

Periodic Report (Convention)

A. General information

Name of State Party

Ireland

Date of Ratification

2015-12-22

Question A.1

Executive summary

Please provide an executive summary of the report that will allow general readers to understand the overall status of legislative, regulatory and other measures taken at the national level to implement the Convention. This should follow the organizational structure of the form.

In December 2015, Ireland ratified the UNESCO 2003 Convention. The Ministry of Culture in Ireland is the National Focal Point for the Convention but works in close cooperation with a range of other public bodies and community groups on its implementation.

The transmission, promotion and safeguarding of elements of Ireland's intangible cultural heritage is supported through a number of legislative provisions including the Heritage Act 1995 and the Arts Act 2003.

Since ratification, the Ministry of Culture has put in place a number of administrative and other measures to implement the Convention. These measures include the establishment and regular convening of an Expert Advisory Committee (EAC) comprised of representatives from relevant State Bodies, academia and ICH practitioners to guide and advise the Ministry on aspects of implementation. They also include the launch in 2019 of the National Inventory of Intangible Cultural Heritage with 30 recognised practices and extension of the Inventory in 2021 with the addition of 8 further practices. Applications to join the Inventory are based on an open process to all interested communities. In 2021, a Vision for ICH in Ireland, as well as a Ministry Mission and Principles was published to help guide the overall direction and set of priorities for ICH in Ireland over the coming 3-5 years.

Finally, in the years since ratification, a number of projects have been carried out to raise awareness of Ireland's ICH and the National Inventory of Intangible Cultural Heritage, as well as support knowledge of and transmission of individual practices on the Inventory. These projects are in addition to the various and sustained activities carried out by practitioners and communities, groups and individuals to transmit, raise awareness, and above all else, safeguard their ICH, and which are regularly supported by State bodies.

Illustrative examples of these projects and activities are outlined throughout this report.

The preparation of this report was based on the broad surveying of and engagement with relevant stakeholders including: groups involved in recognised practices on Ireland's National Inventory of ICH; State Bodies and other institutions and organisations engaged in supporting, documenting and funding ICH in Ireland; and, community organisations in Ireland. Extensive research was also carried out on relevant publicly available information including development and education policies, plans and programmes.

Through the completion of the periodic report, it has been found that while substantive measures are in place across most thematic areas under the Overall Results Framework for the 2003 Convention, these measures are variable in terms of extent and impact. This is elucidated by the data provided under the assessment factors for certain core indicators.

As this is Ireland's first report since ratifying the Convention, the findings from the reporting process provide both information on the current level of activity and engagement on ICH among stakeholders in Ireland, and, importantly, help to inform and guide plans and priorities for ICH safeguarding over the coming years.

Question A.2

Contact information of the focal point for the periodic report

If you need to update the information related to the focal point, please write to the Secretariat (ich-reports@unesco.org) indicating the information to be updated, and the Secretariat will make necessary changes.

Title (Ms/Mr, etc)

Ms

Family name

O'Hara

Given name

Sinéad

Institution/position

Culture Ireland Department of Culture, Heritage and the Gaeltacht

Address

23 Kildare Street Dublin 2 D2 TD30

Telephone number

E-mail address

Other relevant information

Question A.3

Institutions and organizations involved in the preparation of the periodic report

- Governmental institutions

Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media as National Focal Point for the 2003 Convention

Department of Education

Heritage Council

Waterways Ireland

The Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media as National Focal Point for the 2003 Convention has overall responsibility for the preparation and completion of the report. This role involved engaging with stakeholders through surveys and discussions and the analysis, collation and drafting of information for responses to questions in the report.

The Department of Education, the Heritage Council and Waterways Ireland, all of which are government institutions or agencies provided information on their respective roles with regard to safeguarding and raising awareness of ICH.

- National commission for UNESCO

The National Commission provided information relevant to its mission and functions.

- Universities

National University of Ireland Galway and University College Dublin provided information on relevant courses and research.

- Museums

The Irish Print Museum contributed to the preparation of the report in its capacity as a practitioner of letter press printing, which is inscribed on Ireland's National Inventory of Intangible Cultural Heritage.

- NGOs

Cruit Éireann/Harp Ireland (CÉHI)

Na Píobairí Uilleann

Gaelic Athletic Association (GAA)

Camogie Association

Irish Hawking Club
Federation of Irish Beekeepers Association (FIBKA)
Oideas Gael
Mountmellick Development Association
Boyne Currach Heritage Group
Ferns Heritage Project and Development Association
Bere Island Project Group
ISACS Network
Irish Rural Link
Community Wetlands Forum
Age Friendly Ireland Shared Service

The above named non-governmental organisations provided information for input into the report through a combination of survey responses and discussions with the Department. A number listed are organisations directly supporting practices inscribed on Ireland's National Inventory of Intangible Cultural Heritage and several among these hold and run centres of expertise as part of their ICH practice. In that regard, they have not been listed under 'Centres of Expertise' but further information on this work is outlined under Section B assessment factor 1.5.

Several other organisations listed above completed and submitted the wider community organisation survey circulated by the Department.

- Local governments

Galway County Council Heritage Office
Clare County Council Heritage Office

The Heritage Offices in Galway and Clare County Council contributed to the preparation of the report in their capacity as local government offices with responsibility for: preparing and implement periodic Heritage Plans; promoting awareness and knowledge of heritage at local level; as well as providing advice and guidance on aspects of heritage and best practice in heritage safeguarding and management.

- Private sector entities

Seine Boat Visitor Experience Centre

- Others (if yes, specify)

In addition to the input from entities listed above, information was received through completed surveys from a range of individuals working with or interested in Ireland's Intangible Cultural Heritage who have also made an important contribution to the preparation of this periodic report.

Please provide any comments in the box below

Question A.4

Accredited Non-Governmental Organizations

For information, please find below the list of accredited NGOs located in your country, if any. You can find detailed information on each NGO, by clicking on the question mark symbol.

Name of the NGO	Year of accreditation
The Society of Uilleann Pipers (NGO-90283)	2014

Please provide in the box below observation(s), if any, on the above-mentioned information.

Question A.5

Participation to the international mechanisms of the 2003 Convention

Question A.5.1

Elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding

For information, please find below the list of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, if any. You can find detailed information on each element, by clicking on the question mark symbol (*Periodic reporting on these elements is done under a separate set of guidelines using form ICH-11*).

none

Please provide in the box below observation(s), if any, on the above-mentioned information.

Question A.5.2

Elements inscribed on the Representative List of Intangible Cultural Heritage of Humanity

For information, please find below the list of elements inscribed on the Representative List of Intangible Cultural Heritage of Humanity, if any. You can find detailed information on each element, by clicking on the question mark symbol (*the report on these elements will be made in section C of this form*).

Name of the element	Year of inscription
Uilleann piping (01264)	2017

Hurling (01263)	2018
Irish harping (01461)	2019

Please provide in the box below observation(s), if any, on the above-mentioned information.

In December 2021, Falconry in Ireland was successfully inscribed to join the multinational file Falconry, a living human heritage, on the Representative List of the Intangible Cultural Heritage of Humanity.

Question A.5.3

Programmes selected for the Register of Good Safeguarding Practices

For information, please find below the list of programmes selected for the Register of Good Safeguarding Practices, if any. You can find detailed information on each element, by clicking on the question mark symbol.

none

Please provide in the box below observation(s), if any, on the above-mentioned information.

Question A.5.4

Projects financed through International Assistance (Intangible Cultural Heritage Fund)

For information, please find below the list of projects financed through the ICH Fund in your country, if any. You can find detailed information on each project, by clicking on the question mark symbol.

none

Please provide in the box below observation(s), if any, on the above-mentioned information.

Question A.6

Inventories

Please provide information on the inventory or inventories of the intangible cultural heritage present in your State's territory, as referred to in Articles 11 and 12 of the Convention and paragraph 153 of the Operational Directives. The 'Add' tab allows you to add as many inventories as you wish to include. If no inventory has been established yet in your country, leave this section blank.

1

a. Name of inventory

Ireland's National Inventory of Intangible Cultural Heritage

b. Hyperlink to the inventory (if any)

<https://nationalinventoryich.chg.gov.ie/national-inventory/>

c. Responsible body

Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media

d. Date of establishment

First Established in 2017 and officially launched on 18th July 2019.

e. Updated since ratification or during the reporting period (provide further details in section 7.3

)

Yes

Date of latest update

04-08-2021

f. Method and frequency for updating

The National Inventory of ICH is updated in a number of ways as follows:

- on each occasion that new elements are inscribed;
- through projects to highlight aspects of Ireland's Intangible Cultural Heritage, for example, as part of Ireland's Heritage Week 2020, the Department issued an open call to ICH practitioners to organize projects with the aims of raising awareness and educating the public on their ICH practice; and,
- Practitioners provide periodic updated information on their practice which is then added to their pages on the National Inventory website.

g. Number of elements included

38

h. Applicable domains

The National Inventory of ICH includes all domains of ICH:

Oral traditions and expressions, including language
Social practices, rituals, and festive events
Traditional craftsmanship
Performing arts
Knowledge and practices concerning nature and the universe

i. Ordering principles

Ireland holds one National Inventory of Intangible Cultural Heritage.

The 38 inscribed practices on Ireland's National Inventory are ordered and listed under all domains that apply to each practice. For example, the practice of 'Irish Traditional Music' is listed under the domains of Oral traditions and expressions, including language; Social practices, rituals, and festive events; and, Performing arts.

In this way, both practitioners and the public browsing or wishing to more closely consult Ireland's National Inventory of ICH obtain a broader understanding of the domains of ICH and how each practice is manifested in the domains.

j. Criteria for inclusion

In order to apply to have a practice inscribed on Ireland's National Inventory of ICH, interested parties are required to complete and submit an application form. The application form seeks information under the following headings:

- Name of the intangible cultural heritage tradition, activity, or practice
- Geographical location and range
- Categories (in practice ICH domains as per Article 2 of the Convention)
- General description
- Practice and practitioners
- Related organisations
- Development, transmission and safeguarding
- Additional information
- Signatories to this Expression of Interest Form

There is no deadline for receipt of Applications as they are accepted by the Ministry on an ongoing basis.

In 2018, an Expert Advisory Committee was established to advise the Ministry generally on matters of ICH, including to assess the applications and provide recommendations with regards to inscriptions of nominated elements on the National Inventory. The Expert Advisory Committee consider the following questions when assessing the applications:

- Is the nominated element an example of Intangible Cultural Heritage?
- Is there adequate community support & engagement for the element?
- Is the nominated element passed from generation to generation?

The Expert Advisory Committee provide their recommendations to the Minister for Culture who makes the final decision on inscriptions to the National Inventory.

k. Does the inventory record the viability of each element?

Yes

Please provide further details, if appropriate:

The National Inventory of ICH provides information on the viability of each under the following areas:

- General information on the practice, tradition or activity including how it is engaged in today, its key practitioners and its geographic location(s);
- Information on how the tradition, activity, or practice is developing at the present moment, as well as how it is passed on from generation to generation and current efforts to ensure safeguarding and continuity.
- Information on efforts to inform, educate and engage the public and in particular young people about this aspect of intangible cultural heritage.

l. Does the updating of the inventory reflect the current viability of elements included? (provide further details in section 7.3

)

Yes

Please provide further details, if appropriate

During the process of updating the National Inventory of ICH, the Ministry works with practitioners to seek updated information on their element including:

- the practitioners
- geographical reach
- safeguarding and transmission
- Any additional information they feel is relevant

m. Does the inventory identify threats to the ICH elements included?

Yes

If yes, what are the main threats you have identified?

The National Inventory identifies threats to some of the elements inscribed. These include:

- Environmental restrictions on practice for snap net fishing
- Lack of an overarching framework collection, collation, documentation and preservation of intangible cultural heritage across the Irish offshore Islands
- Loss of practice where the main mode of transmission is the spoken word. This arose for a number of elements.
- Societal changes with a decline in formal religion practice and associated practices – Holy Wells visitation
- Maintenance of physical environment to facilitate ongoing practice – Holy Wells visitation
- Transmission challenge in areas of rural depopulation – Mid Kerry Biddy

- Societal changes and move away from use of traditional materials, such as tin, for crafts, to mass production with plastic – Traveller Tinsmithing.

n. Is this a specialized inventory or an inventory of specific scope? (provide further details in section 7.2

)

No

Name of the associated element, domain, ethnic group, geographical region, etc.

o. Is access to the inventory facilitated while respecting customary practices governing access to specific aspects of ICH? (provide further details in section 7.4

)

Yes

p. Do communities, groups and NGOs participate inclusively in the inventorying process? (provide further details in section 8.1

)

Yes

q. Does the inventory respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society and all regions? (provide further details in section 8.2

)

Yes

r. Does the inventory include the practices and expressions of all genders? (provide further details in section 8.2

)

Yes

Question A.7

Synergies with other international frameworks

States Parties are invited to share examples of concrete activities developed within other international frameworks which contributed to the safeguarding of ICH:

1

Programme/Convention /Organization

1972 Convention Concerning the Protection of the World Cultural and Natural Heritage

Activity/project

Ireland's two UNESCO World Heritage sites, Skellig Michael and Brú na Boinne are composed mainly of dry stone structures. Many dry stone landscapes are protected within areas of outstanding natural beauty or Special Areas of Conservation (SAC's). All dry stone structures deemed older than 300 years have the protection of The National Monuments Act, when recorded as monuments. The UNESCO Tentative List for Ireland also includes 4 sites (of a total 7) which are locations of significant dry stone landscapes or entirely dry stone sites, such as The Burren, Céide Fields, Western Stone Forts and early Medieval Monastic Sites. Local authorities play a key role in certain areas (particularly in the west of Ireland) in the protection of dry stone landscapes and the perseverance of the craft of dry stone construction. They continue to work with local communities to actively carry out works and promote the activity on an annual basis.

In addition, the Boyne Currach Heritage Group is based in the world heritage site of Brú na Boinne. Its aim is to rediscover ancient skills and crafts used by our Neolithic passage tomb ancestors who brought their civilisation and culture from Europe to Irish shores, and left behind them threads of evidence that the practitioners now work from to try to explore who these people were and how they lived along the banks of the River Boyne.

The Newgrange Currach Project is a unique endeavour to recreate the currach used by the builders of the Newgrange passage tombs to transport stones from far away. At 34ft in length, this wicker currach represents an incredible feat of boat engineering and a piece of living history. On completion, it will embark on a journey mirroring that believed to have been taken by the Neolithic tomb-builders, travelling as far south as Spain.

<https://www.boynecurrach.com/newgrange-currach-project.html>

<https://www.facebook.com/newgrangecurrach>

Contributions to the safeguarding of intangible cultural heritage

The designation of Skellig Michael and Brú na Boinne have helped to shine a light on the importance of Ireland's dry stone construction tradition including its viability. Local authorities play a key role in supporting practitioners throughout the country to sustain their practice. The Dry Stone Wall Association of Ireland included articles in their newsletters detailing the dry stone construction techniques used on Skellig Michael.

2

Programme/Convention /Organization

Convention on Biological Diversity

Activity/project

National Biodiversity Action Plan 2017-2021

The third National Biodiversity Action Plan 2017-2021 was developed by the National Parks and Wildlife Service (NPWS) to protect and enhance Ireland's biodiversity by ensuring its conservation in the wider countryside and marine environment, by expanding and improving the management of protected areas and species, by strengthening the knowledge base, raising public awareness, and mainstreaming biodiversity actions with the cooperation of other Government Departments and Agencies.

Ireland's Vision for Biodiversity is: "That biodiversity and ecosystems in Ireland are conserved and restored, delivering benefits essential for all sectors of society and that Ireland contributes to efforts to halt the loss of biodiversity and the degradation of ecosystems in the EU and globally."

Landowners, farmers, and local communities are in many aspects the most important players in biodiversity issues. ICH practitioners such as Irish cattle and sheep farmers, beekeepers and fishermen are key partners involved in biodiversity conservation.

Contributions to the safeguarding of intangible cultural heritage

Actions that positively impact ICH include:

- Implement the All-Ireland Pollinator Plan including: making the Irish countryside more pollinator friendly; raising awareness of pollinators; supporting beekeepers and growers; expanding knowledge of pollinators; and collecting evidence to track changes
- Develop plans to implement the EU Invasive Alien Species (IAS) Regulation and relevant sections of Ireland's EU (Birds and Natural Habitats) Regulations 2011 including: development and adoption of biosecurity plans in relevant state bodies; a Rapid Response Protocol for the island of Ireland; coordination and collation of invasive species surveillance and monitoring data; and work with Northern Ireland and UK authorities on invasive species of mutual concern
- Continue and enhance measures for eradication, where feasible, and control and containment of invasive species
- Publish legislation to address required provisions under the EU Regulation on invasive alien species (No. 1143/2014) and on responsibilities and powers regarding invasive alien species, giving Inland Fisheries Ireland responsibility for aquatic invasive species.

[HTTPS://WWW.NPWS.IE/LEGISLATION/NATIONAL-BIODIVERSITY-PLAN](https://www.npws.ie/legislation/national-biodiversity-plan)

3

Programme/Convention /Organization

2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

Activity/project

Culture 2025 – A National Cultural Policy Framework to 2025

The Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media has published Culture 2025 – A National Cultural Policy Framework to 2025. This is the first such framework for culture in Ireland and sets out the key policies and programmes for the cultural and creative sector up to 2025. It details the Government's aspirations for these areas and how these aspirations can be achieved. Central to Culture 2025 is the recognition of the value of culture and creativity to the individual and society, the need to support creative practice and cultural participation and a commitment to cherish Ireland's cultural heritage.

Key values contained with Culture 2025 include:

- The intrinsic value of culture;
- The value of arts, culture and heritage to our lives and our communities;
- The right of everyone to participate in the cultural and creative life of the nation;
- The value of creativity to individual and collective wellbeing;
- The value of cultural diversity, informed by the many traditions and social backgrounds that constitute contemporary Ireland;
- The value of culture as a means of fostering a more sustainable future for Ireland, including through economic, environmental and social policy; and
- The value of culture in presenting Ireland to the world.

Contributions to the safeguarding of intangible cultural heritage

Key actions contained within Culture 2025 which support the safeguarding of intangible cultural heritage include:

- Investing in our Gaeltacht (designated Irish language speaking areas) and supporting the Irish language.
- Supporting traditional culture and securing global recognition for unique Irish cultural traditions; and
- Protecting and promoting Ireland's natural habitats and biodiversity.

As a national cultural policy through to the year 2025, the expected results are wide-ranging and encompass a broader cultural approach, affecting every aspect of Irish society and culture including Ireland's intangible cultural heritage.

<https://www.gov.ie/pdf/?file=https://assets.gov.ie/94227/2cb625da-0887-492d-be64-b94f826df5b6.pdf#page=null>

B. Reporting against core indicators

The **Section B** of the form will allow you to report on your safeguarding activities and priorities according to the [Overall Results Framework](#) approved in 2018 by the General Assembly of States Parties to the 2003 Convention. Distributed in eight thematic areas, **26**

core indicators have been established. To each of the indicators correspond assessment factors.

Each tab under Section B corresponds to one of the 26 indicators. The answers provided for each assessment factor determine the extent to which the indicator is satisfied. It constitutes your **baseline** and it is represented by a scale. You are invited to define a **target** for the next reporting exercise in six-year time and to explain how you intend to achieve this target, referring to the specific aspects and assessment factor(s) that the State may wish to address.

1. Extent to which competent bodies and institutions and consultative mechanisms support the continued practice and transmission of ICH

Guidance note corresponding to indicator 1 of the Overall Results Framework: [English](#) | [French](#) | [Spanish](#)

Question 1.1

Have one or more competent bodies for ICH safeguarding been designated or established?

Yes

1

Name of the body

Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media

Brief description of the safeguarding functions of the body

The Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media (DTCAGSM) is the Ministry with responsibility for coordinating Ireland's implementation of the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. DTCAGSM has established and works with an independent Expert Advisory Committee (EAC) to guide its work. The EAC is comprised of representatives from relevant authorities such as Ireland's Arts Council, Heritage Council and local government heritage offices, as well as academia, practitioners and representatives from expert bodies.

DTCAGSM is responsible for the development, maintenance and updating of Ireland's National Inventory of Intangible Cultural Heritage which to date, has 38 inscribed practices from across the domains of ICH.

Through funding opportunities and platforms to showcase and teach elements of ICH, DTCAGSM supports Ireland's ICH practitioners in safeguarding and promoting their practices

and ICH in general.

DTCAGSM develops and implements policies and programmes to assist in the safeguarding and promotion of Ireland's ICH.

Website

<https://www.gov.ie/en/organisation/department-of-tourism-culture-arts-gaeltacht-sport-and-media/> <https://nationalinventoryich.chg.gov.ie/>

Contact details

Address

23 Kildare Street Dublin 2, D02 TD30, Ireland

Telephone number

00353 1 6313822

E-mail address

nationalich@tcagsm.gov.ie

Question 1.2

Do competent bodies for safeguarding specific ICH elements exist in your country? (whether or not inscribed on one of the Lists of the 2003 Convention)

Yes

1

Name of the body

Na Píobairí Uilleann (NPU, the Society of Irish Pipers)

Select the element if it is inscribed on one of the Lists of the 2003 Convention

Uilleann piping (RL, 2017)

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Brief description of the safeguarding functions of the body

Na Píobairí Uilleann (NPU, the Society of Irish Pipers) was founded in 1968 by uilleann pipers with the aim of promoting and safeguarding the uilleann pipes and its music. The organisation focuses on the study and practice of uilleann piping and provides a regular programme of piping tuition, pipe-making tuition, music performances and publications,

with a dedicated website for uilleann pipers and traditional music lovers in Ireland and worldwide. <https://pipers.ie/>

Website

<https://pipers.ie/>

Contact details

Address

15 Henrietta Street, Dublin 1, Ireland

Telephone number

+35318730093

E-mail address

info@pipers.ie

2

Name of the body

Gaelic Athletic Association & Camogie Association

Select the element if it is inscribed on one of the Lists of the 2003 Convention

Hurling (RL, 2018)

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Brief description of the safeguarding functions of the body

Hurling in Ireland is overseen by two volunteer-led sister organisations – the Gaelic Athletic Association (GAA) and the Camogie Association. As the custodians of Hurling, the GAA and the Camogie Association believe that the best way to preserve the viability of Hurling is to ensure that it is played as extensively as possible. These volunteer-led organisations invest significantly in human and capital resources, to ensure that all children receive an opportunity to play Hurling and so that all volunteers in the community are up-skilled. Underpinning the learning provided to volunteers is the identification, documentation, promotion and enhancement of the skills of Hurling.

In Ireland, there are 32 County Boards that oversee over 1,600 GAA Clubs with in excess of 500,000 registered members across the island of Ireland. These bodies form a community

network that is closely linked with Irish schools as Hurling is played in the majority of Primary Schools and Post-Primary Schools.

Website

<https://www.gaa.ie/> <https://camogie.ie/>

Contact details**Address**

GAA, Croke Park Stadium, Dublin 3, Ireland. The Camogie Association, 3rd Floor, Westward House, Russell Street, Dublin 1D01 F300, Ireland

Telephone number

GAA: +353 1 8658600; Camogie Association: +353 1 865 8651

E-mail address

queries@gaa.ie; info@camogie.ie

3

Name of the body

Cruit Éireann/Harp Ireland

Select the element if it is inscribed on one of the Lists of the 2003 Convention

Irish harping (RL, 2019)

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)**Brief description of the safeguarding functions of the body**

Cruit Éireann/Harp Ireland (CÉHI) was established in 2016 by harpers (in collaboration with The Arts Council) and works collaboratively to support harpers, promote all aspects of harping in Ireland and secure its future sustainability. This includes organising harp events throughout Ireland, creating more accessibility to the instrument for those who wish to learn it and bringing harp music to new audiences. They also support Irish harp makers and promote the Irish harp making tradition.

Website

<https://www.harpireland.ie/>

Contact details

Address

Crúit Éireann/Harp Ireland c/o Communiqué International, 26, Herbert Place. Dublin 2.

Telephone number

E-mail address

info@pipers.ie

4

Name of the body

Waterways Ireland

Select the element if it is inscribed on one of the Lists of the 2003 Convention

-

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Floating Heritage

Brief description of the safeguarding functions of the body

Waterways Ireland is one of six North/South Implementation Bodies established under the British-Irish Agreement of 1998. It is the cross-border navigational authority responsible for the management, maintenance, development and promotion of over 1000 km of inland navigable waterways in Ireland and Northern Ireland, principally for recreational purposes. Waterways Ireland, through its Heritage Plan, strives to document, preserve, promote and safeguard Floating Heritage through grant schemes to raise awareness of the tradition and practice of floating heritage and through working with other heritage boat groups and associations to document, preserve and promote the practice.

Website

<https://www.waterwaysireland.org/>

Contact details

Address

Waterways Ireland Headquarters, 2 Sligo Road, Enniskillen, Co. Fermanagh, BT74 7JY

Telephone number

+44 (0)28 6632 3004

E-mail address

5

Name of the body

Comhaltas Ceoltóirí Éireann

Select the element if it is inscribed on one of the Lists of the 2003 Convention

-

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Traditional Irish Music

Brief description of the safeguarding functions of the body

Comhaltas Ceoltóirí Éireann is a non-profit group involved in the preservation and promotion of Irish Traditional music. Established in 1951 the group has hundreds of local branches in Ireland and worldwide who host classes on Irish music, dance and language; support annual touring groups; and have established a large archive of Irish music recordings, a large print library and a growing collection of videos.

