

NATIONAL MUSEUM OF IRELAND

ANNUAL REPORT 2012

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Message from the Chairman of the Board of the National Museum of Ireland

2012 was a significant year in the life of the National Museum of Ireland. On the last day of February of that year the National Museum's much loved and cherished Director, Dr. Patrick Wallace, retired after a long and very distinguished career as head of the Museum. Dr. Wallace was Director of the National Museum over some twenty-three years and during his tenure major steps forward were taken by way of expansion of the Museum with three significant developments, namely: the acquisition of Collins Barracks, where the Art and Industry Division is now sited (the extensive site runs to approximately nineteen acres and the Division continues to grow and develop), which opened in 1997, the setting up of the Museum of Country Life at Turlough House, Castlebar, County Mayo which opened in 2001 and the acquisition of the Swords Collections Resource Centre in 2008, which is now the Central Repository replacing the several storage sites that had been in poor condition for some time and which did not meet the storage requirements of our splendid National Museum of Ireland.

The filling of the post of Director was one of the huge tasks that faced the Board of the National Museum after Dr. Wallace's retirement. In this regard, the Board engaged with the Public Appointments Service to process the steps leading to finding a candidate to replace Dr. Wallace. The post will ultimately be filled with the consent of the Minister in early 2013. In the interregnum the position of Acting Director is being filled by Mr. Séamus Lynam who is doing a splendid job in this challenging role. The Board is very grateful for the great work done by Mr. Lynam for the period in which he is serving as Acting Director. The Board wishes to acknowledge the excellent work done by the Public Appointments Service in the process of ensuring that the search for a new Director was conducted to the highest standard.

The question of the governance of the National Cultural Institutions became a very controversial issue in 2012. The Board took appropriate steps by way of seeking clarification from the Department of Arts, Heritage & the Gaeltacht as to what precise steps were contemplated. Rumours abounded as to what was contemplated for governance structure and procedures. Shared Services to a limited extent with the National Library of Ireland was one such change that was mooted and that was ultimately agreed to, to a limited extent, after considerable engagement on the subject. More fundamentally however, in October of 2012 the Minister for Arts, Heritage & the Gaeltacht, Jimmy Deenihan TD decided that part of the reform programme was a proposal to abolish the Statutory Boards of the National Museum of Ireland and the National Library of Ireland and the replacement of both Statutory Boards by an Advisory Council. This was seen as a step that would likely have a long-term negative impact on the integrity and independence of the National Museum as a Statutory independent body constituted under the terms of the National Cultural Institutions Act 1997. The Board of the National Museum expressed its deep concern about the proposal to abolish these Statutory Boards. It is to be hoped that this proposal does not come to pass. The Board is waiting to see what develops in this regard. However, since that particular proposal for reform was published there has been no real support for the same. The Board of the National Museum is of the view that the long-term interest of the National Museum is best served by way of governance by an independent Statutory Board.

Reference must be made to the budget constraints for the year 2012. One of the principal and very significant issues was the shortfall in the payroll allocation. Credit has to be given to the management and staff for the manner in which the National Museum operated within such significant budgetary constraints throughout 2012. ECF and staffing issues however continue to be a significant challenge and this looks likely to be the case over the next three years. At its Board meeting of 29th November 2012 the Board discussed the necessity for a more realistic financial allocation for 2013 and emphasised the importance of ensuring the protection of strategic posts where at all possible.

The Board discussed on a number of occasions the importance of ensuring that the National Museum would play a leading role in the decade of commemorations and anniversaries.

One very significant and successful event in 2012 was the opening of the *Asgard* Exhibition in August 2012 at Collins Barracks, and at the opening of that Exhibition the Museum was honoured to have present a son and a grand-daughter of the renowned Erskine Childers who played such a pivotal part in the *Asgard* gun-running vessel. Among the other exhibitions that drew great attendance in 2012 was the Kildare Place Society Exhibition, and the Board is very grateful to members of the Board who did so much good work in preparing for that exhibition.

Once again the visitor numbers of the National Museum exceeded the magic one million mark in 2012, demonstrating the significant public interest in Ireland's biggest National Cultural Institution.

The Board wishes to thank the staff of the National Museum and its management for the great work that it has done and continues to do notwithstanding the challenging times and budgetary constraints that have to be worked under.

The Board wishes to thank the O.P.W. for the splendid work that it continues to do to the highest standard for the National Museum.

The Board also wishes to thank the Minister for Arts, Heritage and the Gaeltacht and his Department for the continuing support that they give to the National Museum.

The Board looks forward to the year ahead with all its challenges. It is confident that it will continue its governance work to the highest standard.

Ar aghaidh leis an obair,

Dr. John O'Mahony S.C.
Chairman
Board of the National Museum of Ireland

COLLECTIONS

ART AND INDUSTRY

The Art and Industrial Division is responsible for over a quarter of a million artefacts reflecting Irish economic, social, industrial, political and military history over the last four centuries. In addition, staff in the division care for collections of Irish, European and Asian decorative arts.

There were a number of highly significant acquisitions during the year, five exhibitions were opened, existing exhibitions were revamped and a considerable amount of assistance was provided to the public as well as to second and third level students.

With the assistance of the Friends of the National Collection, the Museum purchased a collection of ten Emergency Service medals (1939-1945), including the rare merchant marine medal and a Fenian Raid medal awarded to Private R. Shannon, 18th Battalion. The purchasing of contemporary craft pieces through the CCOI/NMI joint purchase scheme continued with pieces acquired from Emmet Kane (woodturning), Debbie Paul (jewellery), Peter Young (glass), Earl Allgrove (woodturning), Deirdre McLoughlin (ceramics) and Kevin O'Dwyer (silver and glass).

The McBride collection of medals, relating to both Sean and John McBride, was also acquired under Section 1003 of the Taxes Consolidation Act.

Several donations were made during the year, including a First World War collection, a US Marine Corps Uniform, the US Army combat uniform of Irish born Sgt Sean Cummins, and several uniforms relating to the Irish Defence Forces. A donation of First World War medals was received, as was Hannah Sheehy Skeffington's Irish Women's Franchise League medal and Women's Prisoners' Defence League medal.

Donations to the costume and textile collections included: an Edwardian wedding dress, fashion illustrations from the 1970s and a Sybil Connolly designed wedding dress and bridesmaid's dress both worn at the society wedding of Wendy Slazenger to the Hon. Mervyn Wingfield, at Powerscourt House, Co. Wicklow in 1962.

