**Representative List**

ICH-02 – Form

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**Intangible Cultural Heritage**

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**Representative List of The Intangible Cultural Heritage of Humanity**

Deadline 31 March 2022 for possible inscription in 2023

Instructions for completing the nomination form are available at: **https://ich.unesco.org/en/forms**

Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

**A. State(s) Party(ies)**

For multinational nominations, States Parties should be listed in the order on which they have mutually agreed.

| Poland |

**B. Name of the element**

B.1. Name of the element in English or French

*Indicate the official name of the element that will appear in published material.*

Not to exceed 200 characters

| Polonaise - traditional Polish dance |

B.2. Name of the element in the language and script of the community concerned, if applicable

*Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).*

Not to exceed 200 characters

| Polonez - tradycyjny taniec polski |

B.3. Other name(s) of the element, if any

*In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.*

| Taniec polski (the Polish dance); Chodzony (the walked); Pieszy (the walking); Wolny (the slow); |

**C. Name of the communities, groups or, if applicable, individuals concerned**

*Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.*

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Form ICH-02-2023-EN – revised on 22/10/2021 – page 1
Dancing the Polonaise is a tradition that has been uniting various groups all over Poland for generations. The Polonaise is a widely recognized symbol of community and reconciliation. It expresses optimism, hope and faith in the future. For these reasons, the Polonaise marks important events in the life of individuals, families and communities.

The Polonaise is a frequent element of weddings and festive events. To celebrate local or national holidays, informal groups dance the Polonaise spontaneously. Both amateur and professional dance groups perform the Polonaise at various occasions.

The group of bearers includes also pupils attending pre-schools and school students, who by dancing together celebrate the start of another stage in education or graduation. Opening the prom with a Polonaise, danced solemnly by all students, is a tradition practiced in almost every Polish high school. Students prepare for the prom for many months under the supervision of teachers, and the entire school community, including parents, is involved.

D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

The Polonaise is a living tradition, practiced widely and frequently throughout the contemporary Poland, both in villages, small towns and large urban centres.

The values of equality, openness and cooperation are intrinsic to the dance. The Polonaise unites above divisions and integrates the community. Consequently, the Polonaise is danced in all regions, also in the parts inhabited by ethnic or national minorities.

The element is also practiced by individuals, families and communities living outside the country. The Polish Diaspora is spread all over the world. In Polish families living abroad as well as in communities with Polish roots, the Polonaise is often passed down from generation to generation. For many, the Polonaise constitutes a part of their cultural identity and is a part of celebrations of important events. The dance is open and available to anyone attending such a celebration and willing to take part in it.

E. Contact person for correspondence

E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

<table>
<thead>
<tr>
<th>Title (Ms/Mr, etc.):</th>
<th>Mrs.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family name:</td>
<td>Cicha-Kuczyńska</td>
</tr>
<tr>
<td>Given name:</td>
<td>Joanna</td>
</tr>
<tr>
<td>Institution/position:</td>
<td>Counselor, The Ministry of Culture and National Heritage</td>
</tr>
<tr>
<td>Address:</td>
<td>Krakowskie Przedmieście 15/17, 00-071, Warszawa, Poland</td>
</tr>
<tr>
<td>Telephone number:</td>
<td>00 48 22 21 21 120</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:jcicha@mkind.gov.pl">jcicha@mkind.gov.pl</a></td>
</tr>
<tr>
<td>Other relevant</td>
<td>information:</td>
</tr>
</tbody>
</table>
E.2. Other contact persons (for multinational files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

Not applicable.

1. Identification and definition of the element

For Criterion R.1, States shall demonstrate that 'the element constitutes intangible cultural heritage as defined in Article 2 of the Convention'.

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'other(s)', specify the domain(s) in brackets.

☐ oral traditions and expressions, including language as a vehicle of intangible cultural heritage
☐ performing arts
☐ social practices, rituals and festive events
☐ knowledge and practices concerning nature and the universe
☐ traditional craftsmanship
☐ other(s) ( )

This section should address all the significant features of the element as it exists at present, and should include:

a. an explanation of its social functions and cultural meanings today, within and for its community;
b. the characteristics of the bearers and practitioners of the element;
c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and
d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

a. that the element is among the 'practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —';
b. 'that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage';
c. that it is being 'transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history';
d. that it provides the communities and groups involved with 'a sense of identity and continuity'; and
e. that it is not incompatible with 'existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development'.

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

(f) Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.

Not fewer than 150 or more than 250 words

The Polonaise is a group dance of a sublime and joyful character. It can be danced by a few to even several hundred pairs which march one after the other. The procession follows a trajectory proposed by the first pair. The basic step of the Polonaise is simple, it resembles marching and involves bending one leg while taking a step forward with the other.