Website

<https://comhaltas.ie/>

Contact details**Address**

32 Belgrave Square Monkstown, Co. Dublin, Ireland.

Telephone number

+353 1 2800295

E-mail address

eolas@comhaltas.ie

Name of the body

Irish Hawking Club

Select the element if it is inscribed on one of the Lists of the 2003 Convention

-

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Falconry inscribed on RL in 2021

Brief description of the safeguarding functions of the body

The Irish Hawking Club is the core organisation to support the development of falconry in Ireland. It was first founded in 1860 in Ireland and after a period in abeyance was reconstituted in 1967. Membership to the Club is fully open to all interested persons and it operates on an all-island basis in Ireland.

Key safeguarding measures among the community include mentoring practitioners, promoting the activities of the Irish Hawking Club through, for example, school visits and talks at museums, events and fairs; participation in World Falconry Day events; practitioner workshops and field days; and working with other conservation based organizations at events.

Website

<http://www.irishhawkingclub.ie/>

Contact details**Address****Telephone number****E-mail address**

irishhawkingclub@gmail.com

Question 1.3

Do any consultative bodies or coordination mechanisms encourage and support broad and inclusive involvement of communities, groups and individuals in ICH safeguarding and management?

Yes

Explain briefly how such bodies or mechanisms involve/encourage communities, groups and individuals in ICH safeguarding and management.

All significant frameworks, plans and programmes developed by State bodies and agencies undergo extensive public engagement and consultation, which provides interested parties and members of the public in general the opportunity to have a direct say on future developments. A number of examples are set out below.

Under Ireland's National Heritage Plan 2002, each local authority in Ireland is required to develop 5 year periodic County Heritage Plans. While developing the plan, the County Heritage Officer engages in public consultation, including through a Heritage Forum (comprised of local political, business, environmental, tourism, social inclusion and other community representatives), workshops, invitations for written submissions and further opportunity for input on draft plans prior to finalisation. Heritage Plans incorporate both natural and cultural heritage – tangible and intangible.

Local Authority Heritage Offices also work closely with communities both at organization and individual level in the safeguarding and management of ICH. For example, local authority Heritage Officers have supported and coordinated with practitioners on the completion of several applications to join the National Inventory of Intangible Cultural Heritage, such as the practice of visitation to Holy Wells in County Clare and Traditional Sheep Farming and Sheepdog Training'.

Further coordination mechanisms and measures stem from this work. For example, the County Clare Heritage Office is working closely with the local community of ICH practitioners, on a project to create awareness of the many holy wells of County Clare and to celebrate their built, natural & cultural heritage significance. It also aims to encourage the continuation of the holy well visitation traditions and their ongoing conservation, preservation and enjoyment. <https://heritage.clareheritage.org/category/places/holy-wells>.

Question 1.4

Are institutions, organizations and/or initiatives for documenting ICH fostered and supported by the State?

Yes

Describe briefly how the State supports such institutions, organizations and/or initiatives for documenting ICH.

The State provides support to competent bodies, community groups and organisations to assist in the documentation, safeguarding and awareness raising of their ICH practices. This support is provided through a number of Government Ministries and State Bodies which includes DTCAGSM, the Department of Agriculture, Creative Ireland, Arts Council, Heritage Council and the Local Authorities. A number of examples are set out below.

Ireland's National Print Museum received financial support from the Heritage Council to

develop the 'digital Exhibitions Gallery', to document temporary exhibitions held at the Museum. The documented Exhibitions include 'The Chapel- A Photographic Celebration of the Chapel', celebrating the group of active retired printers and compositors that are dedicated to preserving the craft of letterpress printing at the Museum. The Digital Exhibitions Gallery can be viewed at : <https://www.nationalprintmuseum.ie/digital-exhibitions/>

Local Authority Library Services provide support to researchers who record aspects of ICH at a community level. These include local historians, academics, folklorists, community groups and interested individuals. Creative Ireland, a division of DTCAGSM, has worked with the Local Authority Library Service to provide supports to document local practices. For example, Creative Ireland, and Longford County Council Library funded and supported the Older People's Council to develop a 'Longford Memories' booklet which featured in December 2021 in the Farming Supplement of Ireland's largest national newspaper by circulation, the Irish Independent. The booklet documented ICH in the County, such as the building of a stone wall, and featured the stories by members of the community of local practices.

Waterways Ireland runs many educational programmes and projects that help document Ireland's Floating Heritage. Examples include:

- Inclusion of Floating Heritage in the Waterways Ireland Canal Virtual Heritage experience. In this VR experience participants can take a virtual trip along the canal – on land, on a heritage barge and below the water's surface. They are transported along the waterway from early morning to dusk, all the while witnessing the myriad of built, natural and cultural heritage. It also teaches about Waterways Ireland, its strategic partnerships with organisations like Leave no Trace Ireland and the All Ireland Pollinator Plan as well as work by the community and voluntary sector in protecting and promoting Ireland's shared waterways heritage. <https://www.waterwaysireland.org/Pages/Heritage-virtual-canal-experience.aspx>

- In 2019 a three part Heritage Boat Audit was finalised, resulting in the audit of all seven of Ireland's waterways having been completed. This innovative, collaborative project involved relevant NGOs documenting this important aspect of Ireland's Cultural Heritage. Furthermore the project brief ensured that a holistic model for traditional boat surveys was created which looked at not only traditional boats but also the language and terminology around traditional boats (which can significantly vary from navigation to navigation), an inventory of traditional boat builders, methods to showcase the boats on both GIS and open source mapping (ensuring as wide an audience as possible could benefit from the survey) and bespoke drawings of not only a representation of the boats (to scale) but also design highlights from the boats. This ensured a resource for education and awareness raising of traditional boats was secured. <https://www.waterwaysireland.org/heritage-boat-survey>.

Are the documentation materials produced utilized to support the continued practice and transmission of ICH?

Yes

Describe briefly how the documentation materials are utilized for these purposes.

The documentation materials for the most part are developed by the ICH Practitioners working in collaboration with State Bodies and tend to be displayed on public platforms (with prior consent from Practitioners). This allows practitioners to reflect on their practices and helps identify areas for focus such as safeguarding or transmission needs. It also encourages community engagement through providing information and guidance to those interested in participating in ICH. The documentation is also readily available to the public including researchers, students and education providers who assist in the transmission and awareness raising of ICH in Ireland.

Question 1.5

Which of the following institutions contribute towards ICH safeguarding and management?

1.5

- Centres of expertise

A number of the organisations listed under question 1.2 above, as well as others, have centres of expertise that house archives, classes, workshops and practice on ICH. These include:

Na Píobairí Uilleann (NPU, the Society of Irish Pipers) was founded in 1968 by uilleann pipers with the aim of promoting and safeguarding the uilleann pipes and its music. As a membership organisation of practitioners, NPU provides tuition in uilleann piping and uilleann pipemaking, transmitting practices and skills relating to all elements of the piping tradition through weekly piping tuition in more than 20 locations and tuition at PipeCraft, NPU pipemaking training centre. NPU has an archive at their headquarters in Henrietta Street, Dublin and an online archive which preserves, provides digital access to, and promotes all aspects of the traditional arts.

Comhaltas Ceoltóirí Éireann is a non-profit group involved in the preservation and promotion of Irish Traditional music. Established in 1951 the group has hundreds of local branches worldwide who host classes on Irish music, dance and language; support annual touring groups; and have established a large archive of Irish music recordings, a large print library and a growing collection of videos.

The Design and Crafts Council of Ireland (DCCI) is the national agency for the commercial development of Irish designers and makers, stimulating innovation, championing design thinking and informing Government policy. DCCI provides a range of programmes, supports and services for designers, craftspeople, learners and teachers. <https://www.dcci.ie/>

Oideas Gael is a centre for the Irish language and cultural education which was founded in 1984. It is primarily recognised for its language education programmes and cultural activity courses. Oideas Gael also plays a driving role in community development and fostering artistic engagement within the region and is active in promoting traditional music and culture, social enterprise, etc. ICH practice, its

safeguarding and the transfer of skills are at the core of what Oideas Gael does.
<http://www.oideas-gael.com/en/>

Located in the UNESCO World Heritage site of Brú na Boinne, the Boyne Currach Centre facilitate educational programmes based on both the tangible and intangible aspects of cultural heritage. From work groups focusing on various boat building projects and exploring skills of the past, to conversational workshops associated with Boyne Currach making and woodcarving with emphasis on the spoken Irish language. Using traditional tools and methods they work to educate, promote and safeguard their practice through workshops, demonstrations and guided tours.
<https://www.boynecurrach.com/>

- Museums

The National Museum of Ireland Museum of Country Living, located in the West of Ireland, works with local authorities, community groups to record, document and curate exhibitions and workshops on aspects of ICH.

Their work includes :

- Free Exhibitions

? Trades and Crafts – Exploring the objects that people needed for their daily lives which were made by hand using locally available raw materials

<https://www.museum.ie/en-IE/Museums/Country-Life/Exhibitions/Trades-and-Crafts>

? Our Irish Chair: Tradition Revisited - Exploring the design and exceptional crafting tradition of an engaging Irish chair type, and the creativity it continues to inspire.

<https://www.museum.ie/en-IE/Museums/Country-Life/Exhibitions/Our-Irish-Chair-Tradition-Revisited>

? Hearth and Home - Exploring life in traditional Irish homes over time with information on feeding, furnishing and clothing families.

<https://www.museum.ie/en-IE/Museums/Country-Life/Exhibitions/Hearth-and-Home>

? Life in the Community - Yearly festivals celebrating the passage of time and are intimately associated with the annual routine of work.

<https://www.museum.ie/en-IE/Museums/Country-Life/Exhibitions/Life-in-the-Community>

? Straw, Hay & Rushes - This exhibition shows the ingenuity of those who could make something from nothing when money was scarce and natural materials were more plentiful and appreciated.

Straw, Hay & Rushes | Country Life | National Museum of Ireland

The National Museum, working in partnership with Ireland's Traveller community representatives and others, have worked on special projects and initiatives to make Traveller community history and heritage better known, which includes:

- Crown beoir Exhibition/Online Gallery: This exhibition is part of a fascinating Mayo arts project entitled Crown - Hair and Identity, which focuses on Traveller/Mincéiri women and girls and the subject of how hair is intrinsically linked to identity,

ethnicity, culture and gender.

<https://www.museum.ie/en-IE/Museums/Country-Life/Exhibitions/Previous-Exhibitions/The-Courtyard-Gallery-Crown-beoir>

- Traveller culture, crafts and traditions Collection: Irish Folklife Division's collection of material related to the culture, traditions and crafts of the Traveller community in Ireland. <https://www.museum.ie/en-IE/Collections-Research/Collection/Traveller-Culture>
- Discover the Craft of Tinsmithing: Archival footage of a tinsmith demonstrating his skills [https://www.museum.ie/en-IE/Collections-Research/Folklife-Collections/Folklife-Collections-List-\(1\)/Trades-and-Crafts/The-tinsmith](https://www.museum.ie/en-IE/Collections-Research/Folklife-Collections/Folklife-Collections-List-(1)/Trades-and-Crafts/The-tinsmith)
- Travellers' Journey/Minceir Misl'd : was a temporary exhibition at the National Museum of Ireland - Country Life (July 2018 - May 2019), exploring the rich culture, traditions and crafts of the Traveller community.
- <https://www.museum.ie/en-IE/Museums/Country-Life/Exhibitions/Previous-Exhibitions/Travellers-Journey>
- This Giant Tent Film : This film shines a light on a very special project by children celebrating culture and identity in response to the Travellers' Journey/Minceir Misl'd exhibition (2018-2019) [https://www.museum.ie/en-IE/Collections-Research/Folklife-Collections/Folklife-Collections-List-\(1\)/Traveller-Culture/Watch-This-Giant-Tent](https://www.museum.ie/en-IE/Collections-Research/Folklife-Collections/Folklife-Collections-List-(1)/Traveller-Culture/Watch-This-Giant-Tent)
- Tinsmith by Merchants Gate Films: a short documentary about Mary Moriarty and a collection of objects she has lent to the National Museum of Ireland. It features the tinsmith work of Edward Ward, and includes footage of the launch of the exhibition, Travellers' Journey, at the National Museum of Ireland - Country Life on 10 July 2018. [https://www.museum.ie/en-IE/Collections-Research/Folklife-Collections/Folklife-Collections-List-\(1\)/Traveller-Culture/Watch-Tinsmith-by-Merchants-Gate-Film](https://www.museum.ie/en-IE/Collections-Research/Folklife-Collections/Folklife-Collections-List-(1)/Traveller-Culture/Watch-Tinsmith-by-Merchants-Gate-Film)
- Beady pockets : Learn about Beady pockets which are culturally important traditional items of clothing for the Traveller Community. [https://www.museum.ie/en-IE/Collections-Research/Folklife-Collections/Folklife-Collections-List-\(1\)/Traveller-Culture/Beady-pockets](https://www.museum.ie/en-IE/Collections-Research/Folklife-Collections/Folklife-Collections-List-(1)/Traveller-Culture/Beady-pockets)

The National Print Museum was founded by members of the print industry. The collection is made up largely of letterpress printing equipment and is not behind glass or rope, but is instead an example of a working collection. The collection consists of fully-operational letterpress printing equipment, displayed and organised like a traditional 1960s print-shop. The panel of retired printers and compositors, who founded the Museum continue to play a vital role in preserving the collection and the craft. Their mission is to promote a greater understanding of the historical significance and the contemporary relevance of printing in Ireland by exploring its heritage, craft and technology. The Core Activities include: Education and Learning, Collection Management and Development, Preservation of the Craft, Research, Curatorship, Audience Development, and Collaboration. <https://www.nationalprintmuseum.ie/>

The Gaelic Athletic Association (GAA) Museum is the national custodian of all the archives and artefacts of the Gaelic Games Family, which is dedicated to promoting

an appreciation of the values, culture and history of Gaelic Games including Hurling. They deliver this through preserving, researching, interpreting, exhibiting and providing access to Ireland's heritage. <https://crokepark.ie/gaamuseum>

The Mountmellick Embroidery and Heritage Museum conserves and displays original and contemporary pieces of Mountmellick Embroidery, in order to safeguard the practice for future generations. They promote the practice as a living craft and also aim to preserve Mountmellick's Quaker Heritage. The Museum is open to the public and free to enter and provides guidance and support to those interested in learning the craft through the organisation of workshops and guided tours. <https://mountmellickdevelopment.com/craft-museum.html>

- Archives

The National Archives of Ireland hold records of government of the modern Irish state from its foundation to approximately 1988. Records can be accessed on site and also through their online catalogue which contains over 2 million entries. The National Archives also supports research and learning and provides guidance and advice on using their collections and more formal assistance with learning and research. The National Archives welcomes groups who want to learn more about the National Archive's holdings and engage in research with their collections.

The National Archives online exhibitions include records of ICH elements and also provides helpful information on preserving documentation such as;

- Behind the Scenes: Heritage and Education – Royal Irish Academy of Music
<https://www.nationalarchives.ie/article/behind-the-scenes-heritage-and-education-royal-irish-academy-of-music/>
- Behind the Scenes: Caring for your family papers: Which provides information on how to protect, store and organise your documents
<https://www.nationalarchives.ie/article/behind-scenes-caring-family-papers/>

The National Archives also participate in collaborative projects such as with the Dublin City Council Culture Company, a Dublin City Council initiative established in 2018 to engage local communities with cultural institutions and activities in their area and to promote culture across the city.

- Out of the Box project helped individuals to research their family history and local area. This collaboration has continued with the National Neighbourhood project and Culture Club.
- The National Neighbourhood builds cultural projects in community settings by connecting artists, groups and villages with libraries, museums and creative places, to deepen their understanding of their local culture. Through its participation with the National Neighbourhood, the National Archives has engaged in mural projects with the Kilmore West Youth Group and the Kilbarrack Coast Community Programme.

Local Authority Archives are the official repositories for the archives and records of

each county's local authority and for local private collections. An archivist is appointed by the local authority in line with the Council's statutory obligations under Section 65 of the Local Government Act, 1994 to make arrangements for the proper management, custody, care and conservation of local records and local archives and for inspection by the public of local archives (since superseded by Section 80 of the Local Government Act, 2001).

<https://www.lgma.ie/en/publications/corporate/national-retention-policy-for-local-authority.pdf>

- Libraries

The mission of the National Library of Ireland (NLI) is to collect, preserve, promote and make accessible the documentary and intellectual record of the life of Ireland and to contribute to the provision of access to the larger universe of recorded knowledge. An increasing number of their collections are searchable online <https://www.nli.ie/en/intro/catalogues-and-databases-introduction.aspx>

In addition to the work outlined above, NLI also engages in events that support ICH. Of note is the Bealtaine Festival, organised annually by Age and Opportunity. The Bealtaine Festival takes place in May and celebrates arts and creativity in older people. The NLI hosts Bealtaine Festival events and has also embarked on a series of research projects.

? Man, Woman and Child was a research and performance project supported by the Arts Council, the Irish Traditional Music Archive, Age and Opportunity, and the NLI, and was based on the Child Ballad Collection - a collection of traditional songs collected by the American collector Francis J Child in England and Scotland between 1882 and 1898. Although many of the songs or variants of them are sung in the Irish tradition, no comprehensive study and performance of the ballads had been undertaken in Ireland prior to this project. The Child ballad collection is in the library's collection and this project provided the opportunity to bring the ballads from the shelf to the stage. <http://www.manwomanandchild.ie/Home.html>

? The Magpies Nest: In this project six local historians from County Wexford and artist Michael Fortune worked with the NLI and Age and Opportunity on the research of historical themes of local interest. The project was documented on the Magpies Nest website and features diary entries, images and video footage of the research process. The project culminated in an exhibition at the National Library for the duration of the Bealtaine Festival 2009.

Local Authorities Library Services

The public library service is provided to the public by the 31 local authorities across the country. Public libraries provide a wide range of services both physical and virtual, including print and digital lending material, reader development advice, internet access and support, information and reference resources and guidance, learning and e-learning activities, literacy support, cultural promotion and community development.

As set out in Our Public Libraries – Inspiring, Connecting and Empowering

Communities, the public library service helps to preserve cultural identity. The library service has a longstanding and important role in promoting literature and the Irish language. It provides access, not only through extensive collections, but also through an increasing range of festivals and events across the network of branches. The library also provides a welcoming community space where people can share diverse cultural experiences and perspectives as Ireland's society embraces new communities and cultures. The public library is a curator of memory and is responsible for creating, storing and sharing local culture and historical records. The library continues to enhance physical and digital collections, promoting access in Ireland and abroad. The Library services collect, explore and celebrate the cultural memory of local people and communities, and develop and promote local studies collections and archives through a national programme for enhanced digital access. <https://assets.gov.ie/4278/111218115931-79413828933647aaa21ce9157ee170ba.pdf>

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Work will continue to strengthen cooperation among State bodies and between State bodies and communities, groups and individuals, to provide for the safeguarding and management of ICH. This will include efforts to further mainstream consideration of ICH in consultation processes for plans and programmes as well as engaging with relevant institutions on policies and projects to support, document and raise awareness of the importance of Ireland's ICH.

2. Extent to which programmes support the strengthening of human capacities to promote safeguarding and management of ICH

Guidance note corresponding to indicator 2 of the Overall Results

Framework: [English](#) | [French](#) | [Spanish](#)

Question 2.1

Do tertiary education institutions offer curricula and degrees in ICH safeguarding and management, on an inclusive basis?

Yes

Describe briefly, using examples and focusing on the course content relevant to ICH safeguarding and management.

Third level institutions across Ireland offer curricula and degrees that include ICH safeguarding and management. These are usually offered in variety of formats: as part of wider courses on overall cultural safeguarding and management; as part of courses on elements of ICH; as part of joint courses with other sectors, for example business or tourism management. A number of examples are set out below.

University College Dublin School of Archaeology offers a degree in Cultural Heritage that includes modules on tangible and intangible cultural heritage; heritage management; the legal, ethical and administrative frameworks for cultural heritage (including UNESCO); and protection of cultural heritage. ARCH20570 - MODULE DETAILS (UCD.IE)

Dundalk Institute of Technology offers a course in Tourism, Culture and Heritage that offers modules on the UNESCO 2003 Convention; the role and value of culture and heritage to society; an examination of the place of Irish heritage and culture in Irish tourism policy including a focus on sustainability; heritage management; and understanding intangible cultural heritage <https://coursesdev.dkit.ie/index.cfm/page/module/moduleId/57129>

Trinity College Dublin offers an M Phil in Digital Humanities and Culture with modules exploring the virtual transmission of culture and heritage by and beyond museums, libraries and archives; use of cutting-edge methods to interrogate the most fundamental questions of literature, history and the arts; deepening students understanding of cultural practices and tensions in the digital age; training in how a professional organisation manages the impact of technology on culture in an internship setting <https://www.tcd.ie/courses/postgraduate/courses/digital-humanities-and-culture-mphil/>

University College Galway offers a Denominated Degree (Minor) in Cultural Transmission which focuses on three interconnected domains of cultural expression?material culture, aesthetics and iconography, and literature, story-telling and mythology. Blending tangible and intangible cultural heritages, the overall aim of the Programme is to prepare graduates for professional environments that requires them to research, situate and present their specialised knowledge and expertise in cross-, multi- and trans-disciplinary

contexts.<https://www.nuigalway.ie/colleges-and-schools/arts-social-sciences-and-celtic-studies/geography-archaeology-irish-studies/disciplines/archaeology/undergraduate/denominateddegreeinorculturaltransmission/>

Do these programmes ensure inclusivity?

Yes

If yes, describe briefly how these programmes ensure inclusivity.

Degrees and curricula at third level institutions are open to all applicants and students who do not meet the financial threshold to pay fees and maintenance can apply to relevant State bodies for funding support to assist them with financial commitments.

Furthermore, all third level institutions have equality, diversity and inclusion policies that are implemented and reported on.

Question 2.2

Do governmental institutions, centres and other bodies provide training in ICH safeguarding and management on an inclusive basis?

Yes

Describe briefly, using examples and focusing on the nature of the training offered and the body providing it.

Describe briefly, using examples and focusing on the nature of the training offered and the body providing it.

Established under The Heritage Act 1995, the Heritage Council is a public body whose mission is to develop a wide understanding of the vital contribution that heritage makes to social, environmental & economic well-being. The Heritage Council has a particular responsibility to promote interest, education, knowledge and pride in national heritage. It offers support for work in heritage protection and capacity building and is open to community organisations.

Údarás na Gaeltachta (UnaG) is a State Agency which works to preserve and strengthen Irish as a living language that it is passed on to future generations. They strive to maintain and fund employment and training, through a combination of training and educational schemes. Training provided includes the annual 'Cultural and Community Training Scheme' which covers areas such as governance; Management skills; and Good practice with young people.

Irish Rural Link, a national network of organisations and individuals campaigning for sustainable rural development in Ireland and Europe and supported through Government and EU bodies, are currently involved in an EU Erasmus+ funded project on the ICH entitled NICHE (Nurturing Intangible Cultural Heritage for Entrepreneurship). The objective of NICHE

is to enhance entrepreneurship in the ICH sector by developing training for those working to enhance competitiveness and sustain growth. Irish Rural Link are in the process of developing online training modules on ICH including identifying ICH opportunities in local communities by local communities, Networking and Network Creation, Peer Learning and Mentoring and Capacity Building and Community Engagement.

<https://www.nicheproject.eu/about.php>

Do these programmes ensure inclusivity?

Yes

If yes, describe briefly how these programmes ensure inclusivity.

Courses and support to run courses including for capacity building are open on an inclusive basis to all eligible communities, groups and individuals to apply.

Question 2.3

Do community-based or NGO-based initiatives provide training in ICH safeguarding and management, on an inclusive basis?

Yes

Describe briefly, using examples and focusing on the training offered and the organization providing it.

There is an active and well developed community and NGO-based training system for the safeguarding and management of ICH practices which is facilitated in many cases with State support. A number of examples are set out below.

Mountmellick Embroidery and Heritage Museum, with State support, obtained the professional consultation services of a textile conservator, and a paper conservator and their reports to develop museum standard track lighting and a display cabinet. The experience and research undertaken by the committee since 2003, plus the professional advice and on-site installations by a textile conservator have equipped the group with the knowledge to exhibit and conserve the collection to museum standards of past practice.

Federation of Irish Beekeepers' Associations CLG work with Science Foundation Ireland as part of their STEM programme (FIBKA's Edibee two year project). This is a train the trainer programme, complemented with practical demonstrations in all regions of the country. One focus is empowering beekeepers through microscopy as a tool in bee health and environmental management. FIBKA also commission Apiculture research and provide annual bursaries to students doing PhD's in the area of beekeeping.