A portrait of Albert Bender by the artist Max Pollak (1886-1970) was donated, as were a number of items relating to the *Asgard* and the historical collections.

The lighting in the costume and jewellery galleries was improved with the assistance of a lighting designer. A rotation of nine of the twelve thangka paintings, displayed as part of the *Albert Bender* exhibition, was completed in November.

Curators continued to assist Fintan O'Toole in preparing his articles for the *Irish Times* series – *A History of 100 objects*.

Research and advice was provided for a forthcoming film about Eileen Gray by filmmaker, Mary McGuckian.

Loans continued throughout the year to Farmleigh House, to Galway and to Kerry County Museum. Material was also returned to the Collections from The Hunt Museum and the Visual Arts Centre in Carlow.

Work progressed on future loans including: Eileen Gray material to the Pompidou Centre, Paris for 2013 and the possible loan of Celtic Revival material to the Ulster Folk and Transport Museum in 2014.

Public queries continued to be dealt with during the year. Researchers were given access to reserve material across all collections.

Curators continued to deliver gallery talks, tours and lectures throughout the year. Audiences included: the general public, specialist interest groups, diplomatic personnel, defence forces personnel, adult education and active retirement groups, and third level and postgraduate students. Lectures were also delivered at a variety of venues around the country and to a number of local history societies.

IRISH ANTIQUITIES

The Irish Antiquities Division is responsible for the archaeological heritage of Ireland. In addition to managing substantial collections of Ethnographical, Classical and Egyptian material, the staff control and manage over two million archaeological objects.

In 2012, fieldwork was undertaken in nine counties, advice was tendered to the Minister for Arts, Heritage and the Gaeltacht concerning the Moore Street 1916 National Monument and consultation continued with the Underwater Archaeology Unit, DAHG, concerning maritime finds and historic wrecks.

The Division developed policies regarding non-artefactual excavated objects and liaised with key players concerning the acquisition of excavated collections, associated documentation and the disposal of unwanted samples.

From a total of 565 applications processed, the following licences were issued:

- Excavation licences: 454
- Dive licences: 39
- Survey licences: 148
- Ministerial Consents: 45
- Alter licences: 213
- Export licences: 149

Maintenance and repair work was undertaken in the permanent exhibitions. A food vessel was displayed in the Prehistoric Exhibition in association with the launch of the publication *Breaking Ground, Finding Graves – reports on the excavations of burials by the National Museum of Ireland, 1927-2006* (ed. M. Cahill & M. Sikora). The bell of the vessel *Tayleur* was displayed at Collins Barracks to coincide with a conference on Underwater Archaeology. Staff manned the Museum's stand at the Young Scientists Exhibition, RDS, Dublin.

Loans were worked on for Carlow County Museum, Carlow; North Down Museum, Bangor; Cavan County Museum, Cavan; Sligo IT, Sligo; Smock Alley Theatre, Dublin; Tower Museum, Derry and Roe Valley Arts Centre, Limavady, Co. Derry. Loans returned from the Classical Museum, UCD; the County Museum, Dundalk and Turlough Park House while a loan was returned to the Library, TCD.

Work on international loans to the Paderborn Museum, Germany; the British Museum, London; Jorvik Centre, York and the National Museum of Denmark, Copenhagen was also undertaken. Work commenced on the Battle of Clontarf exhibition for 2014.

Among the items acquired were a gold sleeve fastener, an early medieval bell, a Roman coin, a pewter cup, a glass bead, stone axe heads, quern stones, flint implements, iron and bronze tools and weapons, a 19th-century replica of the Shrine of St. Manchan, excavated objects from sites along the M3 motorway and from Knowth, Co. Meath. Underwater finds included: Viking and Irish swords from the River Shannon and objects from the shipwrecks *Lusitania* and *Tayleur*. Bog finds included: bog butter, a felt hat, and a decorated wooden object with an ogham inscription. A metal detected collection was acquired subject to a legal agreement.

There were a variety of interactions with local museums connected to finds, loans, exhibitions and tendering advice.

These included: Carlow County Museum, Dublinia, North Down Museum, Bangor; Cavan County Museum; County Museum, Dundalk; South Tipperary County Museum, Armagh City Museum, Limerick City Museum, Galway City Museum, Waterford Museum of Treasures, Waterford Cathedral, Aghrim Heritage Centre, Cloughjordan Heritage Centre, Co. Tipperary; War Memorial Gardens, Islandbridge; Bantry House and Ferns Community Centre.

Ongoing liaison continued with the Chief State Solicitor's Office concerning antiquities acquired illegally. Illegal metal detecting, thefts and illegal sales of antiquities were also investigated. This process also required on-going liaison with the Northern Ireland Environmental Agency; An Garda Síochána; National Monuments Service; the Underwater Archaeology Unit; EBay; and police forces and auction houses overseas. Staff assisted a criminal prosecution relating to the destruction of Clashmealcon ringfort, Co. Kerry. The EU Directive on Cultural Goods was reviewed.

Progress was made on a number of major research projects including: Irish Bog Bodies; Iron Spearheads; Prehistoric Gold; Faddan More Psalter and Dublin Excavations Publication Project. The results of the Unpublished Burials Project were finally published in the Museum's Academic Monograph series as a two-volume work entitled *Breaking Ground, Finding Graves – reports on the excavations of burials by the National Museum of Ireland, 1927-2006*, edited by Mary Cahill and Maeve Sikora

190 research visits were made to the archives and 170 to the reserve collections. 16 interns were trained and 28 transition year students received placements.

Staff lectured in Baltimore, USA; Aberdeen, Edinburgh; London, Belfast, Downpatrick, Edenderry, Sligo, Collins Barracks, Kildare Street, Royal Irish Academy, UCC, and facilitated workshops and special tours. Staff gave a wide range of interviews on a variety of topics for press, radio and TV.

Staff received training on Chemical Contaminants, Air Quality issues, the Irish language and attended a workshop on gold-working tools and techniques. Staff dealt with acquisitions, related work and documentation, researchers, queries from the front desk, via email and telephone and interactions with colleagues in other Divisions and institutions.

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Staff continued to serve on the Board of the Dublin Excavations Publication Project and Faddan More Psalter Steering Group as well as various NMI committees. Staff also served on a number of external committees including the Royal Irish Academy Archaeology Committee; Bord na Mona Liaison Committee; Archaeological Licence Interview Board; Discovery Programme Directorate; Archaeological Working Group for Dublin City Council and GIS Heritage Database Project with Compass Informatics and the Heritage Council.