During the dance, the pairs perform various figures - by raising joined hands upwards, they create bridges under which other participants pass. One partner can lead the other to the other side, perform a turn or a bow. The pairs can also connect in fours or eights or change the direction of the march. The figures can be decided freely and arranged in any order. As the tempo of the Polonaise is moderate, the participants with no prior experience can observe the others and follow the dance.
The Polonaise is deeply rooted in Polish culture, and the awareness of its importance is widespread. The tradition of dancing the Polonaise dates back to 18th century, while already in the 16th century the dance was known as "the Waltz." Nowadays, the tradition of dancing the Polonaise is inextricably linked with the prom - a ball for high school students organized 100 days before the start of high school certificate exams. It is also present at all other levels of education. In some communities, the Polonaise is danced at weddings, New Year's or carnival balls and other celebrations.

(ii) Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related ones or categories of persons with special responsibilities for the practice and transmission of the element? If so, who are they and what are their responsibilities?

Not fewer than 150 or more than 250 words

The group of the bearers and practitioners includes representatives of all age and social groups, both women and men, children and seniors and is composed of pupils, students, teachers, instructors, members of amateur or professional dance groups, and everyone who celebrates important events through the dance. It involves also numerous communities of the Polish Diaspora who identify with this tradition.

The dance is taught in both general and artistic schools, as well as outside of formal education. The transfer of skills takes place during music lessons, physical education or classes preparing for events and celebrations.

In local cultural centres or dance clubs, a number of amateur groups practice the Polonaise which is taught by instructors or more experienced participants. At universities, student dance groups cultivate the Polonaise tradition on the occasion of important events. Numerous professional dance groups in Poland perform a wide repertoire of traditional dances, including the Polonaise.

In recent years, initiatives to dance the Polonaise in city squares and streets have gained popularity and support. Local communities and governments are involved in the organization process. As a result, hundreds of people take part in the dance, attracting numerous observers and volunteers.

(iii) How are the knowledge and skills related to the element transmitted today?

Not fewer than 150 or more than 250 words

Dancing the Polonaise is a living tradition that is commonly transmitted from generation to generation in families, in schools, educational institutions and dance groups, in local communities, as well as in informal groups established spontaneously in connection with the celebrations of important events. As the Polonaise is widely present in culture, both literature, music and film increase the general awareness of the dance and its social meaning.

The dance can be learned by observation, participation or through instructions. School teachers have a particularly important role in the transmission, especially teachers of physical education in schools. Numerous instructors, cultural animators and choreographers workings in dance clubs and cultural centres, who engage wide audience representing all age and social groups, significantly contribute to the safeguarding and transmission of the tradition. The Polonaise is also transmitted in families and communities, especially during ceremonies such as weddings or occasional balls. Open dance evenings are organized by numerous traditional dance groups and associations who are actively engaged in popularization of the Polonaise. Anyone interested can learn the dance using rich audiovisual resources available online for free.

The knowledge about the tradition of dancing the Polonaise can be expanded through participation in cultural life and special events. Many books, publications and articles about the Polonaise are available for anyone interested. People particularly interested in the topic have the opportunity to attend dedicated courses or study programmes, offered not only by regular universities but also by the Open University and the University of the Third Age.

(iv) What social functions and cultural meanings does the element have for its community nowadays?

Not fewer than 150 or more than 250 words
The Polonaise has widely recognized social relevance as it represents the values of cooperation, reconciliation and equality, it is also associated with hope and optimism for the future. The practice of the element has social, symbolic, artistic and educational values.

Dancing the Polonaise commemorates important moments in family and community life. For high school students, the Polonaise opens the prom and is a symbol of entrance to adulthood. In many families, preparations for the prom are often accompanied with the exchange of family stories associated with the dance, as parents and grandparents also celebrated the start of the new stages with the Polonaise. For children, dancing the Polonaise at the start of primary school is a form of joint celebration.

The Polonaise is therefore an element that builds the community, forms cultural identity and fosters awareness of family and community history. On the occasion of other celebrations, the Polonaise is often danced together by representatives of all age and social groups. It is a symbol of unification, solidarity and dialogue, which enhances openness and trust as well as strengthens the sense of belonging.

Due to the common presence of the Polonaise in literature, film and music of such composers as Fryderyk Chopin, Michal Kleofas Oginski and Wojciech Kilar, the living practice of the element encourages active participation in culture.

Dancing the Polonaise is a strong emotional experience. During preparations, the participants often get inspired with family stories, they dress up in special creations to reinforce the uniqueness of the moment.

(v) Is there any part of the element that is not compatible with existing International human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?

Not fewer than 150 or more than 250 words

The Polonaise is fully compatible with the existing international instruments in the field of human rights and meets the requirements of mutual respect between communities, groups and individuals, as well as the principles of sustainable development.