Ealaín na Gaeltachta Teoranta promotes the development of the contemporary and traditional arts in the Gaeltacht (Irish language areas of Ireland) and is a joint venture between Údarás na Gaeltachta and the Arts Council. Ealaín na Gaeltachta provides services and grant schemes that support the development of arts organisations and individual

artists. They also support training and mentoring support, as well as supporting initiatives that help build the capacity of and infrastructure for the arts in the Gaeltacht.
<https://ealain.ie/en/>

Streets Ahead' is a street arts professional development programme which has been developed by Cork City Council in partnership with the Irish Street Arts, Circus and Spectacle Network and supported by Creative Ireland. 'Streets Ahead' aims to connect its participants through the exchange of experiences, exploring of ideas and swapping of knowledge & skills via a series of online workshops with leading practitioners and experts in the art forms.
<https://isacs.ie/isacs/streets-ahead-street-arts-professional-development-programme/>

The Dry Stone Walling Association of Ireland (DSWAI) run one-, two- and three-day beginner courses in dry stone walling throughout the year www.dswai/training. The DSWAI also run one- and two-day dry stone walling courses in partnership with the National Organic Training Skillnet (NOTS)– these have been held in counties Donegal, Wicklow, Tipperary, Sligo, Leitrim, and Mayo, and the association is always looking to expand into new areas
<https://nots.ie/all-courses/>

Do these programmes ensure inclusivity?

Yes

If yes, describe briefly how these programmes ensure inclusivity.

Training programmes are generally open to all interested participants with State support frequently provided to mitigate costs for community and NGOs.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting. The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State will continue to provide institutional and support community and NGO organized training including exploring with providers how training can be optimised to target areas of ICH in greatest need of safeguarding. DTCAGSM will also seek to work with third level institutions to include further modules on ICH safeguarding and management.

3. Extent to which training is operated by or addressed to communities, groups and individuals, as well as to those working in the fields of culture and heritage

Guidance note corresponding to indicator 3 of the Overall Results

Framework: [English](#) | [French](#) | [Spanish](#)

Question 3.1

Do training programmes provide capacity building in ICH addressed to communities, groups and individuals?

Yes

Describe briefly, using examples and referring to capacities built/strengthened, the training provider and the participants (incl. age and sex).

Training programmes raise awareness of local practices and help foster a sense of community pride and support for efforts to safeguard ICH for future generations. It also provides a platform for older practitioners to share their knowledge and encourage the younger generations to get involved.

Many ICH practitioners provide informal training through their guidance and in educating new members in relation to the practice itself and also its tradition and history. Individuals and community groups have produced literature on their practices and educational videos. ICH Practitioners also host training classes relating to their practice. The involvement of ICH practitioners in the design and implementation of training programmes ensures that comprehensive instruction is provided. A number of examples are set out below.

In County Kerry in South West Ireland, the Biddy's Day Festival organisers offer training classes, hosted by ICH practitioners, in the art of Biddy hat making, Cross Making and BrídÓg construction.

The Irish Street Arts, Circus & Spectacle Network (ISACS) offer practical training to educate and inform their members in areas such as accountancy, communications, digital media etc. These skills assist the practitioners with managing aspects of their ICH practice such as awareness raising, educating and documenting, all of which assist in securing its viability for future generations. Their staff members also participate in leadership, governance and diversity training to help contribute to the future management of these art forms. ISACS

also facilitate training/talks on the history, evolution and practice of the art forms which are open to both members and the wider public.

The Federation of Irish Beekeepers' Associations (FIBKA) offers online beginners course in beekeeping and also participate in senior lectures and demonstrations on recognising and managing pests and diseases in honey bees. FIBKA work with forestry and ecology experts in managing heritage hedgerows.

ICH practitioners also work with and are supported by their Local Authorities to provide educational programmes and projects on their ICH practices.

Examples include Féile na gCloch (Festival of Stone) on Inis Oírr (one of the main islands off Ireland's West coast) since 2005. The festival promotes dry stone wall building, letter and carving etc. During the Covid pandemic the festival took place online. The local community from Inis Oírr are involved in all aspects of the festival. Local people educate and demonstrate how they do their work, they give talks and show the local variations in stone wall building to be found on the island. Collecting local place-names is undertaken by the local people with the local authority assisting with technology etc.

<https://heritage.galwaycommunityheritage.org/content/category/topics/feile-na-gcloth>

Clare Holy Wells Project was initiated by local practitioners working with their local authority heritage office. The aim of the project is to create awareness of the many holy wells of County Clare and to celebrate their built, natural & cultural heritage significance. It also aims to encourage the continuation of the holy well visitation traditions and their ongoing conservation, preservation and enjoyment where the practice tends to have participation by older generations.

Do these programmes ensure inclusivity?

Yes

If yes, describe briefly how these programmes ensure inclusivity.

Information and training programmes by and for communities, groups and individuals are generally open to practitioners and members and membership is open to anyone who has an interest to participate and learn about the practice. Many of the training programmes highlighted here are also open to the general public either in person or online.

Are any of these training programmes operated by communities themselves?

Yes

Provide examples of such trainings, describing the involvement of communities in operating these programmes

Most training programmes outlined here are operated by the communities themselves, with many very frequently receiving funding and logistics support from government or local authority arts or heritage offices.

Question 3.2

Do training programmes provide capacity building in ICH addressed on an inclusive basis to those working in the fields of culture and heritage?

Yes

Describe briefly, using examples and referring to capacities built/strengthened, the training provider and the participants (incl. age and sex).

The Heritage Council provides technical, developmental, professional and training support, in addition to financial subsidisation, in respect of all Heritage Officers appointed to Local Authorities. The non-financial support is primarily delivered through the Heritage Officer Training and Development Programme. Direct training has been provided in relation to County Heritage Plans, Heritage Appraisal, Conservation Plans, Facilitation and Planning Legislation. <https://www.heritagecouncil.ie/our-work-with-others/county-heritage-officers>

Since 2019, Cruit Éireann/Harp Ireland (CÉHI) has facilitated a number of training initiatives including;

- an online course for harp teachers in association with I Teach Trad: Professional Development for Irish Traditional Music Teachers. <https://www.harpireland.ie/online-course-for-harp-teachers/>
- 2-part workshop on developing tools for self-recording on harp for online dissemination. (2021).
- Board and governance training to enhance organisational leadership and management structures.
- Currently working with a change management consultant to address recommendations of their business development plan which aims to facilitate and prepare for organisational transition.
- Sessions with harp makers on repair and maintenance of instruments in keeping with one of Harp Ireland's strategic aims.

Each of the above elements embeds harping more in the traditional arts ecology and advocates for the acceptance and entitlement of the practice to gain further institutional recognition. They also raise awareness of the practice and keep it to the forefront of public consciousness. The training initiatives have set a series of professional standards in place for harp teachers.

Creative Ireland supports training and safeguarding of ICH through their innovative skills transfer programme 'Making Our Impression' project which aims to preserve print veterans' knowledge and skills, gifting them to like-minded future generations. The participants in this programme are using the skills they have learned through the programme to support the National Print Museum in their efforts to safeguard their practice. They achieve this through participation in showcasing events and assisting the Chapel of professional composers and printers (all over 70 years of age) who volunteer at the National Print Museum. <https://www.creativeireland.gov.ie/en/news/preserving-prints-a-pressing-issue/>

Do these programmes ensure inclusivity?

Yes

If yes, describe briefly how these programmes ensure inclusivity.

There are no exclusions to interested practitioners who wish to participate in training.
Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.
The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State will examine the interest and need for more targeted training and information sessions, particularly for local authority heritage and arts offices, on aspects of ICH management and safeguarding to ensure greatest support for officers working at local level. The State will also continue to support communities, groups and individuals within resources in their capacity building work.

4. Extent to which both formal and non-formal education strengthen the transmission of ICH and promote respect for ICH

Guidance note corresponding to indicator 4 of the Overall Results Framework: [English](#) | [French](#) | [Spanish](#)

In your country, is ICH transmitted through or used as a medium of teaching and learning in the following?

- formal education
- non-formal education

Question 4.1

Are practitioners and bearers involved in designing and developing ICH education programmes and/or are actively presenting and transmitting their heritage?

Yes

Explain briefly how practitioners and bearers are involved in these activities.

ICH practitioners and bearers are involved in designing and developing ICH education programmes and presenting and transmitting their heritage. A number of examples to illustrate how this is done are set out below.

In the past number of years, Cruit Éireann/Harp Ireland (CÉHI) has organised a number of programmes to facilitate transmission of Irish Harping including:

- A series (3) of day long workshops and lectures on harping for young people (Harp North) <https://www.harpireland.ie/harps-in-springtime-presented-by-harps-north/>
- A day-long conference on the pedagogy of harping (2020).
- Encouraged shared learning and experience among young harp players through commissioning and presenting a work for more than 45 harpers with 3 professional harpers.

Na Píobairí Uilleann (NPU) education programmes ensure the transmission of the practice of uilleann piping. They offer a wide range of educational programmes including regular tuition by experienced practitioners in more than twenty locations in Ireland on a weekly basis. They also provide uilleann piping tuition at a range of dedicated annual events and training in all aspects of uilleann pipemaking at their dedicated pipemaking training centre, 'PipeCraft'. Interested parties can also access online tutor videos for pipers and pipemaking. The videos are a permanent record of practices that can be referenced to enable the transmission of skills. NPU also run a teacher development programme for new uilleann piping teachers. The NPU Archivist undertook an MA in Library and Information Studies in 2019.

The Boyne Currach Centre facilitate educational programmes based on both the tangible and intangible aspects of cultural heritage. From work groups focusing on various boat building projects and exploring skills of the past, to conversational workshops associated with Boyne Currach making and woodcarving with emphasis on the spoken Irish language. Using traditional tools and methods they work to educate, promote and safeguard their practice through workshops, demonstrations and guided tours. They also facilitate school visits to educate youth in the tradition and skills of Boyne Currach Building. Through Creative Ireland's 'Creative Schools initiatives' they successfully applied to have two local schools engaged with the building of two Boyne Currachs.

Oideas Gael offer Irish Language and cultural courses, which include archaeology, traditional music and culture, tapestry weaving, environmental awareness, and geology. Locally, they raise awareness of the rich heritage and assist in the transfer of skills between generations. Night courses in Traditional Crafts and Arts are available for the local community and are run with the support of the Donegal Education & Training Board. These night courses cover areas such as tapestry weaving, knitting and marine painting. Oideas Gael has developed a new programme in 2021, Our Heritage in Rock, an introductory course in geology led by National University of Ireland Galway. A strong emphasis is placed on relating the scientific

information to cultural practice, and participants discovered how the geology of the region has influenced migration, farming practice past and present, archaeology and cultural practices such as dry stone wall building. This programme received financial support from DTCAGSM and a Geoheritage Grant from Geological Survey Ireland
<http://www.oideas-gael.com/en/aims/>

The Cultural and Heritage Studies programme at the National Print Museum is a City of Dublin Education Training Board (CDETb) funded Local Training Initiative. Learners on the programme undertake a QQI Level 5 Common Award in Cultural and Heritage Studies as well as becoming tour guides at the Museum. Letterpress Printing tutorials are included in the course allowing learners to gain hands-on experience in the craft of printing. These modules provide the learner with a broad framework of knowledge in history, culture, heritage and printing which they apply practically throughout the course.
<https://www.nationalprintmuseum.ie/fas-cultural-heritage-iti/>

They also provide letterpress training for Education Assistants through the Community Employment Scheme Education Assistant. The Community Employment (CE) programme is designed to help people who are long-term unemployed (or otherwise disadvantaged) to get back to work by offering part-time and temporary placements in jobs based within local communities.

Public workshops in letterpress and related fields are also held for adults and children.

The Irish Hawking Club (IHC), as an affiliated member of the International Association of Falconry and Conservation of Birds of Prey (IAF), attend international events to learn different cultures and raise awareness of their own practice. The IHC launched a Kestrel Nest Box Programme in Summer 2021 to address the decline in the Common Kestrel in Ireland. This project includes local communities, individuals and offers an introduction into the ecology of birds of prey. As part of their awareness raising and transmission initiatives, the Irish Hawking Club also visit schools to teach children about the art and practice of falconry and the heritage of birds of prey in Ireland.

Question 4.2

Are modes and methods of transmitting ICH that are recognized by communities, groups and individuals, included or strengthened in formal and non-formal educational programmes?

Yes

Explain briefly, using examples, how such modes and methods of transmission are included and/or strengthened.

As set in the response to assessment factor 4.1, ICH communities concerned are very involved in both directly developing programmes that educate and help transmit their practice and in working with schools to help teach children about ICH practices and facilitate their direct first-hand experience of it.

Further modes include the Creative Youth Plan, a pillar of the Creative Ireland Programme,

which is a prominent method to support the transmission of aspects of ICH in schools. Creative Schools is a flagship of the Creative Youth plan – led by the Arts Council in partnership with the DTCAGSM, Department of Education & Skills and the Department Children, Equality, Disability, Integration and Youth. Creative Schools aims to give children and young people the opportunity to experience creativity as an integral part of their education placing the arts and creativity at the centre of school life.

Each school is supported by a Creative Associate who develops an individual school plan, and creates and strengthens links between the school and arts & cultural organisations. Participating schools/centres are provided with a package of supports that includes working with a Creative Associate, training and networking to support them to create their Creative School Plan, as well as seed funding to begin to implement their Plan.

Activities covered include working with artists and creative practitioners as well as engaging with local arts and creative organisations and providing workshop, exhibition or performance opportunities for the children/young people. Children are also taken on visits to galleries, theatres, cinemas, museums, libraries and the local arts centres to learn more about Ireland's cultural heritage, including ICH.

Údarás na Gaeltachta (UnaG) provides supports for community groups to obtain external training. For example support was provided for a Community Group Member to attend a Leadership in Cultural Tourism training programme Hosted by the Social Enterprise Academy of Scotland. The Heritage Council and Local Authorities have also supported community members in a similar manner, an example being their support for community volunteers Training in GIS digital mapping at the School of History & Geography, Dublin City University.

The practitioner of the Cobh Carillon was first thought to play by his father and then subsequently pursued further studies at the Royal Carillon School in Mechelen (Belgium). He in turn has passed this skill to the younger generation through University College Cork graduates who have received tuition in playing this unusual musical instrument. Carillon Studies are provided as an activity at the Music Department of University College Cork where students can learn to play the carillon. Teaching takes place at UCC on a carillon simulator donated by the American Ireland Fund and also at Cobh Cathedral. The Arts Council has also commissioned composers to compose pieces for the carillon.

The Oral History Network of Ireland brings together oral history practitioners (individuals, local history groups and academics) for the support and promotion of the discipline of oral history in Ireland. Their aims include offering advice and support, encouraging new and existing projects to allow oral historians to communicate on a national level, sharing experiences and ideas, and discussing standards in practice and relevant technologies. They also provide information about the creation, management, and preservation of oral history collections. <https://oralhistorynetworkireland.ie/>

Question 4.3

Do communities, groups, NGOs or heritage institutions offer educational programmes and/or extra-curricular activities concerning ICH and strengthening its transmission, and do they receive any support?

Yes

Explain briefly, with examples, how these programmes strengthen ICH transmission and who provides them.

The Heritage in Schools Scheme <http://www.heritageinschools.ie/>, an initiative of the Heritage Council, is a primary school initiative that provides a panel of Heritage Specialists who visit primary schools (in-person or virtually) to help children and their teachers learn about and appreciate their local heritage. The Scheme supports the stated aims and objectives of the Social, Scientific and Environmental Education (SESE) curriculum and provides an additional educational tool and resource for teachers.

ICH Practitioners list the curriculum strands their content falls under on their website profile page ensuring teachers can tie the content in with curriculum subjects. Practitioners of ICH provide full/half day visits to primary schools (with some also offering online programmes via Zoom in pandemic times). The visits are interactive, hands-on and where possible take place outdoors. Visits are part-funded by the participating school and the Heritage Council.

In many cases there is a small project involved for the school children to work on with the support of the heritage specialist. The scheme also has an incentive where if a school books 5 visits with a facilitator the 5th is fully funded by the Heritage Council. This is to allow for more in-depth learning through students working on projects and sharing the final results with the rest of the school community.

National Print Museum provides numerous educational programmes including;

- CREATIVE MAKERS was a project co-funded by the Creative Europe Programme of the European Union, with 4 participating partners: Explora (IT) Neapolis (ES) Labora (EE) and National Print Museum (IE). This was a project to research, plan and execute a series of children's workshops to introduce children to letterpress by involving new technologies. The project culminated in the creation of a "fab lab" space in each participating location. PrintLab was launched at the National Print Museum in February 2019.
- An educational, engaging and fun Bookmaking Workshop for 4th, 5th and 6th class primary school pupils. In this workshop, using traditional and modern methods and materials, children learn to handcraft and bind their own small hardback book, which they then decorate and personalise with fun craft materials such as feathers, sequins, ribbon and fancy paper. <https://www.nationalprintmuseum.ie/education/schools/primary-school/>
- For families they offer guided tours, interactive education areas, family fun days, Art & Crafts workshops for children and a Children's Interactive Guided Tour <https://www.nationalprintmuseum.ie/education/families-children/>
- The Outreach Programme is an important aspect of the National Print Museum's Education Department. It provides the opportunity to bring the essence of the museum into the heart of the community. The Museum travels nationwide to bring our Pop-up Print Shop and workshops to various organisations and events such as libraries, schools, arts centres, festivals and corporate events. <https://www.nationalprintmuseum.ie/education/outreach/>

The GAA works to educate on and showcase Hurling practice including:

- a hands-on workshop for primary school children as part of their GAA Museum tour

experience.

- implementing Go Games (<https://www.gaa.ie/my-gaa/getting-involved/go-games>) and the 5-Star Centre (<https://learning.gaa.ie/5star>) in primary schools, Super Games (<https://www.gaa.ie/my-gaa/getting-involved/super-games-centers>) in post-primary schools, the Táin Óg (Under age 13 & Under age15) within Clubs, the Celtic Challenge (Under age 17) (<https://www.gaa.ie/celticchallenge/>) at Intercounty level and the Cú chulainn Cup at Adult Club level.
- The Hurling Cú - or Cú Iomána - revolves around the 10 movements which underpin the basic skills of hurling. The pioneering work on the Cú was undertaken with children, teachers and coaches from a Dublin inner city primary school and hurling club. As the 'Cu Iomána' has also been designed with autistic children in mind, there is no provision for contact and a noise threshold has been built in.
- Development of the 'Going WeLL' Programme for Schools and Communities <https://goingwell.ie/>
- Organisation of traditional Hurley making demonstrations.

Founded in 1993, Meitheal Mara is a community boatyard in the heart of Cork City, a registered charity and training centre. They promote and foster maritime culture and traditional skills, using boatbuilding, woodcraft and seamanship as the means to help both groups and individuals to learn, progress and develop. They provide work and training for young people and adults through to retirement, and sometimes beyond. Their approach is inclusive and based on mutual respect.
<https://meithealmara.ie/>

Provide additional details here of the nature of any support (financial, technical, in-kind or other) they receive.

The Heritage in Schools Scheme is jointly funded by the Heritage Council and individual schools who have a Heritage expert in attendance.
Most other organisations referenced above also receive funding on an ongoing basis from the State to support their practice and general operations, such as engagement in education and training and initiatives.

Question 4.4

Do teacher training programmes and programmes for training providers of non-formal education include methods for integrating ICH and its safeguarding into education?

Yes

Provide additional details here of these training programmes, in particular the methods taught and the target audience.

Teacher training programmes include elements that integrate aspects of ICH and its safeguarding with key examples set out below.

All initial teacher education (ITE) programmes must be accredited by Ireland's Teaching Council, in accordance with published standards. There are 14 higher education institutions

currently providing accredited programmes of initial teacher education at both primary and post-primary levels.

The standards for programmes of ITE are published in Céim: Standards for Initial Teacher Education (2020).

Céim includes seven core elements which shall underpin all aspects of programmes of ITE including inclusive education, global citizenship education, professional relationships and working with parents, professional identity and agency, creativity and reflective practice, literacy and numeracy, digital skills.

Céim sets out the element for Global Citizenship Education (GCED), one of the seven core elements, is defined as follows, “GCED aims to empower learners of all ages to assume active roles, both locally and globally, in building more peaceful, tolerant, and inclusive and secure societies. It ensures that “all learners are provided with the knowledge and skills to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture’s contribution to sustainable development” (UNESCO).” As part of the Review and Accreditation process, all programmes of initial teacher education will have to provide evidence of how the core elements are explored and examined with student teachers during the course of their ITE programme.

All new programmes submitted to the Teaching Council for accreditation must now be in alignment with Céim. Existing programmes of ITE must be realigned in accordance with Céim for commencement in September 2022 for first year student teachers.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State will continue to work with providers on building up the presence of programmes and activities more directly including ICH safeguarding in formal and non-formal education settings.

5. Extent to which ICH and its safeguarding are integrated into primary and secondary education, included in the content of relevant disciplines, and used to strengthen teaching and learning about and with ICH and respect for one's own and others' ICH

Guidance note corresponding to indicator 5 of the Overall Results

Framework: [English](#) | [French](#) | [Spanish](#)

Question 5.1

How is ICH included in the content of relevant disciplines? (you may check several)

- As a stand-alone subject

The Heritage in Schools programme as outlined in assessment factor 4.3: includes

- Oral traditions and expressions; - storytelling, literature, presentations, practical demonstrations

- Performing arts; - drama, music and dance

- Social practices, rituals and festive events; - traditions and folklore associated with festive events

- Knowledge and practices concerning nature and the universe; and – heritage gardening and farming, traditions and customs associated with farming, food production etc.

- Traditional craftsmanship – woodwork, weaving, spinning, dyeing, straw/willow crafts, woodland crafts, etc

ICH practitioners generally focus on the customs and traditions of the local area.

In many cases there is a small project involved for the school children to work on with the support of the heritage specialist. The scheme also has an incentive where if a school books 5 visits with a facilitator the 5th is fully funded by the Heritage Council. This is to allow for more in-depth learning through students working on projects and sharing the final results with the rest of the school community.

Through Heritage in Schools they deliver up to 2,500 primary school visits per year – approximately 25% of these focus on ICH. The hands-on, interactive nature of the topics enrich the learning experience for children.

Question 5.2

Do school students learn to respect and reflect on the ICH of their own community or group through educational programmes and curricula?

Yes

Explain briefly, with examples, how school students learn this.

The Heritage in Schools Scheme has a particular focus on local heritage.

Do school students learn to respect and reflect on the ICH of others through educational programmes and curricula?

Yes

Explain briefly, with examples, how school students learn this.

Under the Global Citizenship Education (GCED) component of the Céim approach to Initial Teacher Education school, teachers take a holistic approach to provide students with knowledge and skills to learn about sustainable development, human rights, gender equality, appreciation of cultural diversity and of culture's contribution to sustainable development. In this regard, students are taught about the people, languages, cultural practices, history and heritage of other countries.

Question 5.3

The diversity of learners' ICH is reflected through educational curriculum via:

- Mother tongue education

The Junior Cycle Irish language curriculum in Ireland's Secondary schools (typically from age 12-15) focuses on the use of Irish as a living language and aims to develop through appreciation and exposure to the language with the aim to deepen connections and foster a more positive attitudes towards learning and using the Irish language.

The language is taught as window for students to reflect on both on their historical and contemporary culture and identity, and gain an appreciation of the importance of assuming personal ownership of the language.

By studying Irish, students are given the opportunity to identify with the language community and participate in it to best take advantage of communication opportunities. By thinking about and studying Irish and elements of the Irish culture, students' awareness of the culture of the language grows. Often this appreciation encourages students to consider their own place in the world and to think about cultural identity on a wider basis. The deeper connection and appreciation of the rich cultural heritage of their community can be empowering for students. Where students gain a better understanding of the language culture, they are given the opportunity to appreciate other cultures and languages.

https://www.curriculumonline.ie/getmedia/40d9a3cb-f6a6-47b0-9b7b-ed5163b17c77/JC-GAE-L2_final-specification.pdf

- Multilingual education

Multilingual education is part of the secondary school curriculum in Ireland with a

focus on European languages but there is increasing opportunity to study other international languages such as Chinese and Japanese. Part of learning a language is to learn about the cultural dimensions of countries that speak the language, including social, political and historical aspects.

For example, the study of German at second level includes a focus on 'Socio-Cultural Knowledge & Awareness (Traditions, customs, behaviours)'. The French syllabus also includes a focus on cultural awareness as follows: Taking into account cultural differences is often absolutely essential for successful communication. It will be clear too that unfamiliarity with the major cultural reference points (social, political, historical, etc.) of the target language community on the part of a non-native speaker also can hamper communication. French - Leaving Certificate Syllabus (PDF Format 87KB) (curriculumonline.ie)

- Inclusion of 'local content'

The heritage in schools scheme for primary schools includes a strong component focusing on the intangible cultural heritage of the local community and area. The curriculum in the final two years of primary school (age 11 and 12) also includes a programme on 'my locality through the ages' where students learn about and document local practices, events, traditions and stories.

Threads is another programme for primary schools that provides an online space for schools to store and share their student's oral history projects. Threads is all about encouraging students to become active 'oral historians' and to engage in the collection of stories and history about their locality and to gather living people's testimony about their own experiences and memories. The name for the project comes from the concept that the study of history is built around a set of events, people, and places spanning time and space - the threads of history. These threads, are woven together, interpreted, and analysed to build a fabric of historical understanding. <https://www.scoilnet.ie/threads/about-us>

Question 5.4

Do educational programmes teach about the protection of natural and cultural spaces and places of memory whose existence is necessary for expressing ICH?