IRISH FOLKLIFE

The Folklife Division manages the national collections of objects representing Irish traditional life, principally, in the period between the Great Famine and the immediate aftermath of the Second World War. The Division is based in the National Museum of Ireland - Country Life at Turlough Park, Castlebar, Co. Mayo.

The Division completed the acquisition of a collection of 23 folk art paintings by Seán Ó Séadhacháin in early 2012 and were exhibited in the Museum from July to November. Other important acquisitions were a collection of shop advertising signs, a cobbler's bench and a pole lathe.

Work on the Inventory of the Folklife Collection at the Museum's storage facility in Daingean, Co. Offaly, was completed during the year.

Lectures were given by curators on traditional Irish architecture and furniture to the *Irish American Link – People, Places, Culture* conference in Tuam, Co. Galway as well as the *Vernacular Architecture* seminar in Kilcar, Co. Donegal and lectures were delivered on folklore and folklife to a life-long learning course in St. Angela's College, Sligo. Some fieldwork was undertaken but this was limited because of financial constraints.

Curators provided information on objects from the Folklife collections for inclusion in Fintan O'Toole's column: *A History of Ireland in 100 objects* featured in the *Irish Times*. Staff also took part in both television and radio programmes on various matters relating to their specialties throughout the year. Staff contributed a regular monthly column to the *Connaught Telegraph* newspaper on different subjects relating to the National Museum of Ireland - Country Life during the autumn.

An inventory of index cards and micro-fiches of the A.T. Lucas collection in the archives was undertaken and a database of digital sound recordings held by the Division was compiled.

Brenda Malone's temporary contract as Assistant Keeper in the Irish Folklife Division expired in May. Brenda worked in the Division for four years, both in Turlough Park and in Daingean. Albert Siggins retired as Senior Technical Assistant in the Division on 29 February. Technical Assistant, Sharon Quinn, took up duty in the Collections Resource Centre, Swords.

Further progress was made on a catalogue of a major element of the collections – straw, hay and rushes. Work also continued on a catalogue of the collection of currachs and on hair hurling balls.

NATURAL HISTORY

The Division cares for the Museum collections in the disciplines of zoology and geology, which number approximately two million specimens.

The Natural History Museum continued to see high visitor attendances since reopening in April 2010, with a steady figure of almost 300,000 visits a year, demonstrating that this is one of Ireland's most popular visitor attractions. The second and third floor balconies unfortunately remain closed, awaiting implementation of a works programme that would provide fire exits direct from these upper levels. Such works, when funded, would also ensure lift access to all floors. Major work is required on the roof, and the tiles of the ground floor need to be re-laid. The National Museum of Ireland recognises these limitations and continues to press for the funding to resolve these issues on behalf of our visiting public.

The Museum continued to prove popular with artists, art students, radio and television programme makers, scientists, and photographers. Projects included: book launches, fashion shoots, receptions for scientific conferences and launches for education and outreach projects. The Keeper appeared on the children's television show *Elev8* on RTÉ for a further six episodes, presenting show-and-tell sessions with specimens from the collections. Media coverage included: staff appearances on *Nationwide*, *Creedon's Cities*, and the documentary *Wolfland* on the history of Irish wolves. Publicity is not confined to education activities but includes the outcomes of research projects such as that based on museum collections of red deer bones that demonstrated that this species was introduced by early farmers about 5,000 years ago.

Rhinoceros horn was removed from display for security reasons following a series of thefts from museums and concerns for visitor safety. Four large trophy heads were removed from exhibition and the staff of the Conservation Department carried out the removal of two horns from a large rhino that remains on public view.

A final instalment of restored animals was returned from the taxidermists and brought to an end a project initiated in 2003 to refurbish exhibits. Most overseas mammals and many birds were covered by the project but Irish specimens and a large number of overseas birds remain to be done when funding becomes available. Staff continued monitoring for insect pests that can be harmful to collections, particularly in the old museum building where moth and beetle larvae are a regular problem. Replacement of evaporation in alcohol collections is a major task for the technician who continued to service a collection of 25,000 jars of pickled specimens.

The focus on collections management during the year was in assisting documentation project staff with databasing of specimens and preparing collections for cataloguing. Volunteers assisted staff with the curation of the George Peche bequest of minerals, animal bones, giant deer antlers and other collections. This is part of a long-term plan to organise collections in advance of relocation to new premises.

Specimens acquired during the year included: a number of examples of rare species of Irish fish, insects newly discovered as living in Ireland and a replica of an Irish record specimen anglerfish. Gifts to the collections included a significant number of geological specimens from UCD.

Work by volunteers continues to increase in importance, as key staff take early retirement and cannot be replaced. Ten adult volunteers and eighteen transition year students were accommodated. Volunteers began work on a project to research the donors to the collections over the last two centuries.

Active curation of the zoological collections and expert identification of animals came to an end following the early retirement of the Museum's Zoology Curator, leaving just one curator on the staff, dealing with geology. Enquiries in zoology and entomology are now handled by other staff, as there are no longer any biological curators, as those posts are subject to embargo. In addition to their scientific publications, the three remaining scientific staff contributed to the production and management of the journals *Earth Science Ireland*, *The Geological Curator*, *Irish Journal of Earth Sciences*, *Irish Naturalists' Journal*, *Journal and Newsletter of the Mining Heritage Trust of Ireland* and *Museum Ireland* and also to the website of the Irish Museums Association and the library of the Speleological Union of Ireland. Staff also gave a number of public talks, tours and assisted with organisations including the National Biodiversity Data Centre. Two stands at the Young Scientists' Exhibition were supported, as were exhibitions in the Ulster Museum in Belfast and Royal Irish Academy in Dublin.

Significant assistance was given to a project to develop a museum of mining in the Copper Coast Geopark, at Bunmahon, Co. Waterford. Staff also worked with the British Geological Survey and University College Dublin to provide advice on curation and display of natural history specimens.

The Museum played a key role in a project led by Fáilte Ireland to provide activities in the Merrion Square area as part of efforts to raise the profile of the neighbourhood as a local amenity and tourist destination.

CONSERVATION

The work of the Department in 2012 concentrated on two major projects: the opening of the *Asgard* exhibition and the continuing development of the Collections Resource Centre in Swords including establishing a functioning conservation laboratory there. Meanwhile, a substantial programme of temporary exhibitions took place across the Museum's sites with major input from the Conservation Department. In addition to this, the usual background work was carried out: conserving archaeological finds, upgrading the collections and monitoring and improving the conditions in which the collections are kept.