Anyone interested can participate in the dance. As the Polonaise represents values of equality, cooperation and harmony, it directly influences the growth of mutual respect between communities, groups and individuals. The Polonaise unites various groups, mitigates conflicts and integrates people, including those who arrive to Poland as migrants or refugees.

The practice of the dance increases awareness of diversity, fosters dialogue and mutual understanding. Moreover, it deepens social relations, strengthens ties and cooperation. The inclusiveness of the Polonaise supports integration and building a conscious, diverse society based on community, dialogue and cooperation. In addition, the Polonaise is an invitation to active participation in culture, promotes creativity and knowledge about culture, therefore it directly enhances the general awareness of the role of cultural heritage in the lives of individuals, groups and communities. During the dance, the participants show respect for each other, experience harmony and unity with the group, which is conducive to building and consolidating attitudes of openness, acceptance and respect.

2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For Criterion R.2, the States shall demonstrate that ‘inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity’. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.

(i) How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?

(ii) Please explain how this would be achieved at the local level.

Not fewer than 100 or more than 150 words
The values such as solidarity, equality, hope and optimism are inextricably linked with the Polonaise. A potential inscription of the element on the Representative List would raise the general awareness of the importance of ICH and consecutively increase respect for all of its manifestations. At the local level, the entry would contribute to intensification of the already existing cooperation between schools, local cultural centres, dance groups, as well as local authorities. As a consequence, the inscription would be an impulse for a common reflection on the essence of intangible cultural heritage in general, its local presence and meaning for individual and collective identity. It will improve general understanding of the key role of cooperation between people representing different generations. Recently, local communities started to establish associations to cultivate the element - so-called Polonaise circles, which raise awareness and understanding for the role of intergenerational transmission of ICH in general.

(i.b) Please explain how this would be achieved at the national level.

Not fewer than 100 or more than 150 words

The importance of the Polonaise for the cultural identity is widely recognized throughout Poland. At the national level, the inclusion of the Polonaise on the Representative List would increase the general awareness of ICH. The Polonaise is commonly practiced throughout the country by all social groups. The entry and the intensified media attention would increase common interest in dance as an element constituting cultural identity, improving the visibility of other elements of a similar nature. The continuation of educational activities would enhance the visibility of the National List and the elements listed on it.

The inclusion of this element into the safeguarding processes raises the chances that the Polonaise would continue to serve as a medium of social remembering about important events. The entry would stimulate creative activities, both in the area of music and dance, what would help to to emphasize the development potential of intangible heritage in general.

(i.c) Please explain how this would be achieved at the international level.

Not fewer than 100 or more than 150 words

Potential entry on the Representative List would emphasize the role of ICH in the functioning of communities and increase the visibility of traditional dance.

Considering the fact that the Polonaise is widely practiced in diasporas, the inscription would draw attention to the role of heritage in formation and safeguarding of identity, as well as improve understanding for the continuous re-interpretation of heritage in various contexts. This may directly lead to intensification of cooperation between the bearers coming from various regions of the world. In the light of growing awareness, it is very likely that the inscription would inspire closer cooperation between dance groups from different countries, as well as among research institutions operating in the field of dance and music. In this regard, the entry would enrich the diversity of the already inscribed elements related to dance and inspire further identification of similar practices that connect communities beyond divisions.

(ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?

Not fewer than 100 or more than 150 words

Dialogue, equality and cooperation are the essence of the Polonaise. The inscription would deepen the existing partnership between the groups of bearers and open up new perspectives for cooperation.

The inclusive nature of the Polonaise contributes to building lasting and good relations between various groups, including the minority ones. The Polonaise supports the integration with people with disabilities and with people who experienced migration. For example, the Song and Dance Ensemble "Śląsk" organizes joint dances in integration schools and open tournaments which widely involve representatives of minorities.

Another example of an ongoing dialogue of different generations, nationalities and social groups
is the Polonaise danced in the Market Square in Wroclaw. Those who cultivate the tradition are the descendants of people displaced as a result of World War II, as well as representatives of ethnic minorities. The collective dancing of the Polonaise constantly reminds of the values of reconciliation, equality and multiculturalism. The entry would increase visibility of such practices.

(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?

Not fewer than 100 or more than 150 words

As the result of the continuous intergenerational transmission, the Polonaise developed in a multicultural context as a common heritage of all social, religious and ethnic groups living in Poland over the centuries. The Polonaise is a celebration of community, a reminder of respect and understanding.