Yes

Briefly explain, giving examples, how educational programmes teach this

The Heritage in Schools scheme teaches school children about the protection of natural and cultural spaces and places of memory as the heritage specialist visits focus on local heritage, customs and practices as well as the objects/tools of importance to the practice.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State will seek to build on the good work that is already undertaken by many providers in the education system in Ireland. Particular focus of efforts will be to include content that helps raise awareness among students of the importance of ICH and its safeguarding for sustainable development.

6. Extent to which post-secondary education supports the practice and transmission of ICH as well as study of its social, cultural and other dimensions

Guidance note corresponding to indicator 6 of the Overall Results

Framework: [English](#) | [French](#) | [Spanish](#)

Question 6.1

Do post-secondary education institutions offer curricula and degrees that strengthen the practice and transmission of ICH in the following fields?

- Music

Close to all universities and many other third level institutions in Ireland offer music undergraduate and postgraduate degrees which help to strengthen the practice and transmission of Ireland's traditional music.

The degrees include programmes in traditional Irish music, while a number offer special modules in uilleann piping and Irish harping, all of which are inscribed on Ireland's National Inventory of ICH, with uilleann piping and harping inscribed on the Representative List.

For example, the Degree in Music at Technical University Dublin includes modules in Traditional Irish Music performance and music pedagogy.

The Degree in Music at University College Cork includes modules in uilleann piping and harping.

- Arts

Close to all universities in Ireland offer under undergraduate and postgraduate degrees that help to strengthen practice and transmission of ICH in the field of arts. Examples include:

The MA in Cultural Policy and Arts Management in University College Dublin. This course is offered to both students and experienced cultural sector practitioners to enhance their skills to be effective managers and leaders in the arts and heritage fields.

The School of Irish, Celtic Studies and Folklore in University College Dublin offers courses at undergraduate and post graduate levels in a multidisciplinary school focused on Irish and Celtic culture and traditions, and on Irish language, literature and society in a national and international context. Programmes include modules on the Irish language and literature; Gender, Culture and Society; and, Heritage Management.

- Crafts

The Design & Crafts Council Ireland (DCCI) offers two specialised Bachelor of Arts courses based in Kilkenny. Throughout these three-year intensive programmes, students work directly with established designers and craftspeople in Ireland and abroad. Work placements are undertaken in the second year to give students practical experience of the day-to-day running of a professional studio, while allowing them to hone their skills and expertise.

- Technical education/training

NUI Galway provide a Diploma in Scientific Studies (Apiculture) - Bees & Beekeeping
<https://www.nuigalway.ie/courses/adult-and-continuing-education-courses/beekeeping.html>

- Vocational education/training

A full-time four-year apprenticeship in stonecutting and stonemasonry is run by the Kerry Education and Training Board (ETB)
<https://kerrycollege.ie/apprenticeships/stone-cutting-stone-masonry/>
Kerry ETB, Tralee holds a 26-week traditional stone wall building course once a year

Three-, four-, six- and nine-month traditional stone walling courses are occasionally run at ETB centres throughout the country – these teach both dry and mortared walling.

Question 6.2

Do post-secondary education institutions offer curricula and degrees for the study of ICH and its social, cultural and other dimensions?

Yes

Describe briefly, giving examples, how these programmes and degrees relate to the study of ICH.

The wide range of curricula and degrees in Ireland that focus on aspects of ICH take a holistic approach to study involving practice, transmission and consideration of its social, cultural and other dimensions. A number of examples are set out in the response to assessment factor 6.1 above as well as in response to assessment factor 2.1.

Further examples include advanced post graduate studies carried out by students on elements of Ireland's ICH including the following:

Dr Katie Ní Loingsigh the Department of Irish in NUI Galway's primary area of research focuses on the collection and analysis of phraseological language ('expressions' such as idioms, proverbs, turns of phrase, etc.) in Irish. Her PhD involved the creation of a database of idioms from the published work of one of the primary Irish-language writers of the 20th century, an tAthair Peadar Ua Laoghaire (1839-1920). She created a database to record, classify and cross-reference Irish-language idioms. These expressions are carriers of culture and are an inherent part of Ireland's heritage which reflect our relationship with the natural environment, cultural practices and provide an insight into Ireland's cultural identity. The results of Dr Ní Loingsigh's PhD research are available as a fully searchable database at the following link: <https://www.gaois.ie/en/idioms/>. This research has not only helped safeguard these expressions but have made them available to the public via a searchable digital database.

Dr Ní Loingsigh has presented has research both nationally, e.g. An Chomhdháil ar Litríocht agus ar Chultúr na Gaeilge (NUI Galway) and internationally (Europhras: International Conference on Phraseology) in efforts to raise awareness of the importance of the collection and analysis of Irish-language expressions as important examples of intangible cultural heritage of a minority language. She recently presented a paper highlighting Irish idioms as Intangible Cultural Heritage as part of the Centre of Applied Linguistics and Multilingualism seminar series in NUI Galway: <https://www.youtube.com/watch?v=auC9VEeeap0>.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Opportunities for greater cooperation between national bodies with a role in ICH safeguarding and management and third level institutions will be explored to enhance synergy in policy, education and practice

7. Extent to which inventories reflect the diversity of ICH and contribute to safeguarding

Guidance note corresponding to indicator 7 of the Overall Results

Framework: [English](#) | [French](#) | [Spanish](#)

Question 7.1.a

To what extent are the inventories identified in section A.6 oriented towards safeguarding of ICH?

Largely

Explain briefly, giving examples, how these inventories are oriented towards safeguarding of ICH. If you have answered 'Not at all' or 'Minimally', explain what obstacles you face in having them do so.

Practices inscribed on Ireland's National Inventory are listed under one or more domains of ICH. Each inscription includes information under specific headings: Short Summary of element; Background Information; Practice and Practitioners; Development, transmission and safeguarding; and Contact Organisation. This information in itself is a manner of safeguarding as it is a record of the ICH element, its history, tradition, practitioners and their efforts to protect the element for future generations. The inscriptions also focus on the 'Development, transmission and safeguarding measures undertaken by practitioners, frequently in cooperation and with support from State bodies, to transmit and protect their ICH practice. The National Inventory includes imagery and video footage of the practices and updates on events and activities.

Ireland's National Inventory of Intangible Cultural Heritage website also outlines Ireland's Vision for ICH in Ireland and the Department's Mission for ICH in accordance with a defined set of principles. Among the agreed principles are 'Cooperation among stakeholders

enhances safeguarding and transmission’, which states that ‘While safeguarding and transmission of their practice is led by practitioners, there are a range of stakeholders in Ireland that may provide support. Increased cooperation and alignment of policies, priorities and supports among practitioners and stakeholders, including government departments, State agencies, local authorities and representative organisations will lead to enhanced outcomes for practices and their communities’. This will be part of the work of DTCAGSM in 2022 and beyond.

The Latest News page of the National Inventory website provides information on initiatives to safeguard and educate on both individual practices and ICH in general. It includes press releases in relation to the Department’s work in the area of ICH e.g. new inscriptions on the UNESCO Representative List and on the National Inventory as well as information on projects to raise awareness of and support the safeguarding of ICH practices.

Examples of safeguarding projects organised and promoted through the National Inventory website include an online public event co-organised by DTCAGSM and the Digital Repository of Ireland (DRI) in 2021 which included performances, exploration, and discussions on ICH by practitioners, DTCAGSM and DRI.

DTCAGSM also supported the delivery of 18 projects in 2020 to showcase and raise awareness of Ireland’s Intangible Cultural Heritage, giving the public the opportunity to learn about and engage with our rich and diverse cultural heritage practices. The aim of these projects is to help safeguard Ireland’s ICH by providing a platform to showcase and educate while also producing an open digital archive for future access.

Question 7.1.b

To what extent do these inventories reflect the diversity of ICH present in your territory?
Fully

Explain briefly, giving examples, how these inventories reflect the diversity of ICH. If you have answered ‘Not at all’ or ‘Minimally’, explain what obstacles you face in so doing.

There are currently 38 practices inscribed on Ireland’s National Inventory of ICH. Applications to the National Inventory continue to be received on an on-going basis by DTCAGSM. These applications are assessed by an Expert Advisory Committee, who make recommendations to the Minister for final decision on inscription. Inscribed practices are drawn from all five domains of ICH and many of the practices fall under one or more categories and cover a diverse range of practices and practitioners.

Inscribed practices include but are not limited to musical elements such as Uilleann Piping, Irish Harping, Irish Traditional Music and Cobh Carillon Playing; traditions such as the Spancilhill Horse fair, Holy Wells visitation in Co. Clare and Lá an Dreoilín/Wren’s Day (a tradition which takes place on St. Stephen’s Day); craftsmanship such as dry stone construction; lace making; and traveller tinsmithing; and knowledge of the universe such as Beekeeping; Native Irish Cattle Breeding; Winterage in the Burren (the seasonal movement of people with their livestock between fixed summer and winter pastures); Marcanna na

Talamh (traditional methods for orientation and navigation at sea).

The practitioners across the inscribed elements include older and younger generations and is inclusive of gender. Practices are inscribed from all parts of Ireland with a number of inscribed practices operating on an all island basis. Recognition of ICH practices in Ireland is based on a policy of mutual respect, inclusivity and diversity among communities and for the rights of people from all cultures and backgrounds.

Applications for inscription to the National Inventory can be submitted to DTCAGSM at any time and the process is free and open to all interested practitioners.

Question 7.2

Do specialized inventories and/or inventories of various scopes also contribute to the safeguarding of ICH and reflect its diversity?

No

Based on your response in section A.6 Inventories

, explain how such specialized inventories and/or inventories of various scopes contribute to the safeguarding of ICH and reflect its diversity

Question 7.3

To what extent are existing inventories regularly updated, taking into account the current viability of the elements included therein?

Largely

Based on your response in section (f) and (l) of A.6 Inventories

, explain the method(s) of updating the inventories, giving examples of how those take into account and reflect the current viability of the inventoried elements.

DTCAGSM works closely with ICH practitioners to ensure that the information provided on Ireland's National Inventory of ICH accurately reflects their ICH practice and that they are satisfied with the information published on the Inventory.

DTCAGSM reviews the National Inventory of Intangible Cultural Heritage and works with the relevant practitioners to update information, where applicable. Updates include safeguarding and awareness raising projects carried out by practitioners, either as part of their individual plans and programmes, or in cooperation with State bodies. Updating may also include replacing or adding photos of the practice, audio-visual materials and references to new publications and links.

As part of the survey work undertaken to complete the periodic report, DTCAGSM asked all practitioners of practices on the National Inventory to include any new information they

wished to highlight for inclusion on the National Inventory as part of their overall survey response.

Question 7.4.a

To what extent is access to ICH inventories facilitated, while respecting customary practices governing access to specific elements of ICH?

Fully

Based on your response in section (o) of A.6 Inventories

, explain briefly, giving examples, how this is accomplished.

Ireland's National Inventory of Intangible Cultural Heritage is fully accessible to all visitors to the dedicated website. Inscription on the National Inventory is through an application process with practitioners of ICH invited to apply to join the inventory.

The information for each practice on the National Inventory website is provided by the practitioners who work closely with DTCAGSM to ensure that the information is a comprehensive and accurate reflection of their practice. Inclusion of the information on the website is subject to the consent of the practitioners who applied to join the Inventory.

Question 7.4.b

To what extent are ICH inventories utilized to strengthen safeguarding?

Largely

Explain briefly, giving examples, how the ICH inventories are utilized to strengthen ICH safeguarding. If you have answered 'Not at all' or 'Minimally', please explain what obstacles you face in having them do so.

The National Inventory of ICH is used in a number of ways to strengthen safeguarding. First, inscription on the National Inventory raises awareness and appreciation of the importance of the practice in Ireland. Second, DTCAGSM has worked and continues to work on a number of projects with practitioners from practices on the National Inventory to document, raise awareness and educate on ICH in Ireland. Third, inclusion of a practice on the National Inventory is one of the considerations in funding supports from other State bodies, such as local authority heritage offices and a capacity building scheme for community organisations that has been provided by the Heritage Council of Ireland.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State will continue to work with ICH practitioners to regularly update the Inventory, placing an emphasis on information and measures in respect of the viability and safeguarding of practices, while also ensuring the broadest possible access in line with customary practices.

8. Extent to which the inventorying process is inclusive, respects the diversity of ICH and its practitioners, and supports safeguarding by communities, groups and individuals concerned

Guidance note corresponding to indicator 8 of the Overall Results

Framework: [English](#) | [French](#) | [Spanish](#)

Question 8.1

To what extent do communities, groups and relevant NGOs participate inclusively in inventorying, thus informing and strengthening their safeguarding efforts?

Large

Based on your response in section (p) of A.6 Inventories

, explain briefly, giving examples, how this is accomplished.

Communities, groups and NGOs concerned participate inclusively in the inventorying process. They make the application to be inscribed on the National Inventory, completing all detail about the practice, practitioners, geographic spread, transmission and safeguarding. Where application details are incomplete or lack some clarity, DTCAGSM works directly with the communities, groups and NGOs concerned to garner the relevant information and complete the application.

The information provided for the entry for each practice on the National Inventory is largely compiled by the communities and collated and edited for publication by DTCAGSM. Similarly, updates to the Inventory are provided by the communities and groups of

practitioners. Examples can be seen across all entries on the National Inventory
<https://nationalinventoryich.chg.gov.ie/national-inventory/>

Question 8.2

To what extent does the inventorying process in your country respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society, all genders and all regions?

Fully

Based on your response in section (q) and (r) of A.6 Inventories

, explain briefly what measures are taken to ensure respect for diversity of ICH and its practitioners as well as gender inclusiveness in the inventorying process.

The Vision, Mission and Principles for ICH in Ireland set out, among other things, that Recognition of ICH practices is based on a policy of respect, inclusivity and diversity. In this regard, all practices that have and continue to give expression and meaning to a community of practitioners are eligible for recognition as part of Ireland's Intangible Cultural Heritage. In that regard, ICH practices in Ireland are recognised according to the requirements for inclusivity and mutual respect among communities and for the rights of people from all cultures and backgrounds.

The Expert Advisory Committee to DTCAGSM is fully cognizant of this and all other ethical principles prescribed by the Convention and adapted to the Vision, Mission and Principles for ICH in Ireland as part of its remit in examining applications for inscription to the National Inventory of ICH. The EAC also specifically includes an ICH practitioners among its membership.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State will continue to ensure the widest possible participation by communities, groups, NGOs, practitioners to the Inventorying process. As part of this, information sought for the Inventorying process will seek further detail on aspects of practice, such as any aspects around gender participation and work with different sectors of society.

9. Extent to which research and documentation, including scientific, technical and artistic studies, contribute to safeguarding

Guidance note corresponding to indicator 9 of the Overall Results

Framework: [English](#) | [French](#) | [Spanish](#)

Question 9.1

Are there any financial or other forms of support oriented towards safeguarding in one or more of the fields below? (please only include those in conformity with the [Ethical Principles](#)):

- Research, scientific, technical and artistic studies

A wide range of financial and other supports are available from State bodies and institutes engaged in research in Ireland for studies to support safeguarding of ICH elements. Funding and other supports for studies are utilised by the bodies but are more often provided to NGOs, communities and practitioners engaged in ICH practice. A number of examples are set below.

The Federation of Irish Beekeepers' Associations (FIBKA) work with Science Foundation Ireland as part of their STEM programme. (FIBKA's Edibee two year project). This is a train the trainer programme, complemented with practical demonstrations in all regions of the country. It focuses on empowering beekeepers through microscopy as a tool in bee health and environmental management. FIBKA also commission Apiculture research and provide annual bursaries to students studying for PhDs in the area of beekeeping. FIBKA Science and Environment Panels are also in place to help educate the membership and advise the board on issues that arise. The Panels are instrumental in the promotion of world class standards, innovative research and sustainable problem solving. The thousands of FIBKA volunteers who give their time free of charge also support research and documentation of the practice.

The National Museum of Ireland is working with the Irish Hawking Club in relation to their current research to determine the extent to which elements of their ICH may

have been practiced in Viking Dublin.

Financial support from The Arts Council has allowed Na Píobairí Uilleann (NPU) to showcase research into practices of uilleann piping and the traditional arts via their Notes & Narratives series. This support has allowed NPU to publish original research in their newsletter An Píobaire. Arts Council support has allowed them to publish technical drawings and measurements on their website of exemplar sets of pipes for use by the pipemaking community (Liam O'Flynn/Rowsome and Séamus Ennis/Coyne pipes). Financial support from The Arts Council has also allowed them to publish audio recordings by leading artists (Caoimhín Ó Fearghail), archive materials from leading pipers of the past (Séamus Ennis, Leo Rowsome, Willie Clancy, Tommy Reck and Felix Doran). Recent publications also include the music collection Music for the Irish Pipes Volume II.

Cruit Éireann/Harp Ireland (CÉHI) have received funding from the Arts Council to develop their technical and digital resources to support the safeguarding of the tradition. They also collaborated with Intel Ireland and University College Dublin (UCD) in an experimental process involving the laser harp, Irish harp and early Irish harp for their recent Harp Day. CÉHI collaborated with the Irish Traditional Music Archive (ITMA) to present a documentary on the harping legacy of Gráinne Yeats, one of the harper pioneers of the nineteen sixties with the objective of raising awareness of her role in the revival of harping in Ireland. Their online journal Harp Perspectives encourages harpers and other voices to contribute their thoughts on harp matters in order to foster an interest in the living tradition and to make it more accessible to the general public. CÉHI's symposia aim to embed research practice in harping to help sustain it for future generations.

A group of island women (Bere Island Women Create) are working on a creative project titled, The Hold, to document the hold the island has on them, and their experiences of island life, by creating a collaborative patchwork quilt. This project received funding from the Arts Council's Create project. Work is continuing on this project and an exhibition will be held in 2022 and a book is being prepared to further document the women's experience of island life. <https://www.bereisland.net/bere-island-women-create-notifications/>

The GAA received support through Fáilte Ireland's Dublin Surprising Stories Scheme. The aim of the grant is to assist existing visitor attractions in Dublin in unlocking the many stories that Ireland has to offer. <https://www.failteireland.ie/Identify-Available-Funding/Small-Grants-Schemes/Dublin%e2%80%99s-Surprising-Stories-2018.aspx>

This support enhanced and updated the introduction to Gaelic Games exhibition (opened October 2021) at the GAA Museum .

- This exhibition explains Gaelic games such as hurling and Gaelic football to those who have never heard of them.
- It explains the uniqueness of hurling. Its origins dating back to Irish mythology and the stories of the great warrior Cú Chulainn – it's anticipated that the Hurling Cú will add a further dimension to this.

- Featured artefacts include the letter written to form the Association in 1884, medals and cups from the early years, personal items belonging to the founders.
 - These intriguing objects are showcased in a new light and weave together the fascinating story of Gaelic games and the GAA
- Documentation and archiving

The State provides a wide range of supports to community groups and organisations to assist in the documentation and archiving of their ICH practices to support safeguarding and awareness raising. This support is provided through a number of Ministries and State Bodies which includes DTCAGSM, Department of Agriculture, Creative Ireland, Arts Council, Heritage Council and Local Authorities. A number of examples are set out below.

The National Print Museum has received financial support towards documentation and archiving projects from a number of State and private entities, including the Heritage Council for digital exhibitions and the Aviva Stadium Community Fund for Documentation of a Primary School Tour on film provided online for those unable to visit due to Covid or unable to travel the distance to the Museum. It also received funding from DTCAGSM Local and Regional Museum Scheme in relation to an education project aimed at primary school children – Blot's Marvellous Historical Guide to Printing Books – comprising an exhibition, documentary and book on the history of printing books in Ireland.

The 'Clare Holy Wells Project' was developed to create awareness of the many holy wells of County Clare and to celebrate their built, natural & cultural heritage significance. It also aims to encourage the continuation of the holy well visitation traditions and their ongoing conservation, preservation and enjoyment. The project documents the holy wells located in County Clare and includes an interactive map, imagery, descriptions of each of the Holy wells and information on the practice and any associated Saints and/or Feast Days. This project was supported by Clare County Council, the Heritage Council and Creative Ireland, who worked with a local Practitioner to document the practice. for further details please visit <https://heritage.clareheritage.org/category/places/holy-wells>

Since 2017, The Arts Council, has funded Cruit Éireann?Harp Ireland (CÉHI) to promote and support harping and harpers through a series of annual programming grants, which facilitate the documenting of harping as a living cultural practice. Since the outbreak of the pandemic in 2020, CÉHI have applied for and have been awarded two additional Arts Council Capability Awards to provide marketing and web development supports to the organisation which enable the documenting of their activities. Cruit Éireann?Harp Ireland (CÉHI) have utilised some of the Arts Council funding they receive to ensure that they document, record and archive all concerts, workshops, lectures etc. CÉHI have an extensive library built up since their establishment. In working with third level institutions, festivals and other organisations, CÉHI work collaboratively to assure preservation of evidence. Irish

Traditional Music Archive provides assistance in this regard.

Waterways Ireland run many educational programmes and projects that help document Ireland's Floating Heritage. Examples include:

- Floating heritage represented in the Waterways Zibaldone; A collection of illustrations from the talented students in Ireland's National College of Art and Design. The digital Zibaldone is available to download to smart devices. This collaboration between Waterways Ireland and the National College of Art and Design showcases the desire to increase and promote awareness of Ireland's shared waterways heritage. The talent, fresh insights and enthusiasm of students studying illustration and graphics has resulted in a contemporary digital Zibaldone that is exceptional and inspiring. <https://www.innovision.ie/waterwaysireland>
- Filming of 'Barge Family Reunion' as part of the 2020 Stories from the Waterways film series https://www.youtube.com/watch?v=JzOxOzvR_HE
- The Oral History Project continues to collect and promote the oral heritage associated with the inland waterways and Floating Heritage. This initiative was designed to create and preserve the oral histories of the inland waterways. Begun as a pilot project in late 2015 it has been developed with the aim of building a unique archive collection of the personal stories, memories and experiences associated with the waterways <https://www.waterwaysireland.org/oral-history-project>

Arts Council funding has allowed Na Píobairí Uilleann (NPU) to record and archive performances at their regular events including Session with the Pipers, Notes & Narratives, the Leo Rowsome Commemorative Event and the Breandán Breathnach Commemorative Event. Performing artists at these events have been supportive of NPU's efforts and have consented to allow their performances to be added to the online archive. Funding also allows NPU to employ a full-time Archivist. The Archivist archives materials relating to all elements of the practice of uilleann piping and the history of NPU as an organisation.

Oideas Gael is currently leading a project, Mapping the Digital Heritage of Gleann Cholm Cille, which has received financial support from The Heritage Council, under the Community Heritage Scheme, and Donegal County Council, via their Colmcille1500 programme. They have also received practical and technical support thanks to collaboration with the School of History & Geography, as well as Fiontar & Scoil na Gaeilge, at Dublin City University (DCU). This project is collecting and mapping placenames and associated cultural knowledge in the parish of Gleann Cholm Cille using best-practice GIS techniques. It is estimated that there are between 3,000–3,500 such place-names in the region. This project received the 2021 Heritage Week Award for County Donegal.

In 2016, Bere Island Projects Group received funding from Cork County Council's Arts Office for a project to document and record folklore and customs associated with key festivals in the Celtic Calendar on Bere Island – Imbolg, Bealtaine, Lughnasadh and Samhain.

The GAA, in conjunction with the Broadcasting Authority of Ireland (BAI), launched

the GAA Digital Archive at Croke Park on February 12, 2019. This digital archive provides free access to past GAA games online around the world. 113 All-Ireland finals since 1961 are included in the archive and provincial finals from 1961 also feature. The new archive also includes All-Ireland club finals since 1989. In all, over 500 hurling and Gaelic football games were retrieved from broadcasters and information such as date, result, venue, referee, scorers and teams and substitutions was added. The establishment of the archive, which received financial backing from the BAI, means that for the first time the GAA has a central repository of the majority of finals that were recorded and broadcast over the last six decades. As well as being available to access edited highlights of games via gaa.ie, visitors to the GAA Museum at Croke Park will be able to access the games through an interactive touch screen and there will also be an access point in the GAA Museum reading room where entire games can be viewed.

<https://www.bai.ie/en/broadcasting/funding-development-3/#al-block-4>
<https://crokepark.ie/digital-archive>

Question 9.2

Is research on approaches towards, and the impacts of, safeguarding ICH in general and of specific elements (whether or not inscribed) encouraged and/or supported?

Yes

Describe briefly the research conducted, in particular the impacts studied.

Research on approaches towards and the impacts of safeguarding specific elements of ICH is encouraged and supported by a wide range of State bodies. A number of examples are set out below.

In 2021 the Federation of Irish Beekeepers' Associations' worked closely with Teagasc (Ireland's state agency providing research, advisory and education in agriculture, horticulture, food and rural development) to help farmers create a more bee friendly landscape and greater biodiversity. FIBKA also collaborates with the Department of Agriculture, the EU Commission and many interested organisations e.g. Irish Farmers Association, Environmental Protection Agency, Tree Council of Ireland, Teagasc on research such as;

1. The Sentinel Programme with the Department of Agriculture as a monitoring initiative to protect against invasive species. <https://www.gov.ie/en/publication/9e1ff-beekeeping-honey/#>
2. The National Bee Health Programme managed by University College Dublin <https://www.countywexfordbeekeepersassociation.com/post/national-apiculture-programme-and-sampling-for-better-bees-in-ireland>
3. An EU Programme to finger print 1000 samples of different honeys supplied directly by beekeepers from all over Europe – to produce a data base for use in the fight against 'fake honey' on the market
4. Universities and regional institutes with programmes involving bees. The protection of the Native Irish Black bee is a particular interest.