The most significant project in 2012 was undoubtedly the opening of the *Asgard* exhibition. Conservation was recommenced on the vessel following the building work in the gym building at Collins Barracks in the early part of the year, and the finishing of the project to full display standard was completed with a vast body of work.

Meanwhile, the conservation of the other items for inclusion in the exhibition was carried out including work on paper artefacts and a variety of uniforms and firearms from the period. All conservation was completed on schedule and the exhibit opened successfully.

A number of other temporary exhibitions also took place during 2012 with input from the Conservation Department including: *Return to the Land of Youth – the folk art paintings of Seán Ó Séadhacháin*, *The Irish Headhunter – the photographic albums of Charles R. Browne* and *Safe Secrets: The Story of the Coggalbeg Hoard* at the National Museum of Ireland – Country Life; and *The Object For Our Times* exhibition, the rotation of the thangkas in the *Albert Bender* exhibition and a Christmas exhibition at The National Museum of Ireland – Decorative Arts & History. Conservation continued in preparation for an exhibition on the work of the Irish fashion designer Ib Jorgensen. The Starry Plough flag was conserved by a private sector conservator, funded by the Labour Party in preparation for an exhibition on the 1913 Lockout which will go on display in 2013.

Conservation, investigation and analysis continued on a number of recent high status finds, identified as priorities by the Irish Antiquities Division. Work on the conservation of material from the Dublin Excavations continued with particular emphasis on the ironwork and waterlogged wood. Substantial progress was made in clearing the 60 year backlog of the conservation of waterlogged wood with the facility at Lanesborough.

A number of projects took place or continued, upgrading the conditions of specific collections or the conservation of key objects in poor condition from others. Such projects included continuing work on the Period Furniture Collection, the Art & Industrial Division's Ironwork collection, selected pieces from the Armoury and the Folk Art collection. Work continued on the Art & Industrial Division's Ceramics and Sculpture collections

The Conservation Department hosted the conservation of the fire damaged objects from the St Mel's Cathedral, Longford Diocesan Museum; this was carried out in the museum's conservation studio by a private sector conservator and funded externally.

The single most significant preventive conservation project in 2012 was the continuing development of the new Collections Resource Centre in Swords. A conservation laboratory on the site was established, equipped and staffed. Extensive work was carried out in other museum stores at Lanesborough and Daingean, cleaning and packing objects prior to their transfer to the new facility.

Work was carried out, assessing the state of the storage facilities at Swords and in Block 14 of Collins Barracks (the Period Furniture Store) to ensure that they complied as closely as possible with the Heritage Council's Standards for Collections Storage in Accredited Museums and the UK Museums, Libraries and Archives Council's (MLA's) *Benchmarks in Collections Care for Museums, Libraries and Archives Self-Assessment Checklist* (Published 2011, the highest standards available).

The programme of freezing objects from around the museum to treat suspected insect infestation continued, as did continuous environmental and insect pest monitoring which took place on all NMI sites where collections are housed.

The regular programme of public tours of the department continued and the Conservation Department worked closely with the Education & Outreach Department to give the 'Science Behind the Scenes at the Museum' – a programmed weekend of six talks, three film screenings and a new children's trail about conservation at the National Museum of Ireland.

REGISTRATION

The Registration Department is responsible for the documentation, transfer and location management of the collections. It controls and maintains the Museum's Collection Management Database and also manages the Museum's archives and central library; and administers museum loans.

Following the leasing and fit-out of the Collections Resource Centre (CRC) at Swords, the initial focus has been on transferring and centralising the Museum's collections. The first phase focused on collections held in poor quality or non-Museum storage. In 2012, the transfer of finds from archaeological excavations housed in Collins Barracks began. This included some 4,000 boxes containing human remains. In addition, there were 14 deposits from 12 archaeological companies which consisted of approximately 3,100 boxes containing over 7,000 finds. Transfer from the Museum's waterlogged wood treatment facility at Lanesborough, Co. Longford also continued, consisting of approximately 500, mainly large, wooden artefacts.

The transfer of the Transport collection and related material from St Conleth's Reformatory, Daingean, Co. Offaly continued. Thirty-three large coaches and carts were transferred, along with four additional Irish Folklife artefacts, consisting of over 300 component parts. Transfer of the Natural History collections from Beggars Bush also began, transferring twelve objects, which consisted of over 100 component parts. The Art and Industrial Division's ironwork collection, consisting of approximately 121 objects, was transferred for conservation.

Documentation and conservation is on-going as collections are transferred. Research visits have also been facilitated and a total of 21 researchers accommodated, spending an average of 3 days per visit. Several tours and training days have been conducted to improve the CRC's visibility with other cultural institutions and specialist institutes.

The Inventory Project, compliant with SPECTRUM, the UK Museum Documentation Standard, continued in the four curatorial divisions. A total of 85,323 records were validated this year. The total number of validated records since the Project began is 414,278. The number of records by division is as follows

Art and Industrial Division	92,137
Irish Antiquities Division	93,175
Irish Folklife Division	28,122
Natural History Division	100,844

Two audits of the Project were carried out during the year recording an average of 97% accuracy over the four sites.

During the course of 2012, the Directors' Archive and the Samuel Miller and Caitríona MacLeod collections were transferred to the Archive. A collection of papers and slides belonging to the late Robert Organ, who conserved the Ardagh Chalice at the British Museum, was donated. Preliminary work on cleaning and box-listing the Directors' Archive was carried out and a collection of files from the Education & Outreach department was transferred to the National Archives. The Esmonde Papers, acquired in 2011, were also box-listed. Additional shelving was installed in the Archive in Block 10 which has facilitated the transfer and storage of the files of the Art and Industrial division up to 2008.

The Archivist assisted in drafting a digitization strategy for the Museum and in preparations for the roll out of *Sharepoint* as the Museum's intranet platform. The work of the Archive has been heavily supported by volunteers.

The Librarian began a career break in September 2012. Since then staff of the Registration Department and volunteers have maintained a minimum level of library service. Inter-library loans, membership renewals and journal subscriptions have continued. New acquisitions are recorded and processed but not catalogued. The storage of journals and catalogues has become an issue and alternative storage is being sought.