The symbolism of the Polonaise figures refers to harmony, building bridges, reconciliation, openness and equality. Over the centuries, the Polonaise has been continuously reinterpreted and reflected the diversity and identity of various groups. Such manifestations constitute a living heritage subject to further reinterpretation. Therefore, the value of respect for diversity is inextricably linked with the cultural meaning of the Polonaise and its contemporary practice.

The Polonaise is a source of both individual and group creativity, which can be expressed through the arrangement of figures, interactions between the dancers, as well as in the costume.

3. Safeguarding measures

For Criterion R.3, States shall demonstrate that ‘safeguarding measures are elaborated that may protect and promote the element’.

3.a. Past and current efforts to safeguard the element

(i) How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?

Not fewer than 150 or more than 250 words

Nowadays, the Polonaise is passed down from generation to generation in families, schools, cultural centres, dance groups and non-governmental organizations. Since the practice of the Polonaise, accompanying ceremonies and celebrations, constitutes an important element in the life of local communities, the transmission is significantly based on active participation in collective life. In addition, it is supported by both informal and formal education.

Educational series with instructional materials and tutorials were published by the National Institute of Music and Dance in 2016. As a part of celebration of the International Dance Day, an album "WeDance the Polonaise" was donated free of charge schools as part of the "WeDance" campaign in 2019. The package included appropriate music for the Polonaise, video tutorials and the history of the dance. The materials are still available free of charge.

Recently, the role of audiovisual materials available in digital form has significantly risen. Simultaneously, numerous workshops for teachers and meetings has taken place across Poland over the past decade. The activity of dance groups and organizations such as the Polish Section of CIOFF, associating such dance groups operating in the amateur movement, forms an important pillar of the safeguarding processes. Continuous organization of annual tournaments of Polish dances supports the viability of the element. In recent years, new categories for young artists and choreographers were introduced in such tournaments in order to promote reinterpretation of traditional forms.

Numerous research activities resulted in publication of articles, teaching methodology and textbooks which support educational and popularization activities.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned:

- [x] transmission, particularly through formal and non-formal education
- [x] identification, documentation, research
- [ ] preservation, protection
(ii) What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?

Not fewer than 150 or more than 250 words

The support for the safeguarding activities for ICH in Poland is offered on both institutional and financial levels and includes grant programs and artistic scholarships, available for various grassroots initiatives.

The Ministry of Culture and National Heritage provides support in the form of ministerial programs allowing for co-financing of local activities throughout Poland. Examples of nationwide initiatives realized within the program include series of educational and publishing projects, as well as popularization campaigns, carried out on the occasion of the International Dance Day.

A project supported by the ministerial program realized by schools in the Lubelskie Voivodeship involved 11,421 participants including students, teachers, parents, residents and representatives of authorities and guests of honour from 169 different schools and institutions danced the Polonaise simultaneously in many locations to successfully establish the Record Polonaise for the 100th Anniversary of Regaining Independence.

Numerous activities are also supported by local governments. For example, in Kraków, the practice of the Polonaise in a public space is a manifestation of the local identity and constitutes an element of celebrations, including the Kraków Days. As the Polonaise constitutes an element of the city tradition, numerous activities are supported by the City Hall in the financial, organizational and logistic dimension.

Support of a substantive and expert character, as well as systemic and financial, is initiated and conducted by, among others, the Ministry of Culture and National Heritage, the National Institute of Music and Dance, the National Institute of Cultural Heritage, the National Commission for UNESCO and the Council for the Intangible Cultural Heritage.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:

- [ ] transmission, particularly through formal and non-formal education
- [ ] identification, documentation, research
- [ ] preservation, protection
- [ ] promotion, enhancement
- [ ] revitalization

3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.

(i) What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?

Not fewer than 500 or more than 750 words

Both at local and national levels, the proposed safeguarding measures are prepared in a dialogue with the community of bearers, and with regard to the potential challenges arising from the increased visibility of the element.

In response to the challenges resulting from globalization, educational, promotional and activating programs are crucial. As a result more frequent inclusion of the Polonaise in the course of important local celebrations, the interest in the element and the resulting awareness of the importance of intangible cultural heritage is significantly rising. Promotion of the Polonaise as an open and equal dance for all increases visibility of model practices having positive impact in the society.

The key to maintaining the viability of the element is the continuous support offered to local organizations, especially dance groups. Closer cooperation between groups of bearers and
artistic or scientific institutions will support circulation of knowledge about the Polonaise and intangible heritage. It is planned to continue the development of a dedicated interactive website, issuing a publication and organizing a series of scientific and cultural events around the deeply rooted tradition of the Polonaise. Many of these activities will be promoted through social media channels. Such events improve understanding for the safeguarding processes among the bearers, deepen the existing partnerships and engage a wider community in cooperation, as well as promote intangible heritage among the younger generation.