The National Print Museum has undertaken research on methods through the Training Manager's report for the Skills Transfer Programme 'Making Our Impression'. In late 2018/early 2019, the Training Manager for the Skills Transfer Programme, conducted interviews with all stakeholders – CEO, Education Officer, Printers and Compositors, possible applicants – to establish what could be possible in a training programme. This report included their recommendations, feedback and set out a training programme and the criteria against which to assess those applying.

Delivery of Na Píobairí Uilleann's (NPU) Teacher Development Programme involves regular assessment of the methods of tuition to safeguard uilleann piping. NPU conducts regular member surveys to determine the attitudes and opinions of members (who are practitioners) toward the activities of the organisation. The results of member surveys, feedback from programme participants and stakeholder engagement inform the formulation of their organisational strategy.

Boyne Currach Heritage Group engage in research on an ongoing basis in regards to new and innovative methods and materials for a more biodiverse craft. This research includes examining how construction of the craft can be longer lasting and done in a more environmentally sustainable manner.

Community Archaeologists work with practitioners to provide advice and assistance in safeguarding the archaeological heritage of their areas. For example dry stone walling dates to the Neolithic Period and the art of building a wall can be seen throughout Ireland. This art and its practice is invaluable to continue to maintain that cultural heritage.

Question 9.3

Do ICH practitioners and bearers participate in the management, implementation and dissemination of research findings and scientific, technical and artistic studies, and with their free, prior, sustained and informed consent?

Yes

Describe briefly the nature of practitioners' and bearers' participation and how their consent is secured.

As set out in the responses to Q.9.1 and Q.9.2, ICH practitioners and bearers frequently lead on and collaborate with other bodies in the initiation, management, implementation and dissemination of research findings and scientific, technical and artistic studies. The practitioners and bearers use this work to preserve, educate on and enhance the safeguarding of their practice.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Ongoing research, documentation and archiving to support ICH safeguarding will continue to be fostered. Over the coming reporting period, the State will examine the scope and potential benefit for increased cooperation in research, documentation and studies among NGOs, communities and practitioners, State bodies and research institutes with a view to sharing good practice on safeguarding.

10. Extent to which research findings and documentation are accessible and are utilized to strengthen policy-making and improve safeguarding

Guidance note corresponding to indicator 10 of the Overall Results

Framework: [English](#) | [French](#) | [Spanish](#)

Question 10.1

Are documentation and research findings made accessible to communities, groups and individuals, while respecting customary practices governing access to specific aspects of ICH?

High

Provide any additional details here.

As documentation and research are generally led by or carried out in cooperation with communities, groups and individuals concerned, the research findings and documentation results are fully available to them. The majority of State bodies, institutes, community groups and individuals consulted in relation to this Periodic Report confirmed that they regularly publish their research findings and documentation online as they are of the view it assists in the safeguarding of ICH practices and encourages others to get involved in the practice. Many also use social media as a platform to share this information.

It is also common practice that research findings, documentation and results of studies are made accessible through a range of other fora. These include academic papers and

databases (publications by Dr Katie Ní Loingsigh on Irish language idioms); books, publications and podcasts (<https://heritage.clareheritage.org/category/places/holy-wells>); maps and guides (Treoir do Thuras Cholm Cille/A Guide to Turas Cholm Cille by Oideas Gael), film and TV broadcast (The Boyne Currach Heritage Group on RTÉ, BBC, Sky) and other open sources.

Question 10.2

Are the results of research, documentation, and scientific, technical and artistic studies on ICH utilized to strengthen policy-making across different sectors?

High

Provide any additional details here.

Research, documentation, and scientific, technical and artistic studies on ICH are of themselves part of policy-making as decisions have been made by community organisations and State bodies to undertake and support this work to help preserve, transmit and safeguard the practice.

The results of research and studies and the evidence base provided through documentation of aspects of ICH practices across different sectors helps to strengthen policy-making in areas such as local heritage planning. For example, the local heritage offices in County Clare and County Galway use the findings from ICH research in the development and delivery of the County Heritage and Biodiversity Plan and in the development of projects to raise awareness of ICH.

Question 10.3

Are the results of research, documentation, and scientific, technical and artistic studies on ICH utilized to improve safeguarding?

High

Provide any additional details here.

The strong focus by ICH community organisations to carry out research, documentation, and scientific, technical and artistic studies and the support provided by State bodies to fund such work of itself contributes to improving safeguarding.

As set out in the response to assessment factor 10.1, communities and practitioners make the results freely and readily available as they are of the view it assists in the safeguarding of ICH practices and encourages others to get involved in the practice. A range of examples of published research, studies and documentation are set out in the response to assessment factor 9.

In addition, community organisation membership of and engagement with international compatriots and access to wider relevant research and studies as well as attendance at international conferences and symposia contribute to safeguarding. For example, Ireland's

Carillon practitioner attends congresses of the World Carillon Federation and contributes to their deliberations. He is also regularly invited to present guest recitals throughout Europe and beyond which facilitates international contact with colleagues including the exchanging of the results of the latest research into carillon design, pedagogy and related subjects.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Following on from the target set out for the next report under Indicator 9, the State will work with stakeholders towards supporting as part of policy making and implementation good safeguarding practices established through research findings, documentation and studies.

11. Extent to which policies as well as legal and administrative measures in the field of culture reflect the diversity of ICH and the importance of its safeguarding and are implemented

Guidance note corresponding to indicator 11 of the Overall Results

Framework: [English](#) | [French](#) | [Spanish](#)

Question 11.1

Have cultural policies and/or legal and administrative measures been established (or revised) and implemented that incorporate ICH and its safeguarding and reflect its diversity?

Yes

1

It is a

- Cultural policy

Name of the policy/measure

Culture 2025 - A National Cultural Policy Framework to 2025

Established

10-01-2020

Revised

Is the policy/measure being implemented?

Yes

Brief description

Culture 2025 includes ICH within the definition of cultural heritage in Ireland. The Framework recognises that traditional culture, especially as embedded in music, dance, story-telling, Gaelic games and the Irish language, is fundamental to Irish identity and place in the world. It recognises that many aspects of Ireland's cultural heritage are organised and supported, often on a voluntary basis, by national organisations with active local and international branches and that support is provided by State entities.

The Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media has responsibility for national cultural policy and for the promotion and protection of Ireland's culture, language, and the music and film industries, and the promotion of Irish arts globally. The Department works alongside other government departments with responsibility for key aspects of culture and also oversees and provides funding to the Arts Council, Screen Ireland, Údarás na Gaeltachta, An Foras Teanga / the Language Body and various other programmes, bodies and organisations involved in the cultural and creative sectors.

The Department work includes shaping, coordinating, articulating and promoting government policy in the cultural and creative sectors and in the wider sphere of public policy and provision. This includes responsibility for policy in relation to the arts; to the film and music industries; to intangible cultural heritage; to the Irish language, the Gaeltacht and the islands.

As the pivotal government department in this arena, the Department of Culture has a role in fostering increased collaboration between all the cultural stakeholders in Ireland, including other Government Departments and organisations involved in the cultural sector through the Creative Ireland Programme and other mechanisms. Articulating that pivotal role clearly and establishing shared understandings among multiple stakeholders is one of the chief reasons for developing Culture 2025.

Through Culture 2025 the Government commits to:

- Develop a more collaborative approach to culture across Government and ensure that public policy integrates culture and recognises the importance of cultural heritage in achieving wider social and economic goals.
- Encourage greater collaboration and understanding across national and local State bodies and agencies on the social and economic benefits of investing in culture.
- Examine the provision of cultural services at national and local level, building on existing connections between local authorities, the Arts and Heritage Councils, Cultural Institutions, Foras na Gaeilge and Údarás na Gaeltachta.
- Examine the roles of voluntary organisations in the cultural sector and develop policies to provide them with increased support.

2

It is a

- Cultural policy

Name of the policy/measure

Arts Act 2003

Established

08-07-2003

Revised

Is the policy/measure being implemented?

Yes

Brief description

The Arts Act 2003 was established to promote the development of and participation in the arts. It sets out the functions and directions of the Minister, Local Authorities, Arts Council and other relevant bodies in this regard. The responsibilities outlined include; The Minister shall promote the arts both inside the State and outside the State; local authorities shall prepare and implement plans for the development of the arts within their functional area; local authorities to provide financial or other assistance to (a) stimulating public interest in the arts, (b) promoting knowledge, appreciation and practice of the arts, or (c) improving standards in the arts,

The Arts Council implement the Act through:

- providing financial assistance, mainly, but not exclusively, to artists and arts organisations; it also supports others who develop and promote the arts;
- offering advice and information on the arts to Government and to others;
- publishing research and information as an advocate for the arts and artists;

- undertaking a range of projects to promote and develop the arts, often in partnership with others

<https://data.oireachtas.ie/ie/oireachtas/act/2003/24/eng/enacted/a242003.pdf>

3

It is a

- Cultural policy

Name of the policy/measure

Traditional Arts Policy Arts Council – Cultural Policy 2018

Established

2018

Revised

Is the policy/measure being implemented?

Yes

Brief description

The traditional arts in Ireland comprise music, song, dance and the oral arts, which includes storytelling and distinctive Gaelic forms such as agallamh beirte and lúibíní. These artforms have been orally transmitted for generations, and thus have continuity with past artistic practice and repertoire. The Arts Council recognises the traditional arts as a living tradition characterised by contemporary creative-arts practice. The Arts Council's role in traditional arts is to invest in its continuity and evolution as it takes new and fresh directions in composition, fostering technique and repertoire and adapting creatively to new artistic environments and influences. In this regard, the Arts Council endeavours to ensure that every child and adult has access to quality traditional arts experiences, and that they have opportunities to practice and appreciate the traditional arts, with the ultimate aim of ensuring the unique regional diversity that exists within the artform is preserved and promoted for future generations.

4

It is a

- Administrative measure

Name of the policy/measure

National Inventory of ICH

Established

2017

Revised

Is the policy/measure being implemented?

Yes

Brief description

Ireland established the National Inventory of Intangible Cultural Heritage in 2017 and it was officially launched on 18th July 2019. In order to apply to have a practice inscribed on Ireland's National Inventory of ICH, interested parties are required to complete and submit an application form. To date, 38 elements of Ireland's ICH are inscribed on the national inventory and are drawn from all five domains of ICH with many of the practices falling under one or more categories and covering a diverse range of practices and practitioners. Applications continue to be accepted on an ongoing basis.

Question 11.2

Have national or sub-national strategies and/or action plans for ICH safeguarding been established (or revised) and implemented?

Yes

Describe briefly the strategies and/or action plans and how they contribute towards safeguarding ICH.

Under the Arts Act 2003, every local authority in Ireland is required to prepare and implement periodic plans for the development of the arts. Under the periodic plans, a local authority may, among other things, provide financial or other assistance as appropriate to stimulate interest in the arts, promote knowledge and appreciation of the arts and improve the standards of the arts. The arts as defined in the Arts Act 2003, incorporates: "any creative or interpretative expression (whether traditional or contemporary) in whatever form, and including in particular, visual arts, theatre, literature, music, dance, opera, film, circus and architecture and includes any medium when used for those purposes.

Similarly, the 2002 National Heritage Plan provided for the establishment of a local heritage forum in every County, including elected representatives and representatives of communities and non-governmental organisations, to prepare a periodic Local Heritage Plan in consultation with the County/City Development Board and other relevant statutory bodies for the effective protection of heritage at local level. Consultations as part of the heritage planning process include consideration and incorporation of ICH practices and safeguarding in the County for incorporation into the plan.

These periodic local authority Arts and Heritage Plans are central functions in the contribution towards safeguarding ICH in Ireland. As outlined in the responses to many

preceding questions in this report, the technical, logistical and financial support provided to ICH practitioners at a local level throughout Ireland arising from actions in local authority Plans and downstream projects make strong and enduring contributions to safeguarding.

Are there plans designed for safeguarding specific elements (whether or not inscribed on the Lists of the 2003 Convention)?

No

If yes, provide details.

Question 11.3

Is public financial and/or technical support for the safeguarding of ICH elements (whether or not inscribed on the Lists of the 2003 Convention) provided on an equitable basis in relation to the support given to culture and heritage as a whole?

Yes

Describe briefly, giving examples, the nature of the support provided and how equity is ensured.

In Ireland, it is recognised that the protection of and support for our culture and heritage, including our intangible cultural heritage, is intrinsic to our identity and wellbeing now and in the future. In this regard, funding as a whole is provided on the basis of recognition of the need to support core elements of our culture and heritage, as well as provisions for key principles of openness, transparency and clarity with regard to criteria for application and award of funding. Funding is frequently awarded on a competitive basis with each application examined on its own merit.

This is the basis of a large percentage of the funding schemes operated by State bodies.

At the same time, certain funding schemes are targeted to support elements of culture and heritage and this is no different for ICH. For example, the Heritage Council Heritage Sector Support Fund Scheme 2021 invited applications from organisations whose purpose must relate to one of the aspects of heritage mentioned in the Heritage Acts 1995, 2018, or organisations engaged in the protection of intangible cultural heritage as part of Ireland's commitments to the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

Do these forms of support prioritize ICH in need of urgent safeguarding?

Yes

Please explain how this is done or, if not, why this is the case.

Support for ICH in need of urgent safeguarding is carried out on an ad hoc basis at present with various State bodies and communities, groups and individuals concerned through

funding for projects and through logistical support and co-organisation of awareness raising projects.

Question 11.4

Are cultural policies and/or legal and administrative measures that incorporate ICH and its safeguarding informed by the active participation of communities, groups and individuals?
High

Explain briefly, giving examples, how these policies and/or measures are informed by the active participation of communities, groups and individuals.

Cultural policies that incorporate ICH and its safeguarding are informed by the active participation of communities, groups and individuals through, for example, the open consultation process for all proposed and draft policies at national and local level. Similarly, the development of Ireland's National Inventory of ICH is based on applications and information from communities and groups concerned with the practices.

Having regard to legal measures, the engagement by a number of community organisations with the Irish Government on the importance of the UNESCO 2003 Convention to raise awareness of and help support Ireland's Intangible Cultural Heritage played a role in the Government decision to ratify the Convention.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting. The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State Party will seek to work more closely with other State bodies with responsibility for aspects of culture and communities, groups and practitioners on incorporating ICH safeguarding into relevant plans, programmes and funding schemes, in particular with respect to ICH in need of urgent safeguarding.

12. Extent to which policies as well as legal and administrative measures in the field of education reflect the diversity of ICH and the importance of its safeguarding and are implemented

Guidance note corresponding to indicator 12 of the Overall Results

Framework: [English](#) | [French](#) | [Spanish](#)

Question 12.1

Have policies and/or legal and administrative measures for education been established (or revised) and implemented to ensure recognition of, respect for and enhancement of intangible cultural heritage?

Yes

1

It is a

- Education policy

Name of the policy/measure

Creative Schools

Established

2018

Revised

Is the policy/measure being implemented?

Yes

Brief description

Established in 2018, Creative Schools is a flagship initiative of the Creative Ireland Programme to enable the creative potential of every child. This education and creativity policy is led by the Arts Council in partnership with the Department of Education and the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media. The initiative supports schools/centres to put the arts and creativity at the heart of children's and young people's lives. It provides opportunities for children and young people to build their artistic and creative skills; to communicate, collaborate, stimulate their imaginations, be inventive, and to harness their curiosity. It empowers children and young people to develop, implement and evaluate arts and creative activity throughout their schools/centres and stimulate additional ways of working that reinforce the impact of creativity on children and young people's learning, development and well-being.

When the programme was launched in 2018, 150 schools were selected to participate in the first round (commencing at the start of the 2018/19 academic year), a further 150 in the second round (2019/20 academic year), 164 in round three (2020/21), and a further increase of 188 in the fourth round (commencing September 2021). Schools that are selected to participate are provided with access to a “Creative Associate” to assist in developing a creative plan for each school. Creative Associates may be either teachers or from a range of creative professions who draw on their practical experience of ‘creativity’ to respond to each school’s individual needs. Each school is allocated a grant of €4,000 over two academic years to implement their individual plans.

Creative Schools is one of the key measures to implement SDG 4.7 as part of Ireland’s national policy map for meeting the targets of Agenda 2030 for Sustainable Development.
Question 12.2

Have policies and/or legal and administrative measures for education been established (or revised) and implemented to strengthen transmission and practice of ICH?

Yes

1

It is a

- Education policy

Name of the policy/measure

Creative Schools

Established

2018

Revised

Is the policy/measure being implemented?

Yes

Brief description

The Creative Schools Programme outlined in the response to assessment factor 12.1 above supports the transmission and practice of many of Ireland’s ICH practices. Through this initiative school aged children are provided the opportunity to build their artistic and creative skills through the guidance of Creative Associates, many of whom represent the arts and creative professions. These Creative Associates draw on their practical experience of ‘creativity’ to respond to each school’s individual needs. Activities covered include working with artists and creative practitioners as well as engaging with local arts and creative organisations and providing workshop, exhibition or performance opportunities for the children/young people. Children are also taken on visits to galleries, theatres, cinemas,

museums, libraries and the local arts centres to learn more about Ireland's cultural heritage, including ICH. Through this policy children are engaging with elements of ICH that they may not have experienced before. This in itself creates an awareness of our ICH and assists in its practice and transmission by the younger generation.

Question 12.3

Have policies and/or legal and administrative measures for education been established (or revised) and implemented that promote mother tongue instruction and multilingual education?

Yes

1

It is a

- Education policy

Name of the policy/measure

Irish in the Primary and Secondary School Curriculum

Established

Revised

Is the policy/measure being implemented?

Yes

Brief description

The Irish language is addressed in education policy through its inclusion as part of the primary and secondary level school curriculum. Students learn Irish from school entry age up to senior level. The curriculum focus is on teaching Irish as a living language to communicate, and foster understanding of aspects of Irish culture and heritage and community connection.

Multilingual education is part of the secondary school curriculum in Ireland with a focus on European languages but there is increasing opportunity to study other international languages such as Chinese and Japanese.

2

It is a

- Education policy

Name of the policy/measure

Languages Connect

Established

Revised

Is the policy/measure being implemented?

Yes

Brief description

Languages Connect is Ireland's Strategy for Foreign Languages in Education 2017-2026. The aim of Languages Connect is to build awareness of the many advantages of having foreign language skills, and to make foreign language learning more appealing to everyone.

- At School: They provide supports to schools wishing to promote, diversify and enhance the teaching and learning of foreign languages at all levels. They also support Leaving Cert Classes in lesser taught languages
- At Third Level: Together with Careers Portal and the Third Level Institutes around Ireland, Languages Connect have developed a database of college courses that include foreign language subjects at major, minor and electives.

[HTTPS://LANGUAGESCONNECT.IE/](https://languagesconnect.ie/)
Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State Party will work with bodies responsible for existing strategies and policies in the Irish education sector to further mainstream recognition of ICH and help strengthen its transmission through the relevant policies and programmes that are part of the education system.

13. Extent to which policies as well as legal and administrative measures in fields other than culture and education reflect the diversity of ICH and the importance of its safeguarding and are implemented

Guidance note corresponding to indicator 13 of the Overall Results

Framework: [English](#) | [French](#) | [Spanish](#)

Question 13.1

Are the [Ethical Principles](#) for Safeguarding Intangible Cultural Heritage respected in development plans, policies and programmes?

Yes

Provide additional explanation, indicating the sector involved.

Although the specific ethical principles are not referred to in all development plans, policies and programmes, the principles themselves such as respect, transparency, gender equality are always considered in this regard.

The Ministry of Culture in Ireland as the National Focal Point for the Convention carries out all its ICH work having regard to the ethical principles. This work includes providing advice and support (on an ad-hoc basis) to other Government Departments and State Bodies who are developing policies, plans and programmes that may have a direct impact on ICH and its practitioners. Recent examples include the Ministry of Culture's participation in the Cultural Heritage Working Group which provided guidance to Dublin City Council in their development of a Dublin City Strategic Heritage Plan; and guidance on ICH matters in relation to the drafting of the National Marine Planning Framework.

Question 13.2

Have policies or legal and administrative measures for inclusive social development and environmental sustainability been established or revised to give consideration to ICH and its safeguarding?

Yes

In which of the following themes, policies and/or legal administrative measures have been established or revised?

- Food security

Due to years of intensive fishing on many of Ireland's inland waterways, there are now restrictions on certain types of fishing. However, less intensive forms of

traditional fishing are still permitted through a limited number of licences during the year. This includes snap net fishing which is inscribed on Ireland's National Inventory. Snap Net Fishing <https://nationalinventoryich.chg.gov.ie/snap-net-fishing/>

- Access to clean and safe water, and sustainable water use

Our Rural Future: Rural Development Policy 2021-2025 includes a key deliverable to Invest in water and wastewater infrastructure to support the development of rural towns and villages.

- Knowledge and practices concerning nature and the universe

The Department of Agriculture, Food and the Marine supports Irish beekeeping through a number of initiatives including the National Apiculture Programme, provision of a free disease diagnostic service for Irish beekeepers, providing aid to support the activities of national beekeeping organisations and provision of grant aid for capital investments by individual beekeepers in specialised beekeeping related equipment and structures. [HTTPS://WWW.GOV.IE/EN/PUBLICATION/9E1FF-BEEKEEPING-HONEY/](https://www.gov.ie/en/publication/9e1ff-beekeeping-honey/)

The Irish Islands Marine Resource Organisation (IIMRO) represents islanders in marine matters with members across all of the regions that have offshore islands. IIMRO has a co-operative legal structure and works to represent islanders at a national and European level. IIMRO members are at the forefront of the practice and preservation of marcanna na talamh (traditional methods for orientation and navigation at sea) and use them regularly in their everyday lives. More information on the organisation and its work can be found at www.iimro.org <https://nationalinventoryich.chg.gov.ie/marcanna-na-talamh/>

- Climate change

In 2021, the Creative Climate Action fund, managed by DTCAGSM in collaboration with the Department of the Environment, Climate and Communications provided support to 15 successful recipients of a €2 million Creative Climate Action fund to develop creative, cultural and artistic projects that build awareness around climate change and empowers citizens to make meaningful behavioural changes.

Selected projects relating to ICH include:

- Baint an Aeir aims to develop a cultural heritage and rights-informed approach to envisaging our local post-carbon landscape. Informed by community peat-cutting traditions, artists and residents of an Cheathrú Rua will co-create renewable energy-generating artworks for public power and explore the potential of locally managing natural resources for de-carbonising our future.
- Corca Dhuibhne Inbhuanaithe, Working with the local farming community, Corca Dhuibhne Inbhuanaithe aims to support the transition to environmentally and economically sustainable farming on the Dingle Peninsula.

- Field Exchange, Ailbhe Gerrard, founder of Brookfield Farm, is a farmer, beekeeper, researcher, and agricultural educator with a drive to bring agriculture back to its sustainable roots. Having studied sustainable development and organic farming in the UK, she made her return home to Ireland, and for eleven years has been developing skills, cultivating new ideas, and fostering collaborations with skilled agriculturalists and consumers from her base on the farm.

<https://www.creativeireland.gov.ie/en/blog/creative-climate-action-fund-projects-announced/>

Question 13.3

Have policies and/or legal and administrative measures that respond to situations of natural disaster or armed conflict been established or revised to include the ICH affected and recognize its importance for the resilience of the affected populations?

Yes

Provide any additional details

The Covid-19 pandemic greatly impacted many ICH practitioners through causing disruptions to their ability to practice, transmit and for some earn a living during the necessary restrictions put in place due to health and safety requirements. During this period the Irish Government announced a suite of administrative supports to assist community organisations and professionals, many of which ICH practitioners were eligible to apply for. Supports included increased funding to the Arts Council and the Heritage Council to support practitioners, supports for recording, online performance and showcasing, capacity building, equipment, digital initiatives, among others.

Question 13.4

Have policies and/or legal and administrative measures for inclusive economic development been established that consider ICH and its safeguarding?

Yes

In which of the following themes, policies and/or legal administrative measures have been established or revised?

- Income generation and sustainable livelihoods

The State provides supports to competent bodies, community groups and organisations which helps generate income for ICH practitioners where applicable. These supports are provided through a number of Government Ministries and State Bodies which includes DTAGSM, the Department of Agriculture, Creative Ireland, Arts Council, Heritage Council and the Local Authorities.

- Productive employment and decent work

In addition to the State supports highlighted above, Irish Rural Link, with State support, is part of an EU project to enhance entrepreneurship in the ICH sector by developing training for those working to enhance competitiveness and sustain growth. The overall aim is to help support viable communities in rural Ireland where every person would have meaningful work, adequate income and social services, and where infrastructures needed for sustainable development would be in place. Rural Link also aim to highlight, publicise and respond to key rural issues through operational projects and programmes.