In 2012, seventy-eight loans were administered of which twenty-seven were loans renewed. Twenty loans were returned to the Museum and their respective owners while thirty-one new loans were administered. Loans into the Museum for exhibitions included the *Portrait of George Fitzgerald and his sons George and Charles* by Johan Zoffany from the National Gallery of Ireland and a collection of historical artefacts relating to 19th/20th century education in Ireland from the Kildare Place Society. Loans out of the Museum included the temporary loan of a reproduction of the Starry Plough Flag to the Labour Party, as well as a painting by Seán Keating, *Portrait of Father Michael Flanagan* to the Crawford Art Gallery. Domestic loans were made to the Cavan County Museum; Hunt Museum, Limerick; Kerry County Museum, Derry City Council, OPW Derrynane House, Kerry; Sligo Institute of Technology and University College Cork.

Loans were returned to the Museum from the Royal College of Surgeons, Visual Arts Centre Carlow, Ulster Museum, Crawford Art Gallery and the Hunt Museum.

EXHIBITIONS

National Museum of Ireland – Country Life

Power and Privilege

An exhibition of photographs of the ‘Big House’ in Ireland in the late nineteenth and early twentieth centuries. It depicts aspects of the lives of those who lived in the Big House and those who worked in the houses and on the estates. A loan exhibition from the National Library of Ireland.

January to June. Curated by Rosa Meehan.

Return to the Land of Youth – the folk art paintings of Seán Ó Séadhacháin

A collection of twenty three paintings depicting rural life and craft in west Limerick in the early twentieth century.

July to November. Curated by Dr Séamas Mac Philib.

Safe Secrets: The Story of the Coggalbeg Hoard

Three Bronze Age gold objects – a lunula and two discs – unique in having been found together in the 1940s, were stored, half-forgotten, in the safe of a pharmacist in Strokestown, Co. Roscommon for decades until the safe was stolen in 2009. Fortunately, the objects were recovered. The exhibition explored what the objects were for and how they were made and also told the story of the finding of the objects.

January to October. Curated by Tony Candon and Mary Cahill.

OnSight

A community art project organised jointly by the Museum of Country Life and the Arts Office of Mayo County Council. The works made as part of the project were displayed in the Museum Café and the Museum grounds.

May to October. Co-ordinated by Clodagh Doyle and Aoife O’Toole.

Domestic Crafts: Traditional and Modern

An exhibition of work made by the Connacht Textile Crafters that reflected the increasing diversity of crafting methods and materials. It included traditional crafts that have been creatively developed to incorporate modern materials, tools and techniques.

August to October. Curated by Tomas Doyle and Clodagh Doyle.

No Ordinary Family: Johan Zoffany’s Portrait of George Fitzgerald with his Sons George and Charles (c. 1764)

The Fitzgerald family owned an estate of some 3,400 hectares in the Turlough area of Co. Mayo. They also owned Turlough Park where the Museum of Country Life is situated. Zoffany’s portrait of George Fitzgerald and his sons was loaned by the National Gallery of Ireland for display in the Museum at Turlough Park.

October to December. Curated by Rosa Meehan.

The Irish Headhunter – the photographic albums of Charles R. Browne

An exhibition mainly of photographs taken in remote parts of the west of Ireland between 1891 and 1900. In addition to the photographs, a number of objects from the National Museum’s collections also formed part of the exhibition.

December. Curated by Dr Séamas Mac Philib.

National Museum of Ireland – Decorative Arts & History

Asgard – From Gun Running to Recent Conservation

This exhibition, which opened on 8th August 2012, focusses on the yacht Asgard's status as one of the most iconic items of recent Irish history. From her building in 1905 by Colin Archer, the great Norwegian naval architect, to her pivotal role in the 1914 Howth gun-running and her later use as a sail-training vessel by the Irish navy, the yacht's many incarnations are explored. The exhibition also tells the story of the major programme of conservation of the yacht undertaken at Collins Barracks between 2007 and 2012. The conservation team was led by Master Shipwright and Ship Conservator John Kearon, with the aim of conserving Asgard and in the process saving and securing as much existing original material as possible, while also retaining the structural integrity of the vessel. August- ongoing. Curated by Sandra Heise.

Kildare Place Society and Schooling in 19th Century Ireland

This exhibition opened in September. It marks the foundation in Dublin in 1811 of The Society for Promoting the Education of the Poor in Ireland (known as the Kildare Place Society).
September 2012 to June 2013. Curated by Dr. Audrey Whitty.

The Object for Our Times

'A History of Ireland in 100 Objects' began in early 2011 as a series of articles in The Irish Times with one hundred objects chosen by journalist Fintan O'Toole, with assistance from the National Museum of Ireland, from whose collections the majority of the objects are drawn. From October to December 2012, the public were invited to choose and vote for the 100th object from a shortlist of ten objects on exhibition at the National Museum of Ireland – Decorative Arts and History. A decommissioned AK47 used in Ireland during the Troubles was chosen as the object to represent contemporary Ireland, reflecting the peace process as one of the most historic events of recent years. The National Museum and the Irish Times in association with the Royal Irish Academy published the articles as a book History of Ireland in 100 Objects in March 2013.
October to December. Co-ordinated by Lar Joye.

Christmas

Conservation treatment was carried out on the Museum's Neapolitan crib figures and in December they were displayed in the foyer in a beautifully constructed diorama. Also exhibited in the foyer was an 18th century painted sleigh and in addition, the room settings in the Irish Period Furniture gallery were dressed with festive decorations.
December. Curated by Jennifer Goff with assistance from Patrick Boyle, and Nieves Fernandez and Sarah Nolan.

SERVICES

EDUCATION AND OUTREACH

2012 proved to be another successful year for the Department, which continued to provide a quality, inclusive and accessible learning programme in the four Museums, online and in the community. Approximately 125,000 visitors used Education services.

A Schools' Programme was developed and distributed nationwide thanks to sponsorship from the National Association of Principal and Deputy Principals (NAPD) and the Irish National Teachers' Organisation. A quarterly public programme for families, adults and young people was produced and included in the Calendar of Events.

Community exhibitions were developed and interactivity and interpretation in exhibition galleries was improved.

- ***Asgard*** - The exhibition includes a response area for people to share memories; a workbench of shipwright's tools with related handling objects and a family trail to help navigate the exhibition; all developed and designed by the Museum's Education and Outreach department.
- ***May on our Doorstep*** - An exhibition programme developed by the Education & Outreach department with the Linenhall Arts Centre on the theme of May flowers.
- **The Unusual** – Work by participants of Carmona Services was exhibited in the Family Activity Area. This exhibition subsequently went on tour and was displayed in the entrance lobby to the Dun Laoghaire/Rathdown County Council Head Offices.