Tightening of cooperation between relevant institutions is of central importance for the success of the safeguarding plan. An example of such partnership is most recent project carried out by the Cracovia Danza Ballet and the Castle Museum in Łańcut, where an exhibition on the tradition of the Polonaise and its development was created as a result of exchange of expert knowledge.

Increasing the visibility of the element is an opportunity to intensify international dialogue and cooperation in the area of dance and intangible heritage. The entry might be an impulse to identify similar traditions and popularize elements of intangible heritage that are based on dialogue, equality and unite communities beyond divisions.

Instructional videos of the Polonaise are available online free of charge. Initiatives promoting the element are carried out in social media - for example a website "the Polonaise connects" run by Cracovia Danza. The National Centre for Culture Poland, an institution under the Minister of Culture and National Heritage, runs a special program dedicated to the Polonaise and a website on which a number of instructional videos and educational materials are available. Everyone interested can learn about the history of dance, customs, costumes, steps, figures, and various choreographies. In 2022 and 2023, the project will engage primary and secondary schools into educational activities, while a competition for the performance of the Polonaise will be announced in the school year 2023/24. Laureates will perform their interpretations during a joint concert.

Non-governmental organizations, such as the "Wytnij holubca" Association which brings together enthusiasts of traditional dances, disseminate knowledge about dances, including the Polonaise. During the pandemic, an initiative of the Association to dance at home, even in one pair, encouraged amateur recordings of the Polonaise which were published on-line.

Non-governmental organizations in cooperation with local governments organize dance tournaments, including dedicated traditional Polish dance tournaments organized under the patronage of CIOFF. Such tournaments begin with a joint dance of the Polonaise. Performances are preceded with rehearsals engaging wide group of participants. Children, teenagers and adults are encouraged to present interpretations referring to the tradition what results in presentation of creative and diverse choreographic arrangements.

The House of Dance Association is carrying out activities aimed at safeguarding. Every year, a meeting for enthusiasts of traditional music is organized during which students can meet the masters. Young rural artists together with representatives of the older generation practice together various forms of traditional dance, including the Polonaise. The Association organizes summer traditional dance workshops and accompanying ceremonies are opened with the Polonaise.

Another example of safeguarding measures in place for more than 20 years is an initiative implemented by the community and authorities of the city of Wroclaw, including media partners as well as school children and students. Every year at noon, at the end of January, a great Polonaise procession departs from the monument to the poet Aleksander Fredro, located in the very centre of the city. Every year more and more people dance the Polonaise and the participants include not only the inhabitants of the city, but also those who came from surrounding towns especially for this occasion.

(ii) How will the Statea Portiz concerned support the implementation of the proposed safeguarding measurea?

Not fewer than 150 or more than 250 words

At the national level, the proposed safeguarding measures are supported through continued grant and scholarship programs, establishment of additional forms of dialogue and cooperation, activities of organizational and informative character, as well as facilitation processes.

Organization of nationwide Polonaise Days, with the support of the Krakow cultural institution
Cracovia Danza, is planned in near future. As part of this project, numerous events are planned on a nationwide scale. In order to achieve lasting results in safeguarding, establishing a network of the Polonaise circles operating throughout the country is planned. The role of the circles is to ensure conditions suitable for practicing the Polonaise, integrate the people involved and intensify cooperation to enhance popularization of the element.

Events related to the promotion of traditional Polish dances, including the Polonaise, organized by local governments or non-governmental organizations, as well as tournaments held throughout the country under the patronage of CIOFF, are eligible for financial support under the programs of the Minister of Culture and National Heritage, among others, the Folk and traditional culture program, EtnoPoiska program, scholarship programs (annual and semi-annual). One of such cyclical events, celebrating its 19th edition in 2022, is the World Festival of Polish Folk Groups taking place in Rzeszów. Each year, numerous groups participate in the presentation. It is estimated that about a thousand people will attend the event this year and dance the Polonaise together.

(iii) How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?

The community of bearers was actively involved in the planning of the safeguarding measures.

Many people involved in the safeguarding activities of the Polonaise, as well as the intangible cultural heritage in general, met at the Nationwide Conference on Culture, which inspired a joint action resulting in the inscription of the Polonaise on the National List of Intangible Cultural Heritage. Progressing consolidation of the environment, as well as the growing understanding of the need to protect intangible cultural heritage, was conducive to organization of new initiatives and meetings, as well as promotional activities, carried out also in the social media. Anyone interested, both individuals and relevant groups, were invited to join the discussion on the proposed safeguarding measures and planned projects or events. Through various channels such as social media groups or pages, eg. "The Polonaise connects" which counts more than 2,000 observers, ideas and proposals can be presented and discussed. On a daily basis, content coming from various groups of bearers is published.