<https://www.irishrurallink.ie/>

- Impact of tourism on ICH safeguarding

In 2021, a national Sustainable Tourism Working Group coordinated by DTCAGSM completed the development of a suite of actions that will promote sustainable tourism practices in Ireland. Some of the key recommendations in the plan include: ensuring greater community involvement in destination planning to maximise the potential of nature based solutions in local tourism; providing better access to information and tools for visitors to practice responsible tourism through the development of carbon calculators which will allow visitors to evaluate the impact of their carbon footprint on the environment; and organising workshops with local stakeholders including community groups/farmers etc. to maximise the potential of nature based solutions in local tourism.

Question 13.5

Have favourable financial or fiscal measures or incentives been established or revised to facilitate and/or encourage the practice and transmission of ICH?

No

Do they ensure the availability of natural and other resources required for the practice of ICH ?

If yes, explain how measures or incentives ensure the availability of natural and other resources required for the practice of ICH.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State Party will seek to include consideration of ICH and its safeguarding on a more structured basis in other plans and programmes outside the culture and education sectors.

14. Extent to which policies as well as legal and administrative measures respect customary rights, practices and expressions, particularly as regards the practice and transmission of ICH

Guidance note corresponding to indicator 14 of the Overall Results

Framework: [English](#) | [French](#) | [Spanish](#)

Question 14.1

Are forms of legal protection, such as intellectual property rights and privacy rights, available to communities, groups and individuals when their ICH is exploited by others for commercial or other purposes?

Yes

Provide any details with regard to (a) intellectual property rights and (b) privacy rights.

Ireland has a developed suite of legal measures in place for the protection of creative and personal rights. These include patents, trademarks, design and copyright. Ireland has transposed the EU Directive on Copyright which provides a framework for a more modern copyright legislation that will strengthen the rights and protections afforded to various categories of rights holders. The provisions reflect technological advances and increased digitisation and provide for wider access and use of copyright protected works to the potential benefit of the creative sectors, press publishers, researchers, educators, cultural heritage institutions, and citizens.

Question 14.2

Do policies and/or legal and administrative measures recognize the importance of protecting the customary rights of communities and groups to land, sea and forest ecosystems necessary for the practice and transmission of ICH?

Yes

Explain briefly, giving examples, how policies and/or legal and administrative measures recognize this.

Our Rural Future: Rural Development Policy 2021-2025

<https://www.gov.ie/en/publication/4c236-our-rural-future-vision-and-policy-context/>.

Through this policy, the Government aims to deliver innovative solutions to address key policy challenges affecting rural areas, including in relation to investment, job creation, sustainable population growth, balanced regional development, access to services, broadband connectivity, social cohesion and inclusion, Brexit, and adapting to the challenges of climate change.

The policy focuses among other things on Nurturing our culture and heritage; improving outdoor public spaces for cultural events and activities all-year round; develop Gaeltacht Service Towns situated in or adjacent to Gaeltacht Language Planning Areas which will play a significant role in providing public services, recreational, social and commercial facilities for those areas; implementing Culture and Creative Strategies in each Local Authority area, including “Culture Days”, to showcase local cultural heritage; further enhance the Public Participation Network and Local Community Development Committee structures to ensure that local communities are fully involved in, and contribute to, decisions affecting their local areas; and, explore the potential for Coastal Partnership Groups to bring together the local coastal communities to share best practice and resources, and facilitate communication between stakeholders.

Question 14.3

Do policies and/or legal and administrative measures recognize expressions, practices and representations of intangible cultural heritage that contribute to peaceful conflict prevention and resolution?

Yes

Explain briefly, giving examples, how policies and/or legal and administrative measures recognize these.

The Cooperation with Northern Ireland Funding Scheme

The Cooperation with Northern Ireland Funding Scheme is a scheme of funding support, for small self-contained projects which seek to enhance, celebrate or commemorate the artistic, cultural, musical, film or heritage of the island of Ireland on a North/South basis. The scheme provides for mutual understanding of Ireland’s culture both North and South. The types of projects sought include those that:

- Promote cooperation and joint initiatives between organisations and institutions on a North/South basis;
- Promote cultural tourism on a North/South basis;
- Promote the provision of cultural outreach programmes on a North/South basis.

<https://www.gov.ie/en/publication/071b7-co-operation-with-northern-ireland/>

The Reconciliation Fund

The Reconciliation Fund awards grants to organisations working to build better relations within and between traditions in Northern Ireland, between North and South, and between Ireland and Britain. It provides funding to non-governmental organisations (NGOs), community groups, and voluntary organisations to support reconciliation and to create better understanding between people and traditions on the island of Ireland and between Ireland and Britain. Requests for funding support should involve projects which support a number of priority areas including:

- Through dialogue or other means, seek to build understanding between peoples and traditions, whether within Northern Ireland, on a North-South basis, or on a British-Irish basis.
- Promote inter-community links and reduce segregation in Northern Ireland, including in the areas of integrated education and housing, and the use of shared community spaces.
- Educate and illuminate the events of the past, and in particular the events of the Decade of Centenaries, in order to deepen understanding and promote respect and tolerance between different groups and traditions.
- Explore issues around identity (including language and other cultural traditions) in ways that promote understanding, tolerance and inclusivity, or help to recognise the common aspects of traditions and identities shared by different groups.
- Empower diverse, underrepresented or new voices to articulate their views on issues relating to reconciliation.
- Assist communities from different traditions in trying to build a shared vision of the future.

<https://www.dfa.ie/reconciliation>

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State Party will continue to work to ensure that the rights for the practice and transmission of ICH is provided for.

15. Extent to which the importance of ICH and its safeguarding in society is recognized, both by the communities, groups and individuals concerned and by the society at large

Guidance note corresponding to indicator 15 of the Overall Results

Framework: [English](#) | [French](#) | [Spanish](#)

Question 15.1

Do communities, groups and individuals use their ICH for well-being, including in the context of sustainable development programmes?

Yes

Describe briefly, giving examples, how they do so.

There was universal agreement among community, group and individual respondents that the practice of their ICH strongly contributes to their wellbeing. Aspects highlighted include how:

- Engagement in ICH boosts morale and strengthens the sense of community spirit and 'belonging'. It greatly benefits communities and provides a social outlet and companionship for those that may live more isolated areas. It helps to preserve our heritage and culture. It ensures sustainability and ownership of heritage and culture
- ICH practices in Ireland are diverse and inclusive and many include the whole community e.g. the Mid-Kerry Biddy where every house in the townland is visited. This exposes new members of the community to the local tradition.
- ICH is a huge part of communities' identity, sense of self, heritage, culture and pride. These are all things that are vital in supporting well-being, respect and understanding and intangible cultural heritage being what it is – something that is handed between generations – is a critical and living part of who we are as a people and as a community.
- State recognition of those practices inscribed on the National Inventory boosts morale and local and national pride in Ireland's traditions.
- Engagement with ICH benefits communities and individuals hugely as highlighting local traditions awakens an awareness, educates the community about their own ancient local practices, and installs a sense of belonging. To know your own local surroundings, the crafts, the folklore and its history that it encompasses, a feeling of wholeness, of well-being and respect for others and the community is achieved.
- ICH has a very positive impact on community wellbeing and this has an even greater level of impact when it is driven by volunteerism. It offers opportunities for expression and self-actualisation.
- ICH helps to connect the wider population in Ireland and the diaspora internationally.
- The GAA and Camogie Associations highlighted how hurling promotes physical fitness, health & well-being, inclusiveness, team spirit and community identity as well as a connection to the past and a sense of identity that ties back to the folklore, myths and

legends that surround the game and Irish culture.

At the same time, Irish Rural Link highlighted how ICH can promote sustainable rural communities. It noted that an ICH practice in an area could bring other opportunities also, such as employment as well as bringing people together to celebrate their community and the culture and heritage that is unique to their area. ICH also fosters mutual understanding as it helps new people to an area, especially migrants and refugees, to integrate with the community and learn about local heritage and culture.

At the same time, Community Wetlands Forum noted that the ICH of Ireland's peatlands is an under-researched and under-resourced field. It could have huge benefits for communities in transition to zero carbon economies, especially where traditional industries and ways of life are being left behind. Oral histories for example can elicit valuable information on the cultural heritage and social history of places like bogs. This information can be used to interpret the site for visitors and the local community, and to raise awareness of the importance of conserving these sites for future generations. Local knowledge from oral histories can also help to involve communities in the peatland management process, improving community participation in conservation, as well as enhancing dialogue between stakeholders.

Question 15.2

Do communities, groups and individuals use their ICH for dialogue promoting mutual respect, conflict resolution and peace-building?

Yes

Describe briefly, giving examples, how they use their ICH for one or more of these purposes.

A number of ICH practices in Ireland operate on all island basis. The communities use their ICH to work together to practice, promote and safeguard their ICH and to foster mutual understanding and respect among diverse communities. A number of examples are set out below.

Inscription of Irish Harping to the UNESCO Representative List has continued to permeate and positively influence harpers and their communities, particularly in Northern Ireland, where Irish harp playing has contributed to forge stronger bonds between different traditions, whether social, cultural or political.

Inscription of Irish harp playing has also encouraged dialogue between established communities of interest in the harping world, who have recently united to sustain the instrument and support diverse styles of practice within the genre. It has created awareness of the value and importance of being part of a global movement that protects indigenous art-forms. It has also encouraged young harp players to have a heightened awareness of the fact that they are part of a greater community protected by Intangible Cultural Heritage; it has added to their understanding of national identity, self-awareness, self-worth and self-pride, and has encouraged a greater consciousness of the harp and its music.

Through DTCAGSM Co-Operation with Northern Ireland Funding Scheme, the GAA Museum worked with the Irish Linen Centre and Lisburn Museum in Antrim, Northern Ireland, on a project Celebrating Culture, Discovering Collections. The project involved the filming of 12 unique objects at both Museums and comparing the stories of each object. The objects were chosen due to their cultural significance. A key feature were the very different collections in each Museum with the aim to promote understanding and respect for different traditions. The online film was launched December 2021.

Question 15.3

Do development interventions recognize the importance of ICH in society?

Yes

If so, how do development interventions recognize the importance of ICH?

- As a source of identity and continuity

Local Authority Heritage planning processes site the importance of a sense of place and identity to the practice and transmission of ICH and include these for consideration in their final plans.

- As a source of knowledge and skills

Similarly, the importance of knowledge and skills transfer is emphasised by the local authorities as part of the Heritage Plans incorporate supports to transmit skills and knowledge. An example of this is the support of Clare County Council Holy Wells project.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Largely

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State Party will seek to support and raise greater awareness of the strong well-being dimension to practice of ICH including initiatives where ICH practice can be drawn on to promote mutual respect and understanding among communities.

16. Extent to which the importance of safeguarding ICH is recognized through inclusive plans and programmes that foster self-respect and mutual respect.

Guidance note corresponding to indicator 16 of the Overall Results

Framework: [English](#) | [French](#) | [Spanish](#)

Question 16.1

Are ICH safeguarding plans and programmes inclusive of all sectors and strata of society, including:

- Indigenous peoples

ICH safeguarding programmes and projects are open to all interested communities to participate. DTCAGSM circulates funding calls for safeguarding projects to all ICH practitioners through Department social media and through direct contact to practitioners whose practices are inscribed on the National Inventory, including all indigenous peoples.

- Groups with different ethnic identities

As above, ICH programmes and projects operated by DTCAGSM are open to all practitioners regardless of race, ethnicity, age, gender, ability or any other background.

ICH organisations also work to ensure that their plans and programmes are fully open and encourage people from different backgrounds. A number of examples are set out below.

Cruit Éireann | Harp Ireland strategic plan sets out a range of approaches to promoting the values of equality, diversity and inclusion. Among the measures are the commitment that nobody should experience barriers to engaging with and participating in harping activities because of their socio-economic background, their ethnicity or religion, their sexual orientation or gender identity, their family status, their age, or disability.

This will be supported through ensuring that institutional structures in the board, advisory group and members best reflect and represent the diversity and values of contemporary Ireland. Cruit Éireann | Harp Ireland believes that the harp can enable people of all ages, standards, and backgrounds to come together and to communicate through its music.

Cork County Council's Library Service Inclusion Programme enables the service to connect to a more diverse cross section throughout Cork county through a dedicated focus on the following initiatives:

- Age Friendly
- New Communities
- Accessibility
- LGBTQIA+
- Traveller and Roma
- Rural, Outreach and Gaeltacht

This programme will permit the creation of links to these communities in order to ensure the addition of material relevant to their experience in the various Local Studies collections.

GAA Responding to Racism (GAA R2R) Workshops

In March 2020 - in line with the Irish Network Against Racism (INAR) Human Rights week – the GAA launched its first Responding to Racism (R2R) educational and awareness campaign.

The campaign, which included education workshops on discrimination, homophobia, different forms of hostility, also highlights procedures to follow should any incidents arise at any level of the GAA. It was developed in collaboration with Sports Against Racism Ireland (SARI).

In 2021 R2R workshops were delivered across 8 counties (delivered in collaboration with the Department of Justice) and as part of the GAA's National Officer Training Programme for referees, coaches and administrators.

<https://www.gaa.ie/my-gaa/community-and-health/social-inclusion/responding-to-racism>

All Against Racism Awareness Campaign 2020

Leitrim hurler, Zak Moradi – originally from Iraq - and the GAA collaborated in 2020 with the Irish Human Rights Equality Commission on the All Against Racism awareness campaign.

<https://www.ihrec.ie/allagainstracism/>

<https://www.gaa.ie/hurling/news/zak-moradi-delighted-by-reaction-to-no-to-racism-leitrim-jersey/>

- People of different ages

ICH practices in Ireland are open to people of all ages with communities also putting in place specific measures to ensure participation by older and younger people. A number of examples are set out below.

Via CÉHI's Harps for Hope/Healing Harps initiative they currently create further access to the harp and its music to those who might otherwise be excluded, for example, targeting older people and their carers in care homes during the pandemic. <https://www.harpireland.ie/showevent/harps-for-hope/>

Our Ó Ghlún go Glún (From Generation to Generation) series recognises intergenerational connectivity <https://www.harpireland.ie/highlights-2020-harp-thoughts-with-cormac-de-barra/>

GAA Cul Camps

GAA Cúl Camps provide primary school boys and girls – between the ages of 6 and 13 – with an action-packed and fun-filled week of activity during the summer holidays which revolves around maximising enjoyment and sustaining participant involvement in Gaelic Games.

Commencing in 2017, 500 free places on the GAA Cul Camps were offered to Tusla (Child and Family Agency <https://www.tusla.ie/>) in conjunction with School Completion Programme (SCP). This continued in 2018 and 2019 but did not happen in 2020 or 2021 because of Covid-19. It is proposed to recommence in 2022. <https://www.kelloggsculcamps.gaa.ie/>

- People of different genders

Federation of Irish Beekeepers' Associations CLG - Promotion of a better gender balance and more inclusivity for minority groups in beekeeping is a stated objective of FIBKA's Edibee Project with Science Foundation Ireland. Tools used are recruitment policies and goals for activity managers, awareness of the issues, encouragement, agreement on shared values and goal setting.

All Camogie Association programmes, such as the M.N.A Programme (Motivate, Nurture, Aspire – A Development Programme for Female coaches <https://camogie.ie/wp-content/uploads/2020/03/M.N.A.-Programme-Booklet.pdf>) which incorporates the Hurl With Me Initiative (open to both male & female participants) is open to any parent, guardian, camogie club member or the general community. The Camogie Association provides support and encouragement to camogie clubs through upskilling and education, encouraging them to reach out into their communities and engage and communicate with those who may not be currently involved in their club and encourage them to come and try Hurling – parents and children together.

No aspect of Irish Harping is gender specific, while participants have tended in past

centuries to be male, contemporary harpers tend to be female. A commitment exists and is successfully encouraging younger male harpers to participate in learning Irish harping. CÉHI work is centred on respecting the diversity of harping practice, of public engagement, and of Ireland's harping traditions.

- Persons with disabilities

Na Píobairí Uilleann (NPU)'s programmes and projects are underpinned by an inclusive artistic policy. The NPU staff and Board have undertaken inclusion and diversity training with the Irish Centre for Diversity. NPU recently achieved the Bronze Award from Diversity Ireland in relation to Equality, Diversity and Inclusion and is involved in an ongoing process of continuous improvement through a structured framework to transform practices and culture. Their regular 'Try the Pipes' events reach all sectors of society to provide an opportunity to engage with uilleann piping.

Camogie Association Disability Inclusion Policy

<https://camogie.ie/development/inclusion/> commits to value the ability and individuality of people by providing the opportunities both on and off the field. They need to reach their full potential as participants within an inclusive ethos/culture. The Camogie Association will achieve inclusion by continually reviewing the approach that is implemented by the staff, and management and by working in partnership with clubs and inclusion services.

Irish Harper William Jackson works at a therapeutic level with people with learning disabilities, both physical and mental. We share William's exceptional skills with other harp players, and in this way, engage with a broader audience in our Harps for Hope series.

- Others

Many of the community group respondents to this question highlighted that their plans and programmes are fully inclusive.

A number of notable responses are set out below.

All projects progressed by Waterways Ireland ensure accessibility across all demographics and sectors of society.

Seine Boat rowing and the learning of seine boats is open to all people who are willing to participate or get involved regardless of labels / sector of society.

This has always been our policy. Like all music, carillon music knows no boundaries!

Yes. The Biddy groups are open to any person in the townland.

Yes. The Irish Hawking Club have members from all genders, ages and nationalities as we firmly believe our ICH practice will benefit as much as the community and individuals benefit

National Print Museum run an extensive education programme that caters to all. The permanent collection is fully accessible.

Question 16.2

Do safeguarding plans and programmes for ICH in general and/or for specific elements of ICH (whether or not inscribed on the Lists of the 2003 Convention) foster self-respect within and mutual respect between communities, groups and individuals?

Yes

Explain briefly how they foster self-respect within and mutual respect between communities, groups and individuals, providing examples.

As outlined in the examples to assessment factor 16.1, ICH safeguarding plans and programmes are based on a policy of inclusiveness, openness, self-respect and mutual respect between communities, groups and individuals.

Furthermore, the inscription of ICH elements on the National Inventory of ICH, of itself a safeguarding measure, is approved only in compliance with Ireland's Vision, Mission and Principles for ICH, which includes, among other things, the Principle that 'Recognition of ICH practices is based on a policy of respect, inclusivity and diversity. All practices that have and continue to give expression and meaning to a community of practitioners are eligible for recognition as part of Ireland's Intangible Cultural Heritage. In that regard, ICH practices in Ireland are recognised according to the requirements for inclusivity and mutual respect among communities and for the rights of people from all cultures and backgrounds'.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State Party will through its policies, programmes and engagement with communities and the public on ICH promote the importance of mutual respect and self-respect for all as intrinsic part of ICH safeguarding. The State Party will seek to ensure that any sectors of society that encounter challenges to access or learn about ICH will be afforded opportunities to do so.

17. Extent to which communities, groups and individuals participate widely in raising awareness about the importance of ICH and its safeguarding

Guidance note corresponding to indicator 17 of the Overall Results

Framework: [English](#) | [French](#) | [Spanish](#)

Question 17.1

Do awareness-raising actions reflect the widest possible and inclusive participation of the concerned communities, groups and individuals?

Yes

Describe briefly, giving examples, how participation is ensured. If it is not, please explain why.

Communities, groups, individuals and practitioners have a central and leading role in awareness raising actions which is frequently facilitated through State support. A number of examples of awareness raising actions are set out below.

The annual summer Cobh Carillon recital season, now in its 94th year, not only features the resident Cobh Cathedral Carillonneur but also Irish students of the carillon. Furthermore, every year leading international guest carillonneurs are featured, made possible with support from the Arts Council and the Cork County Council. As a result, some of the finest exponents of the art of carillon playing from Europe, North America and Australasia have performed in Cobh. All have been loud in their praise of what is one of the world's finest carillons. These recitals have always attracted coverage in the print media, on radio and television and online both in Ireland and internationally.

Awareness of the Irish Hawking Club's practices are raised through seminars and in the field where practical elements of their ICH actively promotes and encourages falconry as well as providing an important platform for communities to understand their ICH.

Federation of Irish Beekeepers' Associations CLG use the following actions to raise

awareness:

- Association meetings, lectures and educational demonstrations of beekeeping skills by experienced beekeepers who have the appropriate qualifications.
- Social media, website, Facebook etc
- Local & National radio & TV
- Zoom lectures and You-tube clips, podcasts etc.
- Local & national newspapers columns and reports
- Newsletters
- Stands at Festivals, Open days and Shows
- School visits and student projects

Traditional Sheep Farming and Sheepdog Training practitioners carry out demonstrations and sheering at shows and events around the country.

The National Print Museum is engaged in the following:

- Social Media – images of the collection are shared on social media and discussion is invited through Instagram, Facebook and Twitter. Their YouTube Channel has a series of films explaining printing processes, showing the use of the presses and machines, interviews with members of the Chapel and short print at home activities for children and families.
- Website – General information about the Museum and its collection. Regularly updated with news of new exhibitions, projects and most recently the new digital archive of previous exhibitions. Details all workshops and tours available. Online booking available for visits.
- Education Programme. <https://www.nationalprintmuseum.ie/education/>
- Temporary Exhibition programme: since 2019: The Chapel, Locked Up in Lockdown, National College of Art and Design printed textiles, Blot's Marvellous Historical Guide to Printing Books. <https://www.nationalprintmuseum.ie/category/temporary-exhibitions/>
- The Museum also holds workshops for adults and children and partners with artists, literary programmes and Culture Night to deliver various awareness raising activities.

One of the primary aims of Na Píobairí Uilleann (NPU) is to promote awareness of uilleann piping. They promote NPU activities as follows:

- Through social media platforms (Facebook, Instagram, Twitter).
- Through their website which provides information about uilleann piping for all levels of engagement.
- The 'Try the Pipes' events are open to the public and offer an opportunity to engage with and experience uilleann piping.
- They run regular events that are promoted across a variety of media. These events offer the public the opportunity to experience the traditional arts.
- Staff and Board regularly feature in the media to raise awareness about specific events and projects, the activities of NPU and the practice of uilleann piping.

The Camogie Association awareness raising of hurling includes;

- Media promotion of the game in 2021 with figures increasing steadily over the last two years.

? Games streamed by the Camogie Association: 26

? Streaming figures: 127.8k

? National Broadcasted Games: 8 Games

? Total Attendance Figures 2021 (with strict Covid 19 limits on spectators for large portions of the year): 45814

- International Development Webinar Series:

Each webinar is catered towards the supporting of coaches active within international units across Australasia, Europe, USA, Canada, Asia, Middle East and Britain. Each session will open with an interactive tour of the online coaching supports available across both The Camogie Association and GAA platforms. Attendees will be presented with an introduction to coaching with a specific focus on the coaching of the beginner. Finally, a panel discussion will take place with content guided by questions posed by attendees on the evening.

- Future Leaders – GAA / Ladies Gaelic Football Association (LGFA) / Camogie Association Collaboration

? Camán 4 Fun <https://camogie.ie/development/retention/>

? M.N.A Programme

- o M.N.A Programme aims to increase the number of women coaching

- o Programme is in partnership with Sport Ireland's Women in Sport Policy

- o Applications now open for 100 Clubs to take part in 2022

<https://camogie.ie/news/the-camogie-association-launch-2022-mna-programme/>

- Camán n' Chats - This social initiative is aimed at women over 25 who have never played before or haven't played competitively in the last five years. <https://camogie.ie/news/the-camogie-association-launch-caman-n-chats/?highlight=Camanfr04fr0Funfr0>

Cruit Éireann/Harp Ireland awareness raising initiatives include:

- All of the online activity at www.harpireland.ie
- Annual programme of public concerts.
- Lá na Cruite/Harp Day-a global phenomenon <https://www.harpireland.ie/national-harp-day-overview/>
- Collaborations with other organisations and festivals
- Engagement of professional PR expertise for online, print and broadcast and social media exposure
- Consistent presence on relevant social media platforms
- Relationship building with national radio and TV stations north and south
- Online Journal with global dissemination
- Liaising and collaborating with other harp organisations and arts organisations to jointly promote the practice

Boyne Currach Heritage Group:

- Demonstrations - They bring people out in the currachs, demonstrate how they are made, talk about how they relate to other skin boats in other countries.
- participation in many festivals throughout Ireland demonstrating the making of the Boyne Currach, its history and folklore
- published a book about the subject
- continue to research more organic and safe materials and methods of construction.
- regular group events are posted on social media and our international and local audiences are growing on our social media.

Question 17.2

Do awareness-raising activities concerning specific elements of intangible cultural heritage secure free, prior, sustained and informed consent of the concerned communities, groups and individuals?

Yes

Describe briefly, giving examples, how their consent is secured.

As evidenced in the response to assessment factor 17.1, the vast majority of awareness raising actions are led by or carried out in cooperation with the communities, groups or individuals concerned with their full, free informed and sustained consent.

Question 17.3

Are there mechanisms in place that duly protect the rights of communities, groups and individuals, and their moral and material interests during awareness raising activities about their ICH?

Yes

Explain briefly, giving examples, how these mechanisms protect the rights of communities, groups and individuals and their moral and material interests during awareness raising activities.

Communities, groups and individuals have creative and management control over their awareness raising activities.

All awareness raising activities run by the DTCAGSM include the communities, groups and individuals concerned. In this way, the communities speak for themselves about their practice. This ensures that their rights and interests are respected and protected and the authenticity of the practice is communicated directly by the practitioner.