Self-directed learning resources were created and included:

- Bespoke Handling Table commissioned and installed after piloting at Turlough Park.
- 'Summer Sun' and 'Busy Bees' activity sheets created for families and primary schools at the National Museum of Ireland - Natural History.
- Medieval Activity Sheet produced for second-level history students at the National Museum of Ireland - Archaeology.
- Thematic trails created regularly for the Family Activity Area at the National Museum of Ireland – Decorative Arts and History.

The Department shared resources and expertise with a range of external partners including:

- Dublin City of Science - highlights were: 'Zoo in My Garden', a production using puppetry and theatre and involving Dún Laoghaire Institute of Design, Art and Technology; and the production of a short film on the Museum's Conservation Tour.
- NAPD Creative Engagement - showcased 33 post primary schools' cultural projects. This event was opened by the Minister for Arts Heritage and the Gaeltacht.
- Age and Opportunity and Poetry Ireland - Inspired by the antiquities collections, older people explored 'Samhain' through music, poetry and storytelling. Associated workshops culminated in a musical performance to a packed house.
- Archaeology Department of University College Dublin and Underwater Archaeological Unit of National Monuments Service - new discoveries and excavations from Irish shipwrecks featured in this archaeological seminar.

- Dublin City Council - using World Café Day methodology, consulted with 70 possible stakeholders on content for the Battle of Clontarf Millennium public programme for 2014.

The Department continued to build relationships with local communities:

- Larkin Community College and Lourdes Day Care Centre: on-going research and development of a Heritage Trail comprising short videos. Organised in collaboration with north inner city Dublin community.
- Mayo Genealogy group: this newly established group joined the Knitting and Music Circles.
- Continued to build on relationships with Ballinrobe, Louisburgh-Killeen and Oughterard communities on Community Archive Network and Our Irish Heritage initiatives and expansion of project to include group in Wicklow.
- Outreach to libraries, schools and colleges in local areas.

Other highlights included:

National Museum of Ireland - Archaeology

- 49,709 visitors used Education services.
- 2663 people participated in 51 drop-in events in the Learning Resource Room.
- 255 trainee and practicing teachers participated in workshops on maximising the Museum as a learning resource.
- ‘Touch Tour’ developed for people with visual impairments.

National Museum of Ireland -Country Life

- 16,691 visitors used Education services.
- Art portfolio programme for senior post primary students culminated in an impressive exhibition of lanterns.
- Storytelling project with Scoil Acla, Co. Mayo funded by NAPD Creative Engagement.
- Outreach programme for elderly nursing home clients based on ‘The Seasons’, a 1930’s film made in Kilkelly, Co. Mayo close to the museum.

National Museum of Ireland - Decorative Arts and History

- 29,905 visitors used Education services.
- Culture Night organised in partnership with local communities.
- ‘Hands on History’ and ‘Babies on Board’ grew in popularity.
- ‘Ireland and World War One’ programme attracted 205 visitors.

National Museum of Ireland - Natural History

- 28,451 visitors used Education services.
- ‘Open Day Natural History’ brought range of organisations together to explore ‘What We Do at the Dead Zoo’.
- ‘The Secrets of Stone – Ireland’s geoheritage’ seminar booked-out within days.
- Outreach programme to festivals and schools.

MARKETING AND PR

The National Museum of Ireland achieved over 1 million visitors for the second year in succession. Some of the key reasons for this increase were not only the public programming and events, the exhibitions and galleries but also the policy of free admission which given the current economic climate, encourages repeat visits to Museum sites. In addition, the *Asgard* exhibition brought in over 31,000 visitors since opening in August.

Site	Visitor Numbers		
	2011	2012	% Change
Dec. 2012			
Archaeology	402,582	409,275	2%
Natural History	289,172	290,927	1%
Decorative Arts & History	295,488	271,309	-8%
<i>Military History</i>	118,855	109,108	-8%
<i>Riding School</i>	93,400	49,649	-47%
<i>Gymnasium</i>	0	31,050	0%
Country Life	108,785	99,682	-8%
Total	1,096,027	1,071,193	-2%

The National Museum gained a considerable amount of PR both regionally and nationally on TV, Radio, and Press and on-line during 2012. The *Asgard* exhibition was a key marketing project that gained significant national and international PR, both online and offline. Other points of interest were the launch of *The Object for Our Times*, in November at the National Museum of Ireland – Decorative Arts and History and the launch of *Kildare Place Society & Schooling in the Nineteenth Century* in September. The National Museum of Ireland - Country Life had a number of exhibitions including *Return to the Land of Youth*, *No Ordinary Family: Johan Zoffany's Portrait of George Fitzgerald with his Sons George and Charles* (a painting on loan from the National Gallery of Ireland) and *The Irish Headhunter – the photographic albums of Charles R. Browne*. Other exhibitions in at the National Museum of Ireland – Country Life included the *Domestic Crafts: Traditional and Modern*, *May Customs* and the *OnSight* community arts projects, which generated substantial regional and national PR.

The Marketing Department engaged regularly with key trade partners and cluster groups such as Tourism Ireland, Fáilte Ireland, Dublin Tourism, Dublin City Council and other tourism operators throughout the country. Building awareness of the National Museum is critical and advertising plays an important role through radio and press (nationally and regionally) as well outdoor, print and online campaigns. Social media, included Twitter and Facebook has also developed as key strategy within the overall marketing mix and plays a significant role for future marketing.

A more focused digital marketing communication plan has been developed through a Fáilte Ireland led initiative. A marketing cluster of large-scale visitor attractions in Mayo, Roscommon and Galway has been established at the National Museum of Ireland – Country Life in Castlebar. This initiative is being supported by Fáilte Ireland and will become a pilot project under the Wild Atlantic Way, a driving route from Donegal to Cork being developed by Fáilte Ireland.

The Museum's cafés and shops continue to provide the visiting public with a quality service. The range and variety of shop products are continuously being assessed and altered – where appropriate to both match with new exhibitions and to meet the needs of the public.

Although the Corporate Services function for the Dublin sites was officially closed to external private companies during 2012, a significant amount of queries from government departments regarding forthcoming events with particular reference to Ireland's EU Presidency in 2013 and *The Gathering* have been dealt with by the Marketing Department. The National Museum of Ireland – Country Life continued to attract a range of corporate events with clients from all around the country.

