of the museum.) Please select top 3:				
ANSWER OPTIONS	1	2	3	RESPONSE COUNT
Schoolchildren (primary)	25	6	6	37
Schoolchildren (secondary)	7	13	9	29
University students	3	2	9	14
Young adults (18–25)	1	3	4	8
Families	4	8	6	18
Adult learners	4	4	9	17
Senior citizens	6	10	6	22
Multicultural audiences	2	1	5	8
Disadvantaged Communities	5	6	3	14
Visitors with disabilities	0	2	5	7
Other (please describe)				13
Answered question 58	Skipped question 53			

* 13 additional comments referred to very specific/niche groups served by various museums (eg parish groups, railway enthusiasts, genealogical tourists, etc); 2 respondents noted their primary audiences were local community groups.

9. Exhibitions

9.1 Permanent Exhibition and Displays

Not surprisingly, nearly all of our respondents have a permanent exhibition. The components of display and interpretation remain largely unchanged from 2005, although new questions were asked in 2015 about interactive displays (38.5%), audio guides (13.5%), apps (9.4%), and QR codes (4.2%).

91. Does the museum have (a) permanent exhibition(s)?		
ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Yes	96.0%	96
No	4.0%	4
Other (please specify)		6
Answered question 100	Skipped question 11	

* 6 additional comments referred to the individual circumstances of institutions: two respondents without permanent exhibitions referred to displays of domestic interiors, and a dispersed university art collection.

92. Which of the following does the display/interpretation include? Please check all that apply:		
ANSWER OPTIONS	2005	2006
Display cases	91.2% (83)	87.5% (84)
Interpretive panels	78% (71)[1]	78.1% (75)
Interactive displays	n/a	38.5% (37)
Models	59.3% (54)	59.4% (57)
Replicas	33% (30)[2]	44.8% (43)
Handling collection	38.5% (35)[3]	35.4% (34)
Audio-visual presentation	n/a[4]	55.2% (53)
Audio guides	n/a[4]	13.5% (13)
Apps	n/a	9.4% (9)
QR codes (square black and white code that can be read with a smartphone typically used to store website URLs)	n/a	4.2% (4)
Other (please specify)		15
Answered question 96	Skipped question 15	

* 15 additional comments referred to various display/interpretative elements included in institutions.

[1] Answer options were changed and expanded for 2015: the equivalent category in 2005 was 'printed panels'
[2] Equivalent category in 2005 was 'reproductions'
[3] Equivalent category in 2005 was 'hands-on material'
[4] In 2005 only 'audio-visual' was offered as a category (overall 53.8% (49)), but in 2015 was separated out into audio-visual presentation and audio guides. As consequence, comparative information has not been included here.

9.2 Temporary and touring exhibitions

61% of Irish museums offer a temporary exhibition programme, usually in addition to the display of the permanent collection. A similar proportion (62.6%) have a temporary exhibition space. Most museums offer three or fewer temporary exhibitions per year (40.9%).

In terms of receiving touring exhibitions, museums were spilt (47.4% no, and 52.6% yes), and most museums also received three or fewer touring exhibitions (44.2%) per year. A similar number of touring exhibitions were sourced nationally (29 exhibitions) versus internationally (21 exhibitions).

93. Does the museum offer a temporary exhibition programme?

ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Yes	61.0%	61
No	39.0%	39
Any Additional Comments		13
Answered question 100	Skipped question 11	

* 13 additional comments referred to the individual circumstances of institutions.

94. Does your museum have a temporary exhibition space?

ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Yes	62.6%	62
No	37.4%	37
Other (please specify)		6
Answered question 99	Skipped question 12	

* 6 additional comments referred to the individual circumstances of institutions.

95. If the museum offers a temporary exhibitions programme, how many temporary exhibitions were held in 2014?

ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Less than 3	40.9%	27
3 - 5	21.2%	14
More than 5	24.2%	16
No temporary exhibition programme	13.6%	9
Any Additional Comments		8
Answered question 66	Skipped question 45	

*8 additional comments referred to the individual circumstances of institutions.

96. Does your museum have a temporary exhibition space?

ANSWER OPTIONS	2005	2008
Yes	%n/a (31)	47.4% (45)
No	%n/a (29)	52.6% (50)
Other (please specify)		10
Answered question 95	Skipped question 16	

* Note: in 2005 this question was phrased slightly differently: Does the museum organise or take travelling exhibitions?
In 2015, 10 additional comments referred to the individual circumstances of institutions.