The discussion on safeguarding measures takes place also during events organized by non-governmental organizations such as CIOFF, the "Wynj Holubca" Association. State institutions, such as the National Institute of Music and Dance, as well as the National Centre for Culture Poland, are also engaged, including on-line activity allowing for wide exchange of views.

3.c. Competent body(ies) involved in safeguarding

Provide the name, address and other contact information of the competent body(ies) and, if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

Schools are actively engaged in the safeguarding of the element. As of 2019, there are 14,584 primary schools, 1,695 middle schools and 3,534 high schools. Graduates of secondary schools were dancing the Polonaise at the end of this stage of education until the educational reform, currently the graduates of primary school perform the dance. In 2021, the number of high school amounted to over 273,000. Every year, nearly 300,000 high school graduates dance the Polonaise to start the prom. It is not possible to list all schools at both primary and secondary levels.

There are 7 ballet high schools in the country, including 5 public ones, where the core curriculum includes traditional, folk and characteristic dance, including the Polonaise. We list two of them:

The Ludomir Różycki Ballet High School in Bytom
Elżbieta Mendakiewicz, Director
ul. Jagiellońska 21 – 23
41 - 902 Bytom
(+48) 32 787 01 01
sekretariat.baletowa@osb.bytom.pl

The Feliks Parnell Ballet High School in Łódź
Magdalena Sierakowska, Director
ul. Wrocławska 3/5, 91-052 Łódź
(+48) 42 613 10 20
sekretariat_baletowa@idsi.pl

Other competent bodies involved in safeguarding:

National Institute of Music and Dance
Katarzyna Meissner, Director
ul. Aleksandra Fredy 8
00-097 Warszawa
(+48) 22 829 20 29
nim@nim.pl

Cracovia Danza Ballet
Romana Agnel, Director
Plac Na Groblach 7
33-332 Kraków
(+48) 12 421 08 36
cracoviadanza@cracoviadanza.pl

Polish Section of the International Council of Organizations of Folklore Festivals and Folk Arts (CIOFF)
Chmiel
ul. Związku Walki Młodych 15/65
02-786 Warszawa 126
+48 22 6419325
cioff@cioff.pl

CIOFF gathers 106 dance groups and 3 Polish dance clubs and organizes 14 Polish dance tournaments. Selected dance groups are listed below.

Song and Dance Group of the Warsaw University "Warszawianka"
Jan Łosakiewicz, Director
Krakowskie Przedmieście 26/28
00-927 Warszawa
(+48) 22 55 40 718
warszawianka@uw.edu.pl

Song and Dance Group of the Warsaw University of Technology
Janusz Chojecki, Director
Ludwika Waryńskiego 12
00-631 Warszawa
(+48) 725991544
j.chojecki@zpit.pw.edu.pl

Children Folk Group "Wielkopolanie"
Jadwiga Banaś, Manager
ul. Jarochowskiego 1
60-235 Poznań
(+48) 61 866 57 47


4. Community participation and consent in the nomination process

For Criterion R.4, States shall demonstrate that ‘the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent’.

4.a. Participation of communities, groups and individuals concerned in the nomination process

Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.

Not fewer than 300 or more than 500 words

The participation of bearers in the process of preparing the nomination of the element to the Representative List of the Intangible Cultural Heritage of Humanity was carried out in two stages. Firstly, the bearers were involved in preparatory activities such as participation in a series of workshops, consultations and conferences. Secondly, the bearers in cooperation with experts were involved in the preparation of the nomination form.

Many people involved in the practice and safeguarding of the Polonaise met at the Nationwide Conference on Culture in 2018. Numerous further meetings resulted in the entry of the Polonaise - the Polish dance on the National List of Intangible Cultural Heritage. Consolidation of the environment, as well as the growing understanding of the need to safeguard the intangible cultural heritage, resulted in further activities and meetings, as well as promotional activities, also in the area of social media. From November 2020 to March 2021, a series of meetings between practitioners, representatives of the groups of bearers and experts working in the field of safeguarding took place. Simultaneously, the information campaign was carried out and allowed thousands of interested people to express their support for the activities aimed at preparing the nomination for the Representative List of the Intangible Cultural Heritage of Humanity. These activities were continued throughout the year 2021. From December 2021 to the end of March 2022, there was intensive, daily communication between the bearers, on-line and by phone. The bearers were involved in the selection of photos, video scenes, the music soundtrack of the film, as well as the writing of paragraphs in the application. The bearers involved in the works on the application were consulting their inputs with their own community as well as with numerous groups who dance the Polonaise. The bearers have also involved the local communities in the consultation process as well as were informing about the nomination works during large public and outdoor events that gathered Polonaise dancers. At each stage, the paragraphs of the
prepared application, together with the video materials and photos were consulted with practicing experts working in non-governmental organizations, cultural centres, local dance groups and ensembles, as well as ballet schools and expert institutions such as CiOFF, National Institute of Music and Dance, National Centre for Culture Poland. A significant role in the nomination process was played by amateur groups that practice the Polonaise, involve all generations and present the Polonaise to the public during various ceremonies or events.