Turnover for retail was down on 2012. The lack of staff resources had a significant impact on retail's ability to meet its objectives. While services were disrupted in most branches, the National Museum of Ireland - Archaeology suffered from minimal staffing numbers. New product development was limited due to lack of resources.

PHOTOGRAPHY

The Photographic Department is responsible for the delivery of a photographic service both internally and externally and for the management of the Digital Asset Management system.

Further progress was made this year on the managed digital archive project. The Department's digital asset management system was networked to the Museum's main network as part of the plan to facilitate access to the system by all relevant staff. Archiving of new images and existing digital images continued throughout the year and the number of images archived now stands at 75,000.

Retrieving, cleaning, optimizing and outputting of images was required for exhibitions, publications and promotional material for the museum and for the external market. In addition, several thousand photographic queries were dealt with. Major work was completed this year organising, optimizing, archiving and separating 1200 un-scanned transparencies from the 1310 scanned transparencies now archived from the *Soldiers & Chiefs* exhibition.

2012 saw the completion of a five year project to document the conservation of the *Asgard*. Collections and loan items were also photographed for the *Asgard* exhibition.

The Seán Ó Séadhacháin paintings were photographed for an exhibition in the National Museum of Ireland - Country Life. Eileen Gray material was photographed for the forthcoming Eileen Gray exhibition at the Pompidou Centre, Paris.

The Department continued to photograph many of the National Museum's collections throughout the year and had a key role in providing new photography, researching and supplying images for the weekly series of articles 'A History of Ireland in 100 Objects' by Fintan O'Toole which was a collaboration between the National Museum of Ireland and *Irish Times*. Further photography was undertaken for the exhibition *The Object for Our Times* and all images were subsequently formatted and supplied for the publication in the book *A History of Ireland in 100 Objects*.

DESIGN

The Design Department provides a quality design service to all Departments/Divisions of the National Museum. This includes exhibition support, design for print and screen, archaeological illustration, maps, and archaeological site plans.

In 2012, exhibition support was provided for the second phase of the Period Furniture galleries at the National Museum of Ireland – Decorative Arts and History, Collins and also for the *Treasury* in the National Museum of Ireland – Archaeology. New replacement panels were provided for the Albert Bender exhibition and preliminary work commenced on the Ib Jorgensen exhibition.

The Department designed the exhibition for the Coggalbeg Hoard which travelled to the National Museum of Ireland – Country Life in Castlebar.

Exhibition graphics and marketing collateral were designed for *May on our doorstep*, a temporary exhibition in the National Museum of Ireland - Country Life.

Work on the Dublin Excavations Project continues and in 2012 various maps, plans and illustrations were completed to publication standard for forthcoming volumes in the series.

Quarterly editions of the Calendar of Events were produced for the Museum website; this is a project which involves a number of different departments working in tandem.

The Schools Calendar for both Primary and Post Primary schools was designed, working closely with the Education & Outreach Department. Interactive versions for the web for all four sites consisting of eight pdfs were produced.

Signage and labelling was produced across all four sites on an on-going basis.

A number of transition year students were also facilitated throughout the year including two students from Germany.

Training on the various computer packages continued and the studio upgraded to the latest version of Adobe CS5.5 software.

FACILITIES (ACCOMMODATION AND SECURITY)

The Facilities Department falls under the remit of the Services Division of the National Museum of Ireland. One of the primary functions of the department is to coordinate the maintenance programme of historic and modern buildings at the Museum's eight sites and to provide visitor services to the one million visitors who visit our four public museums annually.

The Museum is very grateful for the on-going support of OPW for maintaining its historic stone buildings and for undertaking major annual projects such as the improvement to emergency lighting at the National Museum of Ireland - Archaeology and the upgrading of the fire alarm system at the National Museum of Ireland – Decorative Arts and History. Both projects were necessary for our buildings to be in compliance with current regulations. The roof of the National Museum of Ireland – Natural History was badly damaged in a storm during the winter of 2011. Temporary roof repairs were carried out and a more permanent solution is being considered. In addition, the mosaic floors at the National Museum of Ireland - Archaeology require a considerable amount of maintenance work and we are very grateful for the architectural support being given by OPW.

The moratorium of recruitment has created considerable challenges. National Museum of Ireland – Decorative Arts and History has seen a reduction of 27% in the strength of attendants which has resulted in the Museum making a decision to close the Riding School. But for the wonderful cooperation and flexibilities of our attendant staff more galleries would have had to close.

ADMINISTRATION

FINANCIAL MANAGEMENT

The 2012 allocations received from the Department of Arts, Heritage and the Gaeltacht are as follows:

	€
○ Pay	6,937,000
○ Non Pay	4,648,000
○ Capital	1,000,000
Total	<u>€12,585,000</u>

As part of the annual business planning process, the capital and non-pay allocations from the Department were allocated to the Museum's internal budgets for expenditure. Due to underfunding in pay, it was necessary to receive sanction to allow for a transfer to €1,143,000 from current non-pay to current pay.

The Finance Unit provided assistance and support to the Board's Audit Committee in carrying out its audit functions. This included working with the Internal Auditors.

The Finance Unit is continually seeking to streamline operations, taking advantage of new technologies where budget restraints permit and by implementing recommendations from the Comptroller and Auditor General (C&AG) and internal auditor, to ensure the integrity of the finance unit and its function.

The Finance Unit prepared the Financial Statements for 2012 and accompanying audit file in late 2013. The Museum's accounts, in respect of the year ending 31st December 2012, were prepared in accordance with the requirements of section 35 of the National Cultural Institutions Act, 1997, are included in this report.

The Finance Manager is responsible for the management of the procurement process of all National and EU procurements. To this end, the Museum is building internal expertise in the area of procurement. Structured procedures and policies are in place and are complemented with a filing system for procurement.

With the reduction in funding, the area of Accounts Receivable is becoming ever more important. During 2012, further developments in systems and procedures and user skills have been made which will be crucial to the Museum in coming years.

On an annual basis, business plans are developed and implemented. These business plans encompass risk management and staff PMDS together with budgetary requirements.

HUMAN RESOURCE MANAGEMENT

Human Resources (HR) continued to work closely with managers on various issues. Despite increased pressure on staff resulting from the moratorium, retirement, redeployments and continued emphasis on cost-cutting measures, the hard work and commitment from all Museum staff, augmented by the welcome efforts of volunteers, enabled the Museum to continue to deliver a high standard of quality service to the public with little disruption.