97. Does your museum have a temporary exhibition space?

ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Less than 3	44.2%	23
3 - 5	9.6%	5
More than 5	1.9%	1
No touring exhibitions	44.2%	23
Answered question 52	Skipped question 59	

98. Does your museum have a temporary exhibition space?

ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Nationally	87.9%	29
Internationally	63.6%	21
Answered question 33	Skipped question 78	

9.3 Exhibition audiences

As with Education, the three main audiences mentioned most often were families, followed by primary and secondary schoolchildren. A significant number also mentioned adult learners, senior citizens and university students.

99. Please select the 3 primary audiences which the museum seeks to serve by its exhibition activities and programmes?

ANSWER OPTIONS	1	2	3	RESPONSE COUNT
Schoolchildren (primary)	18	14	11	43
Schoolchildren (secondary)	11	14	15	40
University students	5	9	8	22
Young adults (18-25)	3	6	7	16
Families	19	12	14	45
Adult learners	20	10	8	38
Senior citizens	7	7	15	29
Multicultural audiences	3	3	5	11
Disadvantaged Communities	1	3	1	5
Visitors with disabilities	0	1	2	3
Other (please describe)				17
Answered questions 78	Skipped questions 33			

10.1. Director

A majority of museums directors (68.1%) are paid full-time; however a substantial percentage (21.3%) are voluntary part-time, mostly based in community and independent museums.

101. Is the director/manager of the museum:		
ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Paid: full-time	68.1%	64
Paid: part-time	3.2%	3
Voluntary: full-time	7.4%	7
Voluntary: part-time	21.3%	20
Any Additional Comments		16
Answered question 94 Skipped question 17		

* 16 additional comments referred to individual circumstances and management arrangements

10.2 Staff numbers and breakdown of roles

This data reveals that the overwhelming majority of museums are staffed by fewer than 10 paid employees (76.7%; 69 museums). Indeed, 16.7% of museums (15) have no paid employees at all, and are run purely on volunteer effort. Broadly speaking, the spectrum of museum labour comprises a large number of museums with very small staff numbers, and a tiny number (four) with more than 50 paid employees. If we take the median of the dataset to represent a 'typical' museum, it employs 4.5 paid employees.

In terms of voluntary labour, 37.8% of museums reported no voluntary staff whatsoever (part or full time). More commonly, museums utilised from 1-10 volunteers (43.3%). Two institutions reported using more than 100 voluntary staff throughout 2014. This correlates strongly with the answer to Q105 (see Section 10.3), where 40.6% of respondents indicated they were 'very dependent' on voluntary/unpaid labour.

The top four areas of responsibility covered by full-time staff were general management/ administrative; curatorial; collection management and research; and information desk/box office. Qualitative comments, however, indicated a high frequency with which these responsibilities were taken on by a single individual, with very little capacity for full-time employment devoted to any single category.

Compiling and comparing employment figures was one of the most challenging aspects of the museum survey. The wide variation of museum roles – full-time, paid employees; full-time seasonal positions; full-time volunteer directors; CE Schemes and JobBridge positions, etc. – and the diverse way their labour is recorded does not allow for precision, and may have led to misinterpretation of some categories. Results here must be interpreted with caution. As example – the National Museum of Ireland, one of the largest employers in the museum sector, is subject to staffing restrictions based on FTE numbers, and internally offers a wide range of employment configurations that do not easily divide into paid full-time/paid part-time designations.[7]

The responses to questions on employment revealed that more precise ways of describing, quantifying and capturing labour in the museum are necessary. As consequence, reported below are rough comparisons of the number of individuals, in various categories of employment, working at museums across Ireland. The tables below give an estimation of the size of the labour force overall. We have also calculated the median of each answer option, which perhaps most closely approximates employment at a 'typical' museum.

[7] Estimates were provided with the assistance of NMI staff for survey purposes.