An example of this is a stand operated by DTCAGSM at the National Ploughing Championships 2019 which attracts over 300,000 members of the public over 3 days. DTCAGSM operated an information stand on ICH and had a dedicated space for ICH practitioners to hold workshops, give talks, perform, showcase and discuss aspects of their practice with members of the public.

Question 17.4

Are there mechanisms in place that facilitate the active engagement of youth in awareness-raising activities?

Yes

Describe briefly, giving examples, what mechanisms exist to facilitate their active engagement. If 'no', please explain why not.

As an intrinsic part of efforts to increase interest and support transmission, active engagement of youth is a core aspect of awareness raising programmes and activities. A

number of examples are set out below.

Young people have always been encouraged to join the Irish Hawking Club to learn about Falconry as they are the future of their ICH. School visits occur annually and membership fees have been reduced for young members.

Many associations of the Federation of Irish Beekeepers' Associations CLG have school visiting programmers. They use an observation hive (live bee colony behind glass) and a bee free demonstrating hive to educate and inspire the next generation.

Their team of lectures range from 20 to 75 years of age, and are capable of engaging with all ages appropriately.

Some associations operate a youth programme and have special membership fees for junior members.

Bee keeping is often a family enterprise, where junior members are effectively apprentices to fathers, aunts, mothers or grandfathers. This handing down of the craft is an important feature in the sustainability of beekeeping.

World Bee Day 2021 – Children's Photography Competition
<https://irishbeekeeping.ie/world-bee-day-2021-childrens-photography-competition/>

Sheepdog Demonstrations and Sheering at shows and events are very popular with children.

The Cobh Carillon Committee are conscious of the need to arouse interest in the carillon among young people and all sectors of society. To encourage this, where possible they feature young carillonneurs and carillon students from Ireland and abroad.

The majority of National Print Museum events, including demo days, are aimed at a family audience and so are suitable for all. Specific events such as children's workshops, Drawing Day and Open House Junior are aimed at a young audience. Guided tours are aimed at both an informal and formal children's audience. These include tours for pre-school, primary & secondary level schools and with their families.

The Camogie Association initiatives to support retention of young Hurling players include:

- Future Leaders <https://learning.gaa.ie/futureleaders>

In collaboration with the GAA, LGFA the Future Leaders programme is a cross-curricular programme comprising of a series of modules designed to encourage maturity, initiative, and responsibility and leadership skills in pupils. The Programme gives pupils the knowledge and skills to support all roles required in the effective staging of Gaelic Games. As part of the Programme students are challenged to organise and run both on-field and off-field events for younger students.

- Camán 4 Fun <https://camogie.ie/development/retention/>

Camán 4 Fun is a Retention initiative aimed at young adult females allowing them to experience Hurling in a fun way. Promoting a redesign of traditional participation, the games environment is changed through amending the rules, playing area and/or equipment

to make the participants the highest priority.

Young harpers are a primary focus of CÉHI. All of their activities including concerts, workshops, sessions, Lá na Cruite?Harp Day, Harp North, and symposiums aim to engage with young people. Initiatives taken during Harp Day 2021 e.g., Harpers' Call which put out a worldwide call for harpers through the life course to submit a 3-minute video of themselves saw more than 300 responses, a majority of them are younger people.

Are youth engaged in collecting and disseminating information about the intangible cultural heritage of their communities or groups?

Yes

Describe briefly how young people are engaged, giving examples.

Bee keeping is often a family enterprise, where junior members are effectively apprentices to fathers, aunts, mothers or grandfathers. This handing down of the craft is an important feature in the sustainability of beekeeping.

NPU tuition programmes cater for people of all ages. The majority of participants in the tuition programme are young people. The regular 'Ceol Sa Chlub' series is organised, programmed and run by young people (with supervision and advice from NPU staff). <https://www.facebook.com/ceol.sachlub> NPU regularly include young pipers in their programmed events, young pipers perform as part of NPU Culture Night events, summer school lunchtime recitals and tionól concerts. End of term recitals offer all young pipers participating in classes the opportunity to perform before an audience. All members (including young people) are offered the opportunity to participate in NPU's regular member surveys.

Bere Island Projects Group work with the National School and transition year students at Beara Community School in Castletownbere to encourage them to record and broadcast programmes for the island radio station, in particular the national school children record a monthly programme on a round-up of their school news and events. These recordings will provide an important archive for future generations.

Question 17.5

Do communities, groups and individuals use information and communication technologies or any other form of media, in particular new media, for raising awareness of the importance of ICH and its safeguarding?

Yes

Explain briefly, giving examples, which ICTs and media are used for awareness raising and how they are used.

As evidenced in the examples set out in the response to assessment factor.17.1, communities, groups and individuals use ICT, and all other forms of media extensively and

effectively to promote, educate, raise awareness and help safeguard ICH. a variety of channels are used to communicate activities including websites, posters, booklets, newsletters, print media and social media, blogs and newposts. Demonstrations, talks, workshops, education programmes, school visits and guided tours also provide platforms to share information on ICH and the importance of its safeguarding.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State will continue to highlight and work with Communities and explore further opportunities to raise awareness of ICH and its safeguarding in particular through cooperation projects with communities, groups and individuals.

18. Extent to which media are involved in raising awareness about the importance of ICH and its safeguarding and in promoting understanding and mutual respect

Guidance note corresponding to indicator 18 of the Overall Results

Framework: [English](#) | [French](#) | [Spanish](#)

Question 18.1

Does media coverage:

- Raise awareness of the importance of ICH and its safeguarding?

The importance of ICH and its safeguarding is most prominent in national and local broadcast and print media upon the occasion of inscription of an element on the

Representative List or the expansion of the National Inventory of ICH. On such occasion, the media has highlighted not just the individual elements inscribed but the context and purpose of the 2003 Convention as well as the rich traditions that form aspect of Ireland's ICH.

Similarly, DTCAGSM social media, in promoting ICH inscriptions and projects, consistently highlights ICH and the importance of its safeguarding.

- Promote mutual respect among communities, groups and individuals?

As referenced above, media coverage of inscriptions highlights newly inscribed elements but also other aspects of aspects of Ireland and other State Party ICH. Reporting serves to draw attention to cultural diversity and helps to foster mutual respect among communities, groups and individuals.

Question 18.2

Do various ICH stakeholders and media organizations jointly establish and implement specific cooperation activities or programmes concerning ICH, including capacity-building activities?

Yes

Describe, using examples, such joint cooperation activities or programmes.

ICH practitioners work closely with media organisations on joint cooperation activities and programmes. However, several practitioners have pointed out that the resource and cost constraints of working with or engaging traditional media in particular on activities or programmes as an inhibiting factor as well as expectations from some media organisations that time and expertise for programming, particularly documentary making, will be provided gratis.

The Federation of Irish Beekeepers Associations highlighted programmes where beekeepers speak on local and the main national radio stations on themes such as:

? hedgerow management for biodiversity

? spare the dandelion (St Patricks Day 17 March to end of April)

? No mow in May campaign

NPU engage the services of an experienced press officer who advises on media communications. NPU staff regularly communicate with national and regional media, providing information on upcoming events and publications. NPU is always willing to provide staff, Board members or practitioners to participate in media events to promote uilleann piping and ICH.

Bere Island Projects Group CLG operate a community radio station on the island, Bere Island Community Radio, which features regular features on their work to preserve and share the island's intangible cultural heritage. The Group has also collaborated with RTE's Nationwide

(the national broadcaster) on a number of occasions to feature particular aspects of island life, and regularly work with local and national press to promote specific events to highlight island cultural heritage.

CÉHI pointed out that they engage with local and national media on their activities but that the input to undertake promotion and programmes for ICH are resource intensive and not readily available.

Boyne Currach Heritage Group noted frequent requests to cooperate on the making of documentaries and films from film-making students as well as established film companies. They have noted that while film makers support the practice through donations or payment this is not always the case with other productions in regard of the time and expertise given by the Group.

Describe in particular any capacity-building activities in this area, with examples.

The GAA and Camogie Association work with national media to air their games at club and national level. This supports safeguarding and capacity building of the game.

In the past year, the GAA also worked with RTE on the hugely successful ‘Cad Faoi Na Tuismitheoirí’ documentary on RTE told the stories of parents and how important physical activities is in the lives of their children. The focused on the GAA ‘Games for All’ Programme in the Kilmacud Crokes Club which caters for children with additional needs. The ‘Games for All Programme’ is about fun, participation and making friends for life. This enlightening, informative and fun bilingual lifestyle series looks at the most common issues and challenges that parents face on a daily basis.

<https://www.rte.ie/player/series/cad-faoi-na-tuismitheoir%C3%AD/SI0000012052?epguid=IP000067372>

Irish Hawking Club engage with media organisations to promote and raise awareness of their ICH at every opportunity. These include articles for books and their mainstream newspapers along with engaging with freelance journalists and recently with National Geographic.

Question 18.3

Media programming on ICH:

- Utilizes language(s) of the communities and groups concerned

A large degree of coverage on ICH is provided on the Irish language TV and radio channels, TG4 and Raidió na Gaeltachta.

- Addresses different target groups

ICH practitioners speak frequently on local radio and are featured in local papers. Examples include:

Holy Wells in County Clare practitioner has been interviewed a number of times by local radio – Clare FM. He has also done a piece with BBC Radio Four and have featured in a number of articles in the local Clare Champion newspaper.

Mid Kerry Biddy has appeared on Radio Kerry each year before the parade, and are published in all county newspaper and free magazines

Traditional Sheep Farming give interviews with local papers.

Question 18.4

Is media coverage of intangible cultural heritage and its safeguarding in line with the concepts and terminology of the Convention?

Some

Provide any additional explanation.

Through press releases and information from DTCAGSM and working with ICH practitioners, it is ensured to the greatest possible extent that media coverage of ICH and its safeguarding is in line with the concepts and terminology of the Convention.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Opportunities to positively engage media in ICH awareness raising for the purpose of increasing media knowledge and understanding of the Convention and ICH, and to more broadly inform the public will be pursued. Noting also the resource and financial constraints highlighted by some communities and practitioners in engaging elements of the media, options to help mitigate such costs will be also examined.

19. Extent to which public information measures raise awareness about the importance of ICH and its safeguarding and promote understanding and mutual respect.

Guidance note corresponding to indicator 19 of the Overall Results

Framework: [English](#) | [French](#) | [Spanish](#)

Question 19.1

Do policies and programmes publicly acknowledge the practitioners and bearers of ICH on an inclusive basis?

Yes

Describe briefly, giving examples, how policies and programmes do this.

Ireland's National Inventory of Intangible Cultural Heritage, officially launched in July 2019 publicly acknowledged the practitioners and bearers of ICH at an event to celebrate the practices and in a press release issued by Ireland's Minister for Culture Heritage and the Gaeltacht.

Furthermore, the Vision, Mission and Principles for ICH in Ireland sets out, among other things, that ICH practices are rooted first and foremost in the communities of practitioners.

The practitioners are the bearers and custodians of the inter-generational transmission of their practice. All initiatives to seek official recognition of a practice as part of Ireland's ICH, raise awareness and develop safeguarding measures are carried out in cooperation with and have the support of the community of practitioners.

<https://nationalinventoryich.chg.gov.ie/about/>

Describe in particular measures to ensure that they do so inclusively.

The Vision, Mission and Principles for ICH in Ireland further sets out that recognition of ICH practices is based on a policy of respect, inclusivity and diversity. All practices that have and continue to give expression and meaning to a community of practitioners are eligible for recognition as part of Ireland's Intangible Cultural Heritage. In that regard, ICH practices in Ireland are recognised according to the requirements for inclusivity and mutual respect among communities and for the rights of people from all cultures and backgrounds.

The Vision, Mission and Principles for ICH in Ireland are the foundation and guide for public actions on ICH.

Question 19.2

Are public events organized that concern ICH, its importance and safeguarding, as well as the Convention?

Yes

Are these events organized for:

- Communities, groups and individuals

All ICH public events organised by DTCAGSM place an emphasis on its importance and safeguarding as well as highlighting the Convention. For example, as part of Ireland's Heritage Week 2021, DTCAGSM and Digital Repository Ireland jointly organised an event where a number of practitioners participated to speak about their practice and its safeguarding. At the event, DTCAGSM spoke about the Convention and the Department role in implementation of the Convention.

Galway County Council events that include ICH or elements of ICH are primarily developed to raise awareness, knowledge and pride in Ireland's ICH in the first instance and with the aim that this will lead to better management and ultimately protection/safeguarding of ICH. When events/projects are being devised part of the scoping of the event/project would be to identify who the Council will work with, what the target audience is and what the outcomes will be.

Clare County Council's events and supports are focused towards projects, practitioners, researchers and the general public.

ICH practitioners and local authority heritage offices also regularly organise public events to share with others that focus on the importance of their practice, safeguarding and the Convention. A number of examples are set out below.

Events relating to the Holly Wells in Co. Clare project are mostly aimed at the general public, with an emphasis on landowners whose lands contain Holy Wells.

All events organised by the Mid Kerry Biddy include an emphasis on the importance of ICH and its safeguarding.

- General public

ICH practitioners also regularly organise events for the public that focus on the importance of their practice, its safeguarding and the Convention. A number of examples are set out below.

All Seine Boat Experience tours in County Kerry explain the importance of ICH for the preservation of the seine boat tradition and are open to all demographics.

Irish Hawking Club strive to be as inclusive of all sectors through encouraging active engagement. Participation is open to all. The Club also participate at many events throughout the country including charity and country fairs. They are also members of the International Association of Falconry (IAF) and attend International events

- Researchers

Several ICH practitioners work closely with researchers on raising awareness and safeguarding of their practice. A number of examples are set out below.

NPU programmes raise awareness of uilleann piping and its associated practices. Notes & Narratives is a monthly series aimed at a general audience and is focused on research in the traditional arts. This long-running event has presented unique research from a wide range of researchers and practitioners. All past events can be viewed on the NPU website. The November 2021 event was a presentation titled 'Mayo Pipers of the Past', featuring new research about local pipers by Michael Kelly, illustrated with piping performances by Emer Mayock. NPU regular newsletter, An Píobaire, provides a platform for researchers to publish their work.

Researchers are involved through the Federation of Irish Bee Keepers Associations Science and Environment Panels who help educate the membership and advise the board on issues that arise or are being considered,

CÉHI online journal attracts engagement from the academic sector and other commentators, who are invited to contribute about harping from their unique perspectives.

- Media

While public events are not directly organised for the media, all public events regardless of whether they are organised by DTCAGSM, other State bodies or practitioners are promoted in the media, primarily social media.

Question 19.3

Are programmes for promotion and dissemination of good safeguarding practices encouraged and supported?

Yes

Explain briefly, giving examples, how such programmes are encouraged and supported.

As custodians and bearers of their practices, ICH practitioners lead on programmes for promotion and dissemination of good safeguarding practices. A number of examples are set out below.

The fact that the Cobh Carillon is the only such instrument in Ireland means that all the programmes and events are aimed at promoting good safeguarding practices. These include the annual Cobh Carillon recital season.

The organisers of the Mid Kerry Biddy hold classes teaching the traditional skills and lectures on the history of the Biddy.

An important role of the Federation of Irish Beekeepers' Association is to monitor, support

and advise its association members on best practice and take prompt action when rules have been breached.

The Association's proposed 'Centre of Excellence' will have a role to play in underpinning this culture of responsibility and continuous improvement.

NPU tuition programmes promote good practices for transmission of the practices of uilleann piping and pipemaking. The Teacher Development Programme is focused on the promotion of good tuition practices. The summer workshops in pipes maintenance and reedmaking provide the essential skills to pipers to maintain their own instruments. They have formally and informally mentored students, developing them from first encounter with uilleann pipes to become recognised performers and teachers within the uilleann piping community and the wider community.

The Camogie Association in collaboration with the GAA and DTCAGSM is engaged in a wide range of good safeguarding practices for hurling including the development of a Strategy focussed on development of competition, coaching, and clubs at national and international level. Actions on education and awareness raising. The GAA Museum holds annual events for all audiences including Halloween family tours, Heritage Week offerings, summer schools, outreach programmes and lecture series that are all inspired by themes actively promoting the authenticity and cultural importance of Ireland's Gaelic Games, including hurling. Similarly, the permanent and temporary exhibitions spaces are developed to reinforce cultural significance of Gaelic Games and the intangible importance of the practitioners across Ireland and amongst the diaspora given added expression in the GAA Museum Book Club <https://crokepark.ie/bookclub>

Question 19.4

Does public information on ICH promote mutual respect and appreciation within and between communities and groups?

Yes

Explain briefly, using examples, how public information on ICH promotes this.

A key element of the published Vision, Mission and Principles for ICH in Ireland is that all engagement on ICH is carried out on the basis of mutual respect among communities, groups and all other stakeholders.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State Party will continue to engage in and work with communities, groups and practitioners on public awareness measures of the importance of ICH, its safeguarding and the Convention, retaining a focus on measures that highlight the work of ICH practitioners.

20. Extent to which programmes raising awareness of ICH respect the relevant ethical principles

Guidance note corresponding to indicator 20 of the Overall Results

Framework: [English](#) | [French](#) | [Spanish](#)

Question 20.1

Are the [Ethical Principles](#) for Safeguarding Intangible Cultural Heritage respected in awareness-raising activities?

Yes

Describe briefly, giving examples, how the Ethical Principles are respected in awareness-raising activities.

While not explicitly stated, awareness raising activities are run on the basis of inclusivity and mutual respect including recognition and public acknowledgement that the communities concerned have primary role in the safeguarding of their ICH; activities are run with their consent and participation; and in a manner that exemplifies mutual respect for all cultures and backgrounds.

This is evidenced in the many examples of initiatives, project and events cited in response to preceding questions.

Question 20.2

Are ethical principles, as embodied in relevant professional codes or standards, respected in awareness-raising activities?

Yes

Describe briefly how professional codes and standards are respected in awareness-raising activities.

As also set out in the responses to other assessment factors, all activity undertaken by DTCAGSM in respect of ICH is undertaken on the basis of the Vision, Mission and Principles for ICH in Ireland which sets out, among other things, that Recognition of ICH practices is based on a policy of respect, inclusivity and diversity. In this regard, all practices that have and continue to give expression and meaning to a community of practitioners are eligible for recognition as part of Ireland's Intangible Cultural Heritage. In that regard, ICH practices in Ireland are recognised according to the requirements for inclusivity and mutual respect among communities and for the rights of people from all cultures and backgrounds.

This is also reflected in the Diversity, Equality and Inclusion policies in place for organisations such as the GAA, Camogie Association, Cruit Éireann | Harp Ireland, NPU among others.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The State Party will work with other State bodies and communities, groups and practitioners to more directly draw attention to and reference the Ethical Principles as part of activities and professional codes and standards as part of awareness raising activities.

21. Extent to which engagement for safeguarding ICH is enhanced among stakeholders

Guidance note corresponding to indicator 21 of the Overall Results

Framework: [English](#) | [French](#) | [Spanish](#)

Question 21.1

Do communities, groups and individuals participate on an inclusive basis, and to the widest possible extent, in the safeguarding of ICH in general or specific elements, (whether or not inscribed on the Lists of the 2003 Convention)?

High

Describe briefly, giving examples, how community, group and individual participation is secured.

As set out in the many examples in responses to the preceding assessment factors in this report, communities, groups and individuals participate in and very often lead, on an inclusive basis, and to the widest possible extent in the safeguarding of ICH, frequently with State support for their work.

Participation is most frequently secured through the implementation of community group work programmes and projects, through joint cooperation projects with other community organisations and/or State bodies, through participation in programmes run and supported by State bodies.

Describe in particular measures to ensure that this is inclusive.

Communities, groups and individuals lead on the safeguarding of their ICH. Safeguarding activities undertaken by communities, groups and individuals include performance, training, workshops, open days, and are open to anyone to join with new practitioners always encouraged.

Community groups are also active in researching, documenting, monitoring and archiving aspects of their ICH as part of their own work programmes and in cooperation with State bodies and research institutes.

Question 21.2

Do NGOs and other civil society actors participate in the safeguarding of ICH in general and of specific elements of ICH (whether or not inscribed)?

High

Explain briefly, giving examples, how NGO and civil society participation in ICH safeguarding is ensured.

In Ireland, a significant percentage of ICH practitioners are organised as NGOs, civil society bodies or local community associations to provide adequate structure and support for transmission and safeguarding of their practice. While elements of the safeguarding they engage in is with or in receipt of support from State bodies, they also regularly cooperate

and collaborate with other NGOs and civil society actors in awareness raising and safeguarding activities. A number of examples are set out below.

Waterways Ireland works closely with other community, non-government or private sector entities such as the Heritage Boat Association and other heritage boat organisations.

Portmagee Regatta and South-Mid Kerry Regatta boards actively assist in securing information on the Seine boat building and sailing tradition for preservation within the Seine Boating digital library.

The Cobh Carillon Committee engage entities such as University College Cork, the Cobh Sirius Arts Centre, Cobh Tourism and others to help with safeguarding the Carillon playing tradition.

Local volunteer groups such as Killorglin Community Council, Killorglin Archive and KFEST arts festival have assisted Mid Kerry Biddy on projects on a regular basis.

Federation of Irish Beekeepers' Associations CLG work with community apiaries in local eco parks, educational and municipal locations nationwide. They have also worked on a programme of activities with Ireland's Environmental Protection Agency and Irish Farmers Association on Smart Farming as well as with schools, Festivals, Shows and local media.

The National Print Museum work with individual Letterpress printers and artists. The Museum also developed Cairde Clo – a series of online talks with local and international letterpress practitioners, which began in 2021, and has garnered an international audience <https://www.nationalprintmuseum.ie/cairde-clo/>

In 2018 and 2021 Mountmellick Development Association Ltd participated in a collaboration project with Design & Crafts Council Ireland (DCCI) and Council of Irish Fashion Designers (C.I.F.D.) The contemporary creation from 2018 is on permanent exhibition in the museum. They have been approached by C.I.F.D. for another project in 2022. In 2021 they collaborated with Yarnbombing Mountmellick for Culture Night.

NPU regularly works with Music Generation (<https://www.musicgeneration.ie/>) to provide piping tuition. It also partners with Ballyfermot College of Further Education (BCFE) to provide third level tuition in instrument making at Pipe-Craft and work with local pipers' groups in Ireland and overseas to promote local piping events.

Question 21.3

Do private sector entities participate in the safeguarding of ICH, and of specific elements of ICH (whether or not inscribed), while respecting the [Ethical Principles](#) of Safeguarding of ICH?

High

Describe private sector participation in ICH safeguarding briefly, giving examples, and explain how the Ethical Principles are respected.

Several practitioners indicated that they work with private sector entities, such as commercial entities for performance and recording of uilleann piping. The National Print Museum indicated that they had been awarded funding from a private sector community fund for a project to remotely engage primary school children during the pandemic lockdown. The Ethical Principles are respected as the ICH practitioners retain control of their practice in any project or events engaged in.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Recognition that other NGOs, civil society bodies and the private sector can be important partners in ICH safeguarding, in line with the Ethical Principles, the State Party will explore with communities concerned the scope for greater cooperation with these actors in safeguarding activities.

22. Extent to which civil society contributes to monitoring of ICH safeguarding

Guidance note corresponding to indicator 22 of the Overall Results

Framework: [English](#) | [French](#) | [Spanish](#)

Question 22.1

Does an enabling environment exist for communities, groups and individuals to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?

Yes

Describe briefly, giving examples, how communities, groups and individuals can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.

As set out in the responses to assessment factor 10 of this report, communities, groups and individual ICH practitioners actively participate in or very often lead on undertaking and monitoring scientific, technical and artistic studies on ICH safeguarding programmes and measures.

Please refer to the examples set under assessment factor 10.

Question 22.2

Does an enabling environment exist for NGOs and other civil society bodies to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?

Yes

Describe briefly, giving examples, how NGOs and other civil society bodies can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.

As set out in the response to assessment factor 21.2, a significant percentage of ICH practitioners in Ireland are organised as NGOs and civil society bodies to provide adequate structure and support for transmission and safeguarding of their practice. In this regard, and as set out in 21.2, they are active in researching and monitoring their practice.

Question 22.3

Does an enabling environment exist for scholars, experts, research institutions and centres of expertise to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?

Yes

Describe briefly, giving examples, how scholars, experts, research institutions and centres of expertise can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.

Most third level institutes offer courses to advanced degree level stage in both aspects of ICH including safeguarding and a number of these offer the opportunity to research ICH as a stand-alone subject. For example, one of the members of the independent Expert Advisory Committee to DTCAGSM has undertaken advanced studies to Doctoral level in ICH.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

State Party-established target

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Following on from the target set for the next report under Indicator 10, the State Party will work with communities, groups and other civil society bodies in researching, monitoring and drawing on findings to support good practice for safeguarding.