4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

Not fewer than 150 or more than 250 words

The bearers of the Polonaise - traditional Polish dance, gave prior, voluntary and informed consent to the nomination by submitting their own handwritten signatures on the lists that are attached to the application.

The bearers were informed about all the consequences resulting from the potential entry of the element on the Representative List of the Intangible Cultural Heritage of Humanity. During the meetings, the bearers had the opportunity to ask questions and exchange views. The bearers decided to prepare declarations of consent and gather signatures in their communities.

The consent was given by the high school graduates of 2022, who danced the Polonaise at the prom - a special ball organized 100 days before the high school exams, including: the Stefan Batory High School No. II in Warsaw, the Aleksander Kamiński High School No. LXX in Warsaw.

Declarations of consent were also provided by numerous members of amateur dance groups, such as the Song and Dance Group of the Warsaw University of Technology, the Song and Dance Group of the University of Warsaw "Warszawianka", the Folklore Dance Group "Szamotulianka", Song and Dance Group "Lublin.

Declarations of support were provided by numerous institutions, non-governmental organizations, and professional dance groups, including: the Polish Section of CiOFF, the National Institute of Music and Dance and the Cracovia Danza Ballet.

Educational institutions operating on various levels that popularize the heritage of the Polonaise have also expressed their support, including: Kindergarten No. 401 in Warsaw, Primary School No. 16 in Warsaw.

4.c. Respect for customary practices governing access to the element

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.

Not fewer than 50 or more than 250 words

Skills and knowledge related to the Polonaise are passed down from generation to generation and are available to everyone interested. Access to all aspects of this tradition and information it is open and is not subject to any restrictions nor requires any special qualifications. The practice of the Polonaise tradition is inclusive and accessible for all age and social groups, it can take
place in a variety of spaces including public space, family gatherings, schools, theatres, cultural centres, and during many important events in social life.

4.d. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

a. Name of the entity;
b. Name and title of the contact person;
c. Address;
d. Telephone number;
e. Email address;
f. Other relevant information.

In line with the information provided in point 3c, we present selected examples of the most important institutions and organizations representing the bearers:

Polish Section of the International Council of Organizations of Folklore Festivals and Folk Arts
Jerzy Chmiel
ul. Związku Walki Młodych 15/65
02-786 Warszawa 126
+48 22 6419325
cloff@clloff.pl

Song and Dance Group of the Warsaw University "Warszawianka"
Jan Łosakiewicz, Director
Krakowskie Przedmieście 26/28
00-927 Warszawa
(+48) 22 55 40 718
warszawianka@uw.edu.pl

Song and Dance Group of the Warsaw University of Technology
Janusz Chojecki, Director
Ludwika Waryńskiego 12
00-631 Warszawa
(+48) 725991544
j.chojecki@zpit.pw.edu.pl

Folk Dance Group "Promyki" in Wieliszew
Dariusz Skrzędowski, Director
Wieliszew Cultural Centre
Łański, ul. Stanisława Moniuszki 2
05-119 Legionowo
(+48) 22 782 20 02
kultura@wieliszew.pl

Children Folk Group "Wielkopolanie"
Jadwiga Banaś, Manager
ul. Jarochowskiego 1
60-235 Poznań
(+48) 61 866 57 47
mdk3_poznan@tmpsc.pl

Folk Dance Group "Szamotuły"
Maciej Sierpiński, Director
ul. Dworcowa 43
Song and Dance Group „Lublin”
Bożena Baranowska, Director
ul. Żołnierzy Niepodległej 3
20-078 Lublin
(+48) 81 53 278 43
kaniorowcy@lublin.net.pl

Song and Dance Group „Golowianie”
Małgorzata Kurtyna, Manager
Plac Wolności 1
41-300 Dąbrowa Górnicza
(+48) 32 733 88 00
malgorzata.kurtyna@palac.art.pl

School Folk Song and Dance Group „Krakowiak”
Aldona Skoczek, Director
ul. Bujaka 15
30-611 Kraków
(+48) 12 654 42 68
zpitkrak@interia.pl

Folk Group „Ozarowiacy”
Małgorzata Wojciechowska, Manager
ul. Poznańska 165
05-850 Ożarów Mazowiecki
(+48) 722 004 604
ozarowiacy@dkusmiech.eu

Song and Dance Group „Silesianie”
Jerzy Stasica, Manager
ul. 1 Maja 50
40-287 Katowice
(+48) 32 257 72 38
silesianie@ue.katowice.pl

Song and Dance Group „Sokołowianie”
Iwona Kopiwoda, Manager
ul. Wolności 27
08-300 Sokołów Podlaski
(+48) 505 824 400
iwona_kopiwoda@op.pl

Folk Group „Kostrzanie”
Józef Hernik, Manager
ul. I. Paderewskiego 36
58-150 Strzegom
(+48) 607 406 320
j.hernik@sck.strzegom.pl
5. **Inclusion of the element in an inventory**

For Criterion R.5, States shall demonstrate that the element is identified and included in an inventory of the Intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with Articles 11.b and 12 of the Convention.