102a. Museums reporting numbers of paid employees (part and full time):	
ANSWER RANGES	NUMBER OF MUSEUMS
0 employees	15 (16.7%)
1-5 employees	34 (37.8%)
6-10 employees	20 (22.2%)
11-20 employees	12 (13.3%)
21-50 employees	5 (5.6%)
50+ employees	1 (1.1%)
100+ employees	2 (2.2%)
200+ employees	1 (1.1%)
Median number of paid employees	4.5
Answered question 90 Skipped question 21	

102b. Museums reporting numbers of voluntary staff (part and full time):	
ANSWER RANGES	NUMBER OF MUSEUMS
0 staff	34 (37.8%)
1-5 staff	31 (34.4%)
6-10 staff	8 (8.9%)
11-20 staff	6 (6.7%)
21-50 staff	8 (8.9%)
50+ staff	1 (1.1%)
100+ staff	2 (2.2%)
200+ staff	0
Median number of voluntary staff	2
Answered question 90 Skipped question 21	

* Data from 2005 was both incomplete and calculated differently, rendering comparisons between 2005 and 2016 problematic. Five respondents

106. Does the museum have at least one full-time member of staff dedicated to any of the following roles? Please check all that apply:		
ANSWER OPTIONS (RANKED)	RESPONSE PERCENT	RESPONSE COUNT
General management/ administrative staff	84.6%	55
Curatorial	67.7%	44
Collection management and research	55.4%	36
Information desk, box office	53.8%	35
Cataloging and documentation	47.7%	31
Education	47.7%	31
Maintenance	44.6%	29
Marketing	41.5%	27
Security	38.5%	25
Conservation	30.8%	20
Commercial activities (museum shop, restaurant, etc.)	30.8%	20
Technical, ICT and multimedia	21.5%	14
Any Additional Comments		34
Answered question 65 Skipped question 46		

* Data from 2005 was both incomplete and calculated differently, rendering comparisons between 2005 and 2016 problematic.

Most of the additional 34 comments referred either to a single staff member being responsible for all of these functions, or having no staff member dedicated full-time to these roles at all. A sample of these responses follows below::

- There are no employees or staff. Management tasks re the maintenance of the building are shared out to the co-op who own the museum building. A local acts as curator and all research, exhibition mounting and archiving is done by the founder and voluntary director. The branch librarian responds to internet and telephone inquiries. Generally as a small museum all staff have various roles.
- No full time staff for any of the above.
- These roles are largely fulfilled by Community Employment staff gaining skills leading to full time employment.
- The five full-time staff at the museum have to adopt multiple roles so unfortunately, we do not have any individuals dedicated to single areas, but have selected above areas as primary areas of responsibility.
- All the above carried out by the voluntary curator.
- We don't have any full time staff. All management, maintenance etc carried out by committee members on voluntary basis.

10.3 Internships and other Employment Schemes

Based on the numbers responding to this question, Community Employment was the most commonly utilised scheme (32.1%), with 92 CE employees used by 25 different museums, followed by 80 unpaid interns (25.6%) used by 20 museums, and 32 JobBridge interns (24.4%) used by 19 museums.

The highest number of CE / Unpaid / JobBridge roles reported by any single museum was 10 / 14 / 4 (respectively).

Most significantly, 40.6% of museums reported they were 'very dependent' on voluntary or unpaid labour. Numerous qualitative comments in response to Q104 and Q105 reaffirmed this dependency.

103. In 2014, how many of the following worked in the museum:			
ANSWER OPTIONS	TOTAL COUNT REPORTED	NUMBER OF MUSEUMS UTILISING THIS CATEGORY	% OF MUSEUMS (OF 78 RESPONDENTS / OF 111 TOTAL SAMPLE)**
Paid interns (paid by museum)	12	6	7.7% / 5.4%
Unpaid interns	80	20	25.6% / 18.0%
Interns – JobBridge	32	19	24.4% / 17.1%
Leader	3	2	2.6% / 1.8%
Community Employment (CE)	92	25	32.1% / 22.5%
Bridge to Employment (NI)	1	1	1.3% / 0.9%
Youth Employment Scheme (YES)(NI)	1	1	1.3% / 0.9%
Other*	102	35	44.9% / 31.5%
Answered question 78 Skipped question 33			

* In the 'Other' category, a range of other numbers/types of internships and placements were reported, including: 15 Transition Year students; 10 university student placements, 14 Local Training Initiative placements, 7 POBAL placements, and various other student and unspecified roles.

** Nearly a third of museums (33) did not answer Q108; it is unclear whether this was meant to indicate non-usage of any of these schemes, so both percentages are provided.