23. Number and geographic distribution of NGOs, public and private bodies, and private persons involved by the Committee in an advisory or consultative capacity (this indicator is monitored and reported by the Secretariat at the global level)

Guidance note corresponding to indicator 23 of the Overall Result Framework: [English](#) | [French](#) | [Spanish](#)

24. Percentage of States Parties actively engaged with other States Parties in cooperation for safeguarding

Guidance note corresponding to indicator 24 of the Overall Result Framework: [English](#) | [French](#) | [Spanish](#)

Question 24.1

Is there cooperation to implement safeguarding measures for ICH in general at:

Question 24.2

Is there cooperation to implement safeguarding measures for specific elements of ICH, in particular those in danger, those present in the territories of more than one State, and cross-border elements at:

- International level

In December 2021, Ireland joined the multinational inscription for Falconry – A human Practice. As part of the nomination process, Ireland worked with the five other applicant countries as well as UAE where information on features of national practices were shared, including common practice. The workshop placed a particular emphasis on safeguarding practices to ensure the sustainability and transmission of the practice across the State Parties. The revised nomination form received the support of the existing State Parties to the file to proceed to apply for inscription.

Question 24.3

Are information and experience about ICH and its safeguarding, including good safeguarding practices, exchanged with other States Parties?

Yes

Explain briefly, using examples, how such exchanges operate, their purpose(s) and outcome(s).

Ireland has engaged with a number of other State Parties, for insight and advice on how they develop policies and procedures for listing practices and putting forward nominations for inscription. This advice has been very helpful in developing such procedures in Ireland.

Question 24.4

Have you ever shared documentation concerning an element of ICH present on the territory of another State Party with it?

No

Describe any relevant case(s), naming the element and the other State(s) Party(ies) involved.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Minimally

Target for the next report:

Largely

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

As a recent Party to the Convention, Ireland is working to build its capacity to broaden and deepen its engagement and cooperation with other State Parties in respect of safeguarding. Ireland joined its first multinational file in December 2021 and will continue this process of cooperation at bilateral, regional and international level.

25. Percentage of States Parties actively engaged in international networking and institutional cooperation

Guidance note corresponding to indicator 25 of the Overall Result
Framework: [English](#) | [French](#) | [Spanish](#)

Question 25.1

Do you participate in the activities of any category 2 centre for ICH?

No
1

Choose a category 2 centre

-

Describe the activities and your country's involvement.

Question 25.2

Is international networking among communities, groups and individuals, NGOs, experts, centres of expertise and research institutes that are active in the field of ICH encouraged and supported?

Yes

Describe briefly, giving examples, specifying the partners involved and how networking is encouraged and supported.

International networking particularly in respect of ICH practices from communities groups and individuals that have and seek to join multinational inscriptions is encouraged and supported. In 2022, Ireland will work with practitioners on the development of possible projects to enhance cooperation and good practice sharing.

Question 25.3

Do you participate in ICH-related activities of international and regional bodies other than UNESCO?

Yes

1

International and regional bodies

Others

ICH-related activity/project

DTCAGSM participates in EU cultural policy and programmes

Contributions to the safeguarding of intangible cultural heritage

Creative Europe and Erasmus+ Programmes

Ireland participates in schemes under the Creative Europe programmes that comprise cooperation among arts and cultural heritage organisations from participant countries who receive funding for project development to showcase their ICH and to build skills and capacity for safeguarding.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

As a recent Party to the Convention, Ireland will seek opportunities to broaden its engagement in international networking and cooperation in line with resources available.

26. ICH Fund effectively supports safeguarding and international engagement (this indicator is monitored and reported by the Secretariat at the global level)

Guidance note corresponding to indicator 26 of the Overall Result

Framework: [English](#) | [French](#) | [Spanish](#)

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C

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Uilleann piping	2017

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others.

Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Uilleann piping is usually enacted in a social setting. Social intercourse is founded on a shared love of the music and the instrument. In the case of many (if not most) pipers, the enjoying of communal music-making would be an important way of socialising.

Other social functions would include a ritual use of the element in the context of life events such as marriages and funerals where the sound of uilleann piping is seen as a means of providing a sense, valued on such occasions, of rootedness and connection to the past.

As uilleann piping is identified with Ireland and Irish music, it also provides its practitioners with a sense of connectedness to Ireland, or to Irish music. For Irish people this is a very strong and valuable bond and allows them to enjoy a pride in a native form of cultural expression, and consequently enjoy a degree of self-worth. For non-Irish admirers of Irish music and piping these emotions would be similar if not identical. These effects may be considered over and above the pure aesthetic pleasure, un-alloyed with nationalist sentiment, to be derived from the element.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

Uilleann piping is practiced throughout Ireland. There are two significant centres of the practice: Dublin, where Na Píobairí Uilleann is based, and Armagh, where The Armagh Pipers Club is based.

Outside Ireland, uilleann piping is practiced in most parts of the world, including Great Britain, Australia, New Zealand, the United States of America, Canada, most countries in Europe, Japan, Malaysia, Cuba, Argentina, Mexico and Brazil.

The knowledge and skills of uilleann piping are transmitted in a variety of ways, using long-established and modern approaches. The most highly valued is the practice of one-to-one, master-to-student instruction. This is still the most favoured means of transmission. In recent times modern methods have been used for transmission of uilleann piping, including video tutorials and tuition via online platforms.

In the past the music was performed publicly by more men than women, but with the erosion of gender stereotyping and positive programmes to promote uilleann piping and participation in music-making, uilleann piping, is increasingly representative of the whole community. The greatest threat to the practice of uilleann piping is the availability of high-quality instruments for players. Uilleann pipe making is a highly specialised craft which requires a unique set of skills.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

Inscription of the practice of uilleann piping on to the UNESCO representative list in December 2017 provided welcome publicity for both uilleann piping and ICH across national and international media. As the first element from Ireland to be inscribed onto the list, uilleann piping raised awareness among the Irish public and uilleann pipers of the concept of ICH. Many Irish pipers are now able to explain the concept of ICH and support the inscription of Irish practices to the UNESCO Representative List. In addition to raising general awareness about uilleann piping, inscription of uilleann piping has provided national recognition and an increased respect for the value of the practice. Inscription of the practice has also led people to examine the full UNESCO list and to view uilleann piping in a new international context of culture and creativity.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

As a consequence of inscription, NPU has seen increased interest in uilleann piping, both nationally and internationally. We have increased the number of pipes in our 'Pipes on Loan' programme, NPU has increased the number of 'Try the Pipes' events that it holds annually and increased the number of tuition locations in Ireland. We have increased NPU staffing resources dedicated to education programmes and to engage with international uilleann piping groups. They have developed a partnership with BCFE (Ballyfermot College of Further Education) to provide pipemaking tuition to third-level students.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The community of uilleann pipers both in Ireland and internationally participate in the safeguarding of uilleann piping. The community of pipers consist of individuals, many of

whom are members of NPU and also members of local piping groups. NPU and local piping groups provide access to knowledge and information about piping. In particular, NPU provides information about the practice of uilleann piping via a range of communication channels, in person, via website, social media, phone, email and written requests. NPU provides access to instruments and tuition. Some local groups and individuals are able to provide piping tuition. Pipes are made and restored by private individuals on a full-time, part-time and sometimes voluntary basis. Many pipers express a commitment to ensuring the safeguarding of the practices of uilleann piping by providing tuition, supporting local events and performing at public events.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

The Irish National Scientific Committee on Intangible Cultural Heritage of ICOMOS (NSC) recognized that NPU was best placed to canvass the uilleann piping community and to co-ordinate the input of other groups and individuals for inscription on the Representative List. NPU is an organization for uilleann pipers which is run by uilleann pipers. Its Board and staff are all musicians, and its membership consists almost entirely of pipers, although its services are available to all.

As a long-established, state-supported body, with a global membership, NPU had the necessary contacts throughout the uilleann piping community to make the consultation process as comprehensive as possible, and the standing within that community to attract support and cooperation.

Since the 1960s when effective steps were first taken to safeguard the survival and future of uilleann piping, the community has adopted a common approach towards the task, involving: securing and disseminating the memory of the practice; tuition at all levels and in all localities; scientific examination of classic instruments; research into manufacturing methods; publication of archive and modern recordings; exploitation of modern technology and media; and performance and transmission. NPU undertakes all of these activities and works closely with local organized groups in the uilleann piping community to promote the practice of uilleann piping.

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The questions for this element of the report were directly sent to Na Píobairí Uilleann, as the competent body for uilleann piping, for their feedback and response, and the information set out here reflects the updates they provided. As part of the preparation of this report, DTCAGSM also circulated surveys widely among community organisations and State bodies inviting any interested party to respond and provide input on their experience of ICH. All applicable responses have been taken into account in preparing this report.

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C

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Hurling	2018

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others.

Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

The primary bearers and practitioners of Hurling and Camogie are the players – known as hurlers (male) and camógs (female). Players train and play with their Club and/or School team in the first instance and, if they are especially talented, they will be selected to play with their county team.

Coaches are responsible for developing players through training sessions and games. The vast majority of coaches are volunteers while a small percentage are employed by the GAA and Camogie Association to support the development of volunteers. In accordance with the Associations policies, coaches must undertake Coach Education Courses, which are made available to all coaches.

The games are regulated by Match Officials including a Referee, Linesperson (x2) and Umpires (x4). During a game the Referee is the primary Match Official and must ensure that players adhere to the Playing Rules of Hurling. There is one Linesperson on either side of the pitch, and he /she is responsible for assisting the Referee and indicating when the sliotar has gone over the side-line. Two umpires stand at each end of the pitch beside the goalposts. They must indicate whether a player has missed a score or has scored a point (over the crossbar) or goal (under the crossbar). All Match Officials receive training in their roles. Hurling is open to all to participate regardless of gender and background.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

Hurling is a key part of Irish culture and is played throughout the island of Ireland. It is focused on the promotion of physical fitness, health & well-being, inclusiveness, team spirit and community identity.

Hurling provides a platform to embrace and include all communities in Irish society. In schools and clubs nationwide, children of all backgrounds and nationalities are given the opportunity to pick up a hurley and to share the enjoyment that comes from playing Hurling. In so doing, they achieve a sense of belonging - becoming part of the global hurling community.

The provision of learning inputs for hurling has recently been innovated and revitalised due to online learning – meaning that volunteers from every part of Ireland and internationally can access online workshops, courses, and videos anytime.

Hurling is a game that requires high levels of technical skill and proficiency from a young age and the Associations note that there are genuine challenges for the protection of the game, particularly in the face of the homogenisation of world sports and the financial and media

power of professional sports.

However, the main competent bodies (GAA/Camogie Association) collaborate on safeguards to ensure the further promotion and development of Hurling as a traditional game and a recognised form of intangible cultural heritage. These include coach training, more opportunities to try the game.

The importance of education and access to games programmes – formal, non-formal and informal – in terms of transmitting the skills of hurling and ensuring increased awareness and understanding of intangible cultural heritage is unparalleled. The promotion and enhancement of Hurling internationally has also been considered by the Associations and is a priority for the community.

The Associations note that the other major threat to priorities being achieved is funding to deliver especially with the impact of COVID 19 on both organisations, reducing revenue opportunities and resulting in some reductions to planned programmes.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

Inscription has provided Hurling with an internationally recognised and protected platform, acknowledging the importance of the game of Hurling to cultural heritage. It facilitates leaders and practitioners and participants and many other culturally diverse groups to come together in the act of promoting, preserving, protecting and playing the game.

Inscription has also promoted respect for the human creativity that is required across all facets of Hurling – from the production of handmade ash hurleys that are hewn and shaped by master craftsmen in accordance with an ancient tradition, to the spectacular physical prowess and technical skills displayed by male and female players of the game.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

As custodians of Hurling, the GAA and the Camogie Association believe that the best way to preserve the viability of the game is to ensure that it is played as extensively as possible. As

volunteer-led organisations, the Associations have invested significantly in human resources, and educational materials to ensure that all children, and as many adults as possible receive an opportunity to play hurling and so that all volunteers are up-skilled and encouraged / supported to avail of opportunities to develop their skills/ knowledge and experience. Underpinning the learning provided to volunteers is the identification, documentation, promotion, and enhancement of the skills of hurling.

Naturally over the last two years this has been greatly affected. Government restrictions in all jurisdictions have been impactful on the game and ability to reach all potential participants. As associations, the GAA and Camogie Association continue to taking action to address any gaps which have occurred during this time in relation to access to training, education, games, and the promotion of hurling at all levels both nationally and internationally.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The Camogie Association through its membership and importantly through the hard work and dedication of volunteers safeguard the sport of Camogie on a daily basis, ensuring that it is played and grown in communicates across Ireland and internationally. This grass roots volunteer movement is perhaps the most important factor to the past successes and the future development and growth of Camogie.

Today the skills of Hurling are protected and promoted to new generations through providing coaching and games in Schools, Clubs and Counties throughout Ireland and overseas. Voluntary coaches are responsible for organising coaching sessions in their local schools and clubs. The GAA and Camogie Association have also developed courses, workshops and qualifications to ensure that the volunteers are qualified as coaches and referees.

These volunteer-led organisations also invest significantly in human and capital resources, to ensure that all children receive an opportunity to play Hurling and so that all volunteers are up-skilled. The provision of learning inputs includes an online Learning & Development portal allowing volunteers from around the world to access online workshops, courses and videos anytime.

The Hurling community are active in safeguarding their ICH practice. Past initiatives include the mass compilation of histories, hurling memories, oral testimonies, outreach projects in the community and the production of 'Iomain, an Illustrated Heritage Guide to Hurling'.

Furthermore, on-going initiatives and exhibitions to safeguard Hurling as intangible cultural

heritage are regularly showcased at the dedicated GAA Museum in Croke Park, Dublin and at the Lár na Páirce Museum in Thurles.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

Hurling is governed by two volunteer-led sister organisations (The Gaelic Athletic Association and The Camogie Association). In Ireland, there are 32 County Boards with over 1,615 GAA Clubs and over 511,500 registered members.

The Camogie Association are responsible for the management and safeguarding of Camogie, led by a voluntary Board rolling out the National Development Plan (Strategy) across the membership, supported by professional staff.

The GAA is responsible for approving and regulating the Playing Rules of Hurling. They also approve and organise competitions at all levels (Club/County). They are responsible for providing Learning & Development opportunities to Players, Coaches and Match Officials.

These bodies form a community network that is closely linked with Irish schools as Hurling is played in the majority of Primary and Secondary Schools. Hurling is played by approximately 98,000 children while at Youth and Adult level there are an estimated 177,096 amateur players. Volunteers within the GAA amounts to approximately 6% of the adult population. Internationally, there are approximately 8 International Units worldwide, over 421 Clubs with over 27,764 registered members.

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The questions for this section of the report were directly sent to the GAA and the Camogie Association, as the competent bodies for Hurling, for their feedback and response, and the information set out here reflects the updates they provided. As part of the preparation of this report, DTCAGSM also circulated surveys widely among community organisations and State bodies inviting any interested party to respond and provide input on their experience of ICH. All applicable responses have been taken into account in preparing this report.

C01461

C

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Irish harping	2019

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

The harp is Ireland's national symbol and has been played for more than 1,000 years. Its bell-like sounds and music captivate all who hear it and are celebrated in Irish mythology, folklore and literature. Interest in harping is growing exponentially among boys and girls. Today, harp players are generally women and children, contrary to the ancient practice, where each chieftain had his own harper, usually blind and male. Moreover, instead of a harp hewn from a single solid piece of willow, strung with wire strings, played with the nails and transmitted aurally, the majority of contemporary harps are made of varying types of hardwood, strung with gut or nylon and are played with the finger tips. Skills are transmitted both aurally and/or by notation in the art music style. The early wire-strung harp declined in the late 1700s and was superseded by the gut-strung harp. This

circumstantial change continues to influence harp repertoire and its performance (including singing with harp), harp design and the current bearers of the tradition.

Since the 1960s, the continuity of both harp styles has been secured with a revival of interest in harp playing and making, performance of its ancient repertoire, and integration with traditional music together with support from Government. Irish harping is at the heart of Ireland's national identity. As Ireland's national emblem, the harp appears on State notepaper, on the President's seal of office, on coinage, on uniforms of security forces, on national monuments and on many of our public buildings. UNESCO recognition has significantly enhanced community awareness of harping and has articulated and acknowledged the preeminent positioning of the harp and its practice as an integral element of Irish national identity

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

While the fortunes of the harp ebbed and flowed over time, there has been a major resurgence of interest in harp playing over the past sixty years, due to a growing appreciation of the harp's role in Irish identity, language and culture. The bearers and practitioners of the element number around 2000 individuals, and these numbers are growing steadily.

Irish people experience an instinctive response to harp music as demonstrated by the growing interest in government-sponsored music education programmes providing harp tuition. Harp playing has brought people of different traditions together in Northern Ireland, embracing diversity and bridging divides where communities have been fractured.

Contemporary exponents of the early wire-strung harp are bearers of a precious legacy of music, composed solely for their wire-strung instrument, reflecting the ancient aristocratic role of the harper in Irish medieval and sixteenth /seventeenth century society.

Contemporary gut-strung harp players have safeguarded this repertoire and ensured its continuity while integrating with traditional music practice and responding to evolving harp styles. Harp players are distinguished by their ability to interpret and perform the music and are held in high regard. The Irish harp is played in the US, Scandinavia, Europe, Japan, Russia, Canada and Australia, where players share a fascination for its Irish identity, its dynamic sound, its heritage and its distinctive repertoire. While Irish harp makers have a distinctly Irish approach to harp making, makers of the Irish harp are also located in Europe, US, Canada and Japan.

Harping knowledge and skills are transmitted as follows:

- In many cases, the music of the harp is transmitted aurally by professional harp players or by self-taught enthusiasts; other learners may be familiar with art music notation or play another Irish traditional instrument.
- Information is gleaned from historic tracts and manuscripts dating from the seventeenth century, which illustrate the techniques and repertoire of the ancient harpers and are applied to study of the instrument.
- Individual lessons take place between the master teacher and the student using 'observe, listen, play and learn' techniques.
- Group/ensemble lessons take place, whereby the master harper teaches in a group format and students 'take the tune' performing individually, and in groups.
- 1/1 lessons are conducted with a professionally qualified teacher in a formal pedagogical setting, where the classical principles of art music are also studied alongside the Irish harp.
- Bespoke harp classes at harp festivals where there is a special focus on 'passing on' repertoire and skills development through mixed ability workshops and performance.
- Playing at informal music gatherings or "sessions" with other traditional musicians.
- Performing in harp ensembles, which provide valuable social interaction for the community.
- Observing and listening to master harpers in performance.
- Employing learning aids such as sheet music, recording devices, on-line learning, You Tube, dedicated websites and skype to assist the learning process.
- The recent development of harp-making apprenticeship programmes is an indication of the enthusiasm for the practice.

Irish harp players regularly perform and teach on the international circuit. This contributes to the continuity of the practice and extends its reach to new practitioners and audiences. Since the UNESCO recognition in 2019, CÉHI has worked tirelessly to develop and grow the infrastructure, locally, nationally and globally. Results have been far beyond expectation and show what can be achieved with dedicated financial support. CÉHI recently commissioned development strategy highlights these points and makes recommendations to mitigate the risks to the safeguarding of the practice.

The key threat to harping is the lack of a sustainable viable professionally supported infrastructure

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

Recognition of the element among harp players and wider local traditional music communities has acted as a catalyst for further promotion of performing arts and social practices among local communities, national and international followers as elements of our

local living cultural offering. It has encouraged more local connection with an understanding of the concepts and philosophy underpinning intangible cultural heritage, the need for sustainability and motivated them to collaborate with UNESCO 'from a distance' promoting respect locally for living cultures and practices. Awareness of inscription has increased young harp players' understanding and appreciation of intangible cultural heritage and encouraged them to discuss it with their peers and other young musicians; thus increasing awareness, and the drive to transmit from peer to peer and generation to generation. The visibility of inscription has empowered and enabled young harp players to safeguard the harp and its repertoire as part of their living heritage.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Harp playing has permeated the Irish psyche over many centuries. It holds an intrinsic place in the ritualistic aspects of Irish culture and life, echoing the duties of the ancient harper for his patron: celebrating birth and marriage, honouring valour in warfare and lamenting warrior death. Harpers today meet in many ways; performing for, and with one another, and their communities. They perform at State occasions, in concert, at social gatherings or music sessions; at weddings, funeral ceremonies; connecting people and communities at times of heightened emotions; its music reflecting joy, celebration or sadness, thus affirming their sense of Irish identity. Harpers and poets replicate the ancient tradition of harper and reciter in public performance, where the spoken word is accompanied by harp music emulating the ancient bardic tradition. Harp playing has helped in building greater understanding between Northern Ireland's diverse communities.

The evolving practice of large groups of young harp players performing together in ensembles has enhanced personal and social interaction in a world where digital contact endangers human connectivity. This practice also enhances a sense of community 'belonging' and affirmation, where commercial commoditisation is ignored. Additionally, the practice supports increased interaction with harp makers and composers of new works for the harp and the wider participating audience. Harping's global impact provides links for international players with Ireland, enabling them to share a sense of pride in Ireland's harp heritage and enjoy performing and listening to its music. UNESCO recognition has reinforced these ways of transmitting the practice.

One of the major challenges to harping at the current time, identified by the community, is the fact that the organisation working to promote and develop the practice in Ireland has no fulltime professional support or recognised location where the work of the organisation can be carried out. The organisation depends on its voluntary board to implement its programmes and activities. It notes that despite the much-appreciated programming support from the Arts Council, the organisation has so far been unable to implement the core recommendations of the 2016 Art Council-commissioned Report on Irish Harping by

Toner Quinn. They note that this failure to implement an infrastructure is a threat to the viability of the practice.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

At the end of the eighteenth century, several attempts were made to revive harp playing, the most significant being the Belfast Harp Festival (1792) and the published collections of Edward Bunting (1796, 1801 and 1840.) Between 1850 -1950, there were numerous attempts to sustain harp playing and the harp was regularly represented in iconography, politically and culturally, as the national symbol and as a call to liberation. Throughout its multiple phases of revival and transformation; it consistently responded to emerging musical trends observable in other musical instruments, genres and styles. The folk music revival in the 1960s and 1970s inspired a corresponding interest in harp playing. Individual performers undertook research, revived its repertoire and performed nationally and internationally. Cairde na Cruite (Friends of the Irish Harp) was founded in 1960, and was a seminal influence. Other organisations supported it, including national music organisations, media, Irish language activists and recording companies. Influential composer, Seán Ó Riada revived and interpreted harpers' music in ensemble, introducing it to the traditional music repertoire. Convent schools initiated harp tuition. Numbers of teachers increased. Harp playing entered the formal music assessment system with second and third level music institutions including it on syllabi. New works were commissioned and recordings made. Music and academic research was published. Harp makers established themselves. Harp festivals were initiated, attracting harpers from Ireland and overseas, and student numbers expanded. Following an Arts Council report, Harp Ireland, the national resource hub to sustain and promote the Irish harp was established in 2016.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

Irish harping has been funded by the Arts Council of Ireland, the government state agency, on a project basis for the past thirty years. The Arts Council adopted the Irish Harp as a strategic priority in 2014 and supported the establishment of Harp Ireland in 2016. Harp Ireland is now a company limited by guarantee with a fully-active board and advisory group of professional and amateur harpers. The Arts Council also supports harp festivals and harp-

related initiatives, such as Historical Harp Society of Ireland and the Achill International Harp Festival. Comhaltas Ceoltóirí Éireann, the national voluntary traditional music organisation and the Willie Clancy Summer School feature the harp in many of their activities.

Other state supported institutions, such as the Traditional Music Archive, the national repository for traditional music and the National Library of Ireland, support the harp by offering performance platforms, research opportunities, and storage for harp-related materials. The National Museum has a large collection of ancient harps. Third level institutions offer support-in-kind through academic research channels. Local authorities offer support on a project basis. The Departments of Education; north through its Music Service and south through its partnership with Music Generation, the national Music Education programme, facilitates provision of harp tuition. Churches, libraries and museums provide venues for concerts and performances. The Department of Tourism, Culture, Arts, Gaeltacht, Sports and Media, through its division Culture Ireland, provides opportunities for Irish Harp playing to be promoted overseas and brought to a wider audience. The Government sponsored Creative Ireland Programme has invested at local level. While national funding constraints have curtailed ambition, The Arts Council through its parent Department of Tourism, Culture, Arts, Gaeltacht, Sports and Media has interacted with the community to safeguard the harp's legacy, define its future and sustain inclusive practice. An Chultúrlann in Derry, Duncairn Arts Centre in Belfast and Armagh Pipers Club among others are keen advocates of harping and contribute in no small measure to the safeguarding of the practice.

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The questions for this section of the report were directly sent to Harp Ireland, as the competent body for Irish harping, for their feedback and response and the information set out here reflects the updates they provided. As part of the preparation of this report, DTCAGSM also circulated surveys widely among community organisations and State bodies inviting any interested party to respond and provide input on their experience of ICH. All applicable responses have been taken into account in preparing this report.

C01708

C

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Falconry, a living human heritage <i>Multiple: United Arab Emirates, Austria, Belgium, Croatia, Czechia, France, Germany, Hungary, Ireland, Italy, Kazakhstan, Republic of Korea, Kyrgyzstan, Mongolia, Morocco, Netherlands, Pakistan, Poland, Portugal, Qatar, Saudi Arabia, Slovakia, Spain, Syrian Arab Republic</i>	2021

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international

levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

Question D

Signature on behalf of the State

The report should conclude with the original signature of the official empowered to sign it on behalf of the State, together with his or her name, title and the date of submission.

Name Sinéad O'Hara

Title Assistant Principal

Date 15th Feb 2022

Signature 