Training

The Museum continued to implement and develop its Staff Performance Management Development System (PMDS) in 2012. The training budget was severely restricted due to a reduced allocation.

Throughout the academic year 2011/2012, seven staff members undertook approved third level courses of education in their own time and availed of the Percentage Refund of Fees Scheme in accordance with the Department of Finance guidelines.

Specialised training days and conferences were attended by staff members from various departments across the Museum relating to Adlib, IT training, Pesticide Awareness Training, Health & Safety and First Aid Training.

Staff due to retire were offered the opportunity to attend pre-retirement courses. Seven staff members availed of this opportunity.

Ethics in Public Office

Staff in designated positions of employment and all Museum Board members complied with the Ethics in Public Office Acts of 1995 and 2001.

Freedom of Information (FOI)

HR coordinated four requests under the Freedom of Information Acts 1997 and 2003.

Industrial Relations

Throughout the year, the Museum met with the staff associations. The Museum also attended Rights Commissioner hearings in relation to a small number of contractors.

Employment Control Framework (ECF)

The Museum was notified in January by the Department of Arts, Heritage and the Gaeltacht, that its Employment Control Framework (ECF) target for 2012 was set at 147. The options to reduce staff numbers are by means of retirements, expiry of fixed-term contracts and natural wastage. Three staff members were voluntarily redeployed to other agencies and Government Departments. The Museum continued to work towards reducing staff numbers in line with the ECF.

Volunteers

The Museum increased its intake of volunteers during 2012 and by year-end there were six volunteers carrying out various assignments in most Museum departments. The Museum recognises that volunteers are a valuable asset and the Museum's Volunteer Committee ensures that best practice is being followed and approved. Government initiatives such as the Job Bridge programme were introduced in the Museum.

JobBridge

Projects were identified in various divisions of the museum during 2012 and were undertaken under the JobBridge National Internship Scheme. In total, the Museum facilitated eleven interns and nine internships carried over into 2013.

Occupational Health

Corporate Health Ireland continued as the Museum's provider of occupational health.

INFORMATION AND COMMUNICATIONS TECHNOLOGY (ICT)

The ICT team, despite a reduced budget, kept its record of high availability of systems during 2012 through the professional and efficient operations of helpdesk, asset management, risk management, bandwidth optimisation, back-up and maintenance of office and gallery information, interactive and audio-visual systems. It also undertook a number of projects to drive positive and strategic changes.

Regarding fixed and mobile phone systems, to which the ICT team's responsibilities have extended since 2011, a new intranet-based reporting system was put in place to facilitate further cost control. Landline infrastructure was reviewed line-by-line and consolidated when feasible to drive down costs further. Additional smartphones with e-mails were deployed where relevant.

Improvements to the network infrastructure included the introduction of software-based network compression to improve the connection to lower bandwidth sites. It also included the extension of the network and phone lines to the 1950s gym building at the National Museum of Ireland – Decorative Arts and History, now housing the *Asgard* and associated exhibition. The Photography Department's network, historically fully separated, has now been fully integrated to the corporate network. The SAN storage was upgraded to allow for the Photography Department's backups and any extra storage was set aside for day to day increases. The servers had extra memory installed to allow for increased processing demands. A more systematic patch management was applied, using an intermediary step with test servers to minimise disruptions to users. ICT took the initiative of commissioning an independent security audit, including penetration testing, and key findings were acted upon.

Website improvements were led by analysing online survey results, website access statistics, and activities in galleries. The number of online visits to www.museum.ie has still seen double-digit year-on-year growth for the fourth year in a row since its re-launch in 2008. Most online visitors come from internet-access matured markets and their representation is similar to those of gallery visitors (Irish residents, US, UK, France, Germany, with strong growth from Australia and Canada). The National Museum has also procured a new website content management system and started transferring content to this. The ICT Department has, with the Head of Administration, applied for EU funding around enriching Europeana.eu content through the *Athena Plus* project.

Gallery activities included re-engineering of interactive and audio-visual presentations in existing galleries (*Eileen Gray*, *Out of Storage*, *Soldiers and Chiefs*, *Irish Silver*). New AVs were developed and deployed to new exhibitions:

- *The Object for Our Times*: Speeches advocating for each of the ten objects to be chosen were developed with the *Irish Times* and the *Royal Irish Academy*, and played in the exhibition.
- *Asgard*: 4 AVs were developed in-house for the *Asgard* exhibition, based on the photography department's still-shots of the conservation of the yacht, archive film footage and archive photography. Film production was completed, including many interviews of people who had direct experience of the *Asgard*, and the firing of Mausers (gun models transported by the *Asgard* in 1914). Post-production will take place as soon as resources become available. The films will then replace current AVs and be posted on the website.

The ICT department also increased the in-house audio-visual production and post-production capabilities of the NMI. Filming, sound recording, video editing and 360° tours can now be done in-house.

Process automation and internal systems improvements also included consolidation of Marketing and Education Department contacts into one new CRM system (while respecting *Personal Data Protection* separation principles). It also included additional work on the Intranet to prepare for further deployments to National Museum departments.

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‘Kirwan the mineralogist’, in *Science at the Royal Irish Academy, uniting whatever is pleasing with whatever is useful*, S. Fitzpatrick (ed.), (Dublin: Royal Irish Academy), 20-25.

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Henry Gillen
Enda Greenan
Henry Hackett
Sean Hallinan
Ken Hayes
Dylan Hoctor
Angela Jordan
Christopher Keenan
Frank Kelly
Vincent Kiely
Fergal Leahy
Brendan Lynch
Majella Lynch
Keith MacDonald
Daragh Magee
Mark McDonnell
Alan McKeever
Emmet McNamara
Olivia Merriman
Oliver Murphy
Thomas Murphy
John O'Keeffe
Eamonn Reel
Derek Reid
John Reilly
James Reynolds
Alan Scully
Greg Stevenson
Lorraine Stewart
Dominic Swaine
Linda Switzer
Liam Walsh
Neil Walsh
Noreen Ward

Caretaker

Michael Byrne

ADMINISTRATION DIVISION

Head of Administration

Anne Grady

Finance Manager

Michael Conway

Finance Officer

Olivia O'Connell

Clerical Officers

Tara Jennings

Niall Sheehy

Human Resources Administrator

Jennifer O'Connor

Staff Officer

Ann Vaughan

Clerical Officers

Ónagh Kelly

Maria Pringle

ICT Manager

Olivier Kazmierczak

ICT Officers

Michael Griffin

Julie Matkin

Clerical Officer

David McKenna