104. Any additional comments about Interns or Jobs Schemes:	
ANSWER OPTIONS	RESPONSE COUNT
	18
Answered question 18 Skipped question 93	

* 18 additional comments referred to the individual circumstances of institutions, or clarified responses to Q103. Other roles mentioned included Heritage Lottery Funded paid internships; Leonardo funded internships, South East Cork Area Development Site-funded placements; Umbrella Scheme (Limerick-specific CE scheme); conservations internships co-funded by the Heritage Council and museum members

Sample comments included:

- Without the 2 x Job Bridge staff it would be difficult to keep to the present opening hours. It is a great pity that full time positions could not be created for some of these excellent workers. At present we endeavour to give them as much varied experience as possible so that they can apply for full time positions elsewhere.
- We only provide project internships to students who are seeking experience as part of a postgraduate degree course.
- The JobBridge scheme has been very beneficial and we aim to make it a positive and enjoyable experience for those who participate in the scheme.
- JobBridge internships have been provided in the area of education, membership, marketing and retail. The scheme has worked well and in all cases has helped the interns to go on and find full-time employment.
- We rely totally on CE scheme to provide guides for the museum.
- We are extremely lucky to be allocated 3 CE workers; without these we would not be in a position to open.

105. In your view, how dependent is the museum on voluntary/unpaid labour to fulfill its basic mission and operations?

ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Not at all dependent	33.3%	32
Somewhat dependent	26.0%	25
Very dependent	40.6%	39
Any Additional Comments		9

Answered question 96 Skipped question 15

* 9 additional comments referred to the individual circumstances of institutions.

10. Staff and Development (continued)

10.4 Training

Just over 60% of museums reported taking place in some form of training in the last five years. Most frequently indicated were customer services (68.1%), conservation (62.5%), and collections management (61.1%). The most popular form of training was accessed through the Museum Standards Programme of Ireland, followed by the Irish Museums Association, and the Northern Ireland Museums Council (with a small number taking part in the Museums Association UK training). A very broad list of additional training courses was detailed in the qualitative responses.

107. Have any of your staff in the last five years received training in the following:

ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Customer services	68.1%	49
Conservation	62.5%	45
Collections management	61.1%	44
Interpretation/education	55.6%	40
Management skills	50.0%	36
Marketing/PR	38.9%	28
Governance	26.4%	19
Finance	22.2%	16
Fundraising	16.7%	12
Other (please specify)		19

Answered question 72 Skipped question 39

* 19 additional responses provided details of other courses, including health and safety; tour guiding; Failte Ireland consultancy training; NIMC-offered courses (eg dementia awareness, copyright training, object handling); curatorial training; workshops provided through accreditation processes; the PgDip in Museum Practice and Management from the University of Ulster; and conflict management. Six respondents indicated no training in these categories had taken place.

108. Has any of your staff in the last three years participated in or attended training workshops presented by the following?

ANSWER OPTIONS	RESPONSE PERCENT	RESPONSE COUNT
Museum Standards Programme of Ireland	71.7%	38
Irish Museums Association	50.9%	27
Northern Ireland Museums Council	28.3%	15
Museums Association UK	5.7%	3
Other professional body		16

Answered question 53 Skipped question 58

* 16 additional responses provided details of other training bodies, including courses offered by:
- Failte Ireland
- Association of European Jewish Museums and Rothschild Foundation Courses on museum management
- Azure Training for people with dementia (MOMA/Alzheimers Association)
- IT training (InDesign and digital training)
- DeVos/Business to Arts fundraising training
- Oral history workshops offered by the Defence Force Archives
- Marketing and tourism postgrad courses offered through Carlow IT
- Chartered Institute of Management Accountants
- Association of Chartered Certified Accountants
- Control and Information Management (CIM) trainin
- Chartered Accountants of Ireland
- Touring Exhibitions Group
- Social History Curators Group
- Institute of Conservators and Restorers Ireland
- Academic and National Library Training Cooperative

7 reported not taking part in any training.

109. If yes, please list the title(s) of the course(s) if available

ANSWER OPTIONS	RESPONSE COUNT
	22

Answered question 22 Skipped question 89

*22 responses provided details of specific training courses offered by organisations listed in Q108

11. Future Research and Other Feedback

One of the goals of the Irish Museums Association is to undertake (where possible) and advocate for future research on the sector. 37 museums provided details of the types of research they feel would benefit their museum (Q110). The top three areas mentioned were (1) accessing funding; (2) practices specific to small/community/independent museums; and (3) HR practices and training.

Other areas suggested for future research included collections management; digitisation; marketing/PR; visitor and audience statistics and development; business/management development; international comparative research; cultural diversity; and partnerships/collaborations (with universities, and other museums). A sample of final comments received included:

- Longitudinal research in any area would be helpful so we can build a deeper picture of our audience, their behaviours, the impact of our programme etc., much like annual visitor survey we do with the Arts Council and other Visual Arts organizations.
- Marketing methods for small rural museums with limited budgets.
- We ourselves need to spend more time on visitor tracking and stats - we plan to do this, but perhaps the IMA could push us and make suggestions - good software etc - many visitor attractions do not really know their visitor numbers, and breakdown between lectures, large outdoor events, walkers in the gardens, those who take tours etc.
- Identify relevant sources of funding for volunteer operated museums, which of necessity is top priority to keep the doors open and provide a meaningful visitor experience.
- Audience development case studies on museums.
- Staff roles and responsibilities within the sector as they can be so despairingly diverse throughout the sector.
- It would be useful to carry out a series of smaller focused surveys to review specific areas - such as cataloguing standards, digitisation challenges, conservation requirements etc.
- Potential of museums working together to bulk purchase conservation supplies; IMA to encourage Failte Ireland and Tourism Ireland to promote and support Museums - some of their programmes wrongly exclude Museums from financial aid and supports.

Appendix: List of Participating Museums

118 museums are listed below, comprising the 111 respondents to the survey (see details in 1.2 Survey Design and Methodology)

CO. ANTRIM

National Museums Northern Ireland – Ulster Museum
Botanic Gardens
Belfast

Andrew Jackson Cottage and US Rangers Centre
2 Boneybefore
Carrickfergus

Carrickfergus Museum
Antrim Street
Carrickfergus

Larne Museum and Arts Centre
2 Victoria Road
Larne

Railway Preservation Society of Ireland
Castleview Road
Whitehead

CO. ARMAGH

Milford House Collection
48 Hill Street Milford
Armagh

Lough Neagh Discovery Centre
Oxford Island
Lurgan

CO. CARLOW

Carlow County Museum
College Street
Carlow

Weavers Cottage
Main Street
Clonegal

St. Mullins Heritage Centre
The Green
St. Mullins

Bishop Daniel Delany Museum
Brigidine Convent
Tullow

Tullowphelim Historical Society
Bridge Street Tullow
Tullow

CO. CAVAN

Cavan County Museum
Virginia Road
Ballyjamesduff

CO. CLARE

Clare Museum
Arthur's Row
Ennis

CO. CORK

Allihies Copper Mine Museum
Allihies Village
Beara

Fota House, Arboretum and Gardens
Fota Island
Carrigtwohill

West Cork Model Railway Village
Inchydoney road
Clonakilty

Cork Butter Museum
O'Connell Square
Cork

Cork Public Museum
Fitzgerald Park, Mardyke
Cork

Crawford Art Gallery
Emmet Place
Cork

Lewis Glucksman Gallery
University College Cork
Cork

Cape Clear Island Museum and Archive
Cape Clear Island
Skibbereen

CO. DERRY / LONDONDERRY

Museum of Free Derry
55 Glenfada Park
Derry

Garvagh Museum
142a Main Street
Garvagh

Green Lane Museum
Roe Valley Country Park,
41 Dogleap Road
Limavady

CO. DONEGAL

Fort Dunree Military Museum
Linsfort
Buncrana

Colmcille Heritage Centre
Gartan Churchhill
Letterkenny

Donegal County Museum
High Road
Letterkenny

Glebe House and Gallery
Church Hill
Letterkenny

The Old Courthouse Lifford
The Diamond
Lifford

CO. DOWN

Castle Ward House
Castleward Estate
Downpatrick

Down County Museum
The Mall, English Street
Downpatrick

National Museums Northern Ireland – Ulster Folk and Transport Museum
Cultra, 153 Bangor Road
Holywood

Newry and Mourne Museum
Bagenal's Castle,
Castle Street
Newry

Somme Museum
233 Bangor Road
Newtownards

F.E. McWilliam Gallery and Studio
200 Newry Road
Banbridge

CO. DUBLIN

National Print Museum
Beggars Bush Barracks,
Haddington Road
Ballsbridge
Dublin 4

Dublin Castle
Dame Street
Dublin 2

Dublin City Gallery The Hugh Lane
Charlemont House, Parnell Sq. North
Dublin 1

Dublin City Hall
Dame Street
Dublin 2

Dublin Writers Museums
18, Parnell Square North
Dublin 1

Dublinia ltd.
St. Michaels Hill, Christ Church
Dublin 8

Freemasons' Hall
17 Molesworth Street
Dublin 2

Glasnevin Cemetery Museum
Finglas Road
Dublin 11

Heritage Centre, Royal College of Physicians of Ireland
6 Kildare Street
Dublin 2

Kilmainham Gaol Museum
Inchicore Road
Dublin 8

National Museum of Ireland – Decorative Arts and History
Collins Barracks,
Benburb Street
Dublin 7

National Museum of Ireland – Natural History
Merrion Street
Dublin 2

Number Twenty Nine (Georgian House Museum)
29 Fitzwilliam Street Lower
Dublin 2

Pearse Museum
St. Enda's Park,
Grange Road,
Rathfarmham
Dublin 16

The Chester Beatty Library
Clocktower Building,
Dublin Castle, Dame Street
Dublin 2

The Irish Jewish Museum
3, Walworth Rd.
Dublin 8

The Little Museum of Dublin
15 St Stephens Green
Dublin 2

The Old Library, Trinity College Dublin
College Street
Dublin 2

UCD Classical Museum
K216 Newman Building,
UCD, Belfield,
Dublin 4

UCD Newman House
St Stephen's Green
Dublin 2

Geological Museum, Trinity College Dublin
Unit 24, TTEC, Pearse Street
Dublin 2

National Maritime Museum of Ireland
Haigh Terrace
Dun Laoghaire,
Co. Dublin

The Transport Museum Society of Ireland
Howth Castle Demesne
Dublin 13

IMMA – Irish Museum of Modern Art
Military Rd
Kilmainham
Dublin 8

National Gallery of Ireland
Merrion Square West
Dublin 2

National Museum of Ireland – Archaeology
Kildare Street
Dublin 2

Rathfarnham Castle
Rathfarnham
Dublin 14

Appendix: List of Participating Museums (continued)

CO. FERMANAGH

Florence Court – National Trust
Florence Court House,
Florencecourt
Enniskillen

CO. GALWAY

Computer and Communications Museum of Ireland
Insight Centre for Data Analytics,
Dangan Business Park, NUI Galway
Galway

Galway City Museum
Spanish Arch
Galway

National University of Ireland Galway
University Road
Galway

Kiltartan Gregory Museum
Kiltartan
Gort

CO. KERRY

Kilgarvan Motor Museum
Slaheny
Kilgarvan

Valentia Island Heritage Museum
School Road
Knightstown – Valentia Island

Tarbert Bridewell Courthouse and Jail
Tarbert

Kerry County Museum
Ashe Memorial Hall,
Denny Street
Tralee

Músaem Chorca Dhuibhne Baile an Fheirtéaraigh
Trá Lí

CO. KILDARE

Curragh Military Museum
Curragh Camp
Curragh

Irish National Stud and Gardens
Tully
Kildare Town

National Science Museum and Museum of Ecclesiology
St Patrick's College
Maynooth

Bog of Allen Nature Centre
Lullymore
Rathangan

The Steam Museum and Lodge Park Walled Garden
Lodge Park
Straffan

Athy Heritage Centre Museum
Emily Square
Athy

CO. KILKENNY

James Stephens Barracks
Ballybougth Street
Kikenny

Butler Gallery
Kilkenny Castle
Kilkenny

Rothe House and Garden
Rothe House,
Parliament Street
Kilkenny

CO. LAOIS

Abbeyleix Heritage House
Main Street
Abbeyleix

Irish Fly Fishing and Game Shooting Museum
Attana House
Attanagh – Portlaoise

Donaghmore Workhouse and Agricultural Museum
Donaghmore
Rathdowney

CO. LIMERICK

De Valera Museum and Bruree Heritage Centre
Water Street
Bruree

National Dairy Cooperative Museum
The Creamery Yard
Dromcollogher

Foynes Aviation and Maritime Museum Ltd
Main Street
Foynes

Limerick City Gallery of Art
Pery Square
Limerick

Limerick Museum
Istabraq Hall,
Corporate Headquarters,
Merchants Quay
Limerick

The Hunt Museum
The Custom House,
Rutland Street

CO. LOUTH

Drogheda Museum Millmount
Millmount Complex
Drogheda

Highlanes Gallery
Laurence Street
Drogheda

County Museum Dundalk
Jocelyn Street
Dundalk

CO. MAYO

National Museum of Ireland
– Country Life
Turlogh Park
Castlebar

Knock Museum
Knock Shrine
Knock

Michael Davitt Museum
Straide

CO. MEATH

Francis Ledwidge Museum and War
Memorial Centre Ltd
Janeville
Slane

CO. MONAGHAN

Monaghan County Museum
1-2 Hill Street
Monaghan Town

CO. OFFALY

Birr Castle Gardens and Science Centre
Ross Row
Birr

Clonmacnoise Visitor Centre
Clonmacnoise,
Shannonbridge, Athlone
Clonmacnoise

CO. ROSCOMMON

Castlerea Railway Museum
Main street
Castlerea

The Elphin Windmill
Windmill Road
Elphin

Roscommon County Museum and Community Tourism Centre
The Square
Roscommon Town

CO. TIPPERARY

Carrick-on-Suir Heritage Centre
Main Street
Carrick-on-Suir

Cashel Folk Village
Dominic Street
Cashel

Tipperary County Museum
Mick Delahunty Square
Clonmel

Slieveardagh Mining Museum
The Commons
Thurles

CO. TYRONE

National Museums Northern Ireland
– Ulster American American
Folk Park
2 Mellon Road
Omagh

CO. WATERFORD

Edmund Rice International Heritage Centre
Barrack Street
Waterford

Waterford Treasures
– Bishop's Palace
The Mall
Waterford

Waterford Treasures
– Medieval Museum
The Mall
Waterford

Waterford Treasures
– Reginald's Tower
The Quay
Waterford

CO. WESTMEATH

Kilbeggan Distillery Experience
Main Street
Kilbeggan

Moate Museum
Main Street
Moate

Athlone Castle Visitor Centre
Castle Street
Athlone

CO. WICKLOW

The Alfred Beit Foundation
Russborough
Blessington

Altidore Castle
Kilpedder
Greystones

RY|LONDONDERRY | Museum of Free Derry | Garvagh Museum | Green Lane Museum || CO. DONEGAL | Fort Dunree Military Museum | Colmcille Heritage Centre | Donegal County Museum | Gleb
rne Museum | Somme Museum | F.E. McWilliam Gallery and Studio || CO. DUBLIN | National Print Museum | Dublin Castle | Dublin City Gallery The Hugh Lane | Dublin City Hall | Dublin Writers
orative Arts and History | National Museum of Ireland - Natural History | Number Twenty Nine (Georgian House Museum) | Pearse Museum | The Chester Beatty Library | The Irish Jewish Museum
nd | The Transport Museum Society of Ireland | IMMA - Irish Museum of Modern Art | National Gallery of Ireland | National Museum of Ireland - Archaeology | Rathfarnham Castle || CO. FERMA
eum || CO. KERRY | Kilgarvan Motor Museum | Valentia Island Heritage Museum | Tarbert Bridewell Courthouse and Jail | Kerry County Museum | Músaem Chorca Dhuibhne || CO. KILDARE | Curr
Heritage Centre Museum || CO. KILKENNY | James Stephens Barracks | Butler Gallery | Rothe House and Garden || CO. LAOIS | Abbeyleix Heritage House | Irish Fly Fishing and Game Shooting M
eum Ltd | Limerick City Gallery of Art | Limerick Museum | The Hunt Museum || CO. LOUTH | Drogheda Museum Millmount | Highlanes Gallery | County Museum Dundalk || CO. MAYO | National M
. OFFALY | Birr Castle Gardens and Science Centre | Clonmacnoise Visitor Centre || CO. ROSCOMMON | Castlerea Railway Museum | The Elphin Windmill | Roscommon County Museum and Comm
hern Ireland - Ulster American American Folk Park || CO. WATERFORD | Edmund Rice International Heritage Centre | Waterford Treasures - Bishop's Palace | Waterford Treasures - Medieval Mu
lore Castle || CO. ANTRIM | National Museums Northern Ireland - Ulster Museum | Andrew Jackson Cottage and US Rangers Centre | Carrickfergus Museum | Larne Museum and Arts Centre | Rail
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