The inclusion of the nominated element in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to the nomination. Rather, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element in an inventory-in-progress.

Provide the following information:

(i) Name of the inventory(ies) in which the element is included:

National List of Intangible Cultural Heritage

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:

National Institute of Cultural Heritage of Poland (Narodowy Instytut Dziedzictwa),
Council for Intangible Cultural Heritage (Rada ds. Niematerialnego Dziedzictwa Kulturowego)

(iii) Reference number(s) and name(s) of the element in the relevant inventory(ies):

The element was inscribed as No. 36 on National List of ICH.
The inventory is accessible online under the link:
https://niid.pl/dziedzictwo-niematerialne/krajowa-lista-niematerialnego-dziedzictwa-kulturowego/

(iv) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):

The element was inscribed under the name "Polonaise – the Polish dance" on 14 August 2019.

(v) Explain how the element was identified and defined, including how information was collected and processed with the participation of communities, groups and relevant non-governmental organizations (Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

The element was identified and inscribed on the National List of Intangible Cultural Heritage at the initiative of the bearers. Various circles cooperated in order to prepare the nomination, including consultations with experts and scholars representing humanities, art studies and social sciences.

The discussion on the nomination of the Polonaise to the National List of Intangible Cultural Heritage started with the moment when Poland ratified the UNESCO 2003 Convention. It was a topic of talks and consultations during numerous meetings related to the practice of dance, as well as during symposia and scientific conferences. Many people involved in the practice and safeguarding of the Polonaise met at the 2018 Nationwide Conference on Culture. It resulted in intensified cooperation which led to the entry of the Polonaise - the Polish dance on the National List of Intangible Cultural Heritage in 2019.

(vi) Indicate how often the inventory(ies) is(are) updated (periodicity) (max. 100 words).

The inventory is updated on a regular basis, 3-4 times a year.

(vii) Explain how the inventory(ies) is(are) regularly updated. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 200 words).

Pursuant to point 6. of the "Regulations for the submission of applications and procedures of inscriptions on the National List of Intangible Cultural Heritage", applications are submitted on a rolling basis and are proceeded by the Council for Intangible Cultural Heritage during quarterly meetings. The inventory is updated 3-4 times a year, depending on the decisions made by the Minister of Culture and National Heritage.

The viability of elements inscribed on the National List is monitored by the National Institute of Cultural Heritage. Applicants themselves, or representatives of communities, groups or organizations who safeguard the element, are required to submit periodic reports on the implementation of the previously submitted safeguarding plans. Periodic reports are submitted every 5 years. Thanks to the reports, bearers have the opportunity to give notice of any potential difficulties related to the safeguarding of the element and request assistance from the National Institute of Cultural Heritage in devising specific solutions. The first report period for Polonaise - the Polish dance is scheduled for 2024.

(viii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element:

a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element. Attach to the nomination print-outs of relevant sections of the content of these links. The Information should be provided in English or French, as well as in the original language if different.

b. If the inventory is not available online, attach exact copies of texts concerning the element included in the inventory. These texts should be provided in English or French as well as in the original language if different.

Indicate the material provided and – if applicable – the relevant hyperlinks:
6. Documentation

6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- [ ] documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French;
- [ ] documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different;
- [ ] ten recent photographs in high definition;
- [ ] grant(s) of rights corresponding to the photos (Form ICH-07-photo);
- [ ] edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;
- [ ] grant(s) of rights corresponding to the video recording (Form ICH-07-video).

6.b. Principal published references (optional)

Submitting States may wish to list, using a standard bibliographic format, the principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.

Books and articles:

- Agnel Romana, Źródła i symbolika Poloneza, Wykład wygłoszony podczas II Międzynarodowego Sympozjum Tańca w Rothenfels, 21-25 maja 2008
- Przybyszewska-Jarmińska Barbara, „Taniec polski” w siedemnastowiecznych przekazach literackich, w: Muzykolog wobec świadectw źródłowych i dokumentów: Księga pamiętkowa dedykowana profesorowi Piotrowi Poźniakowi w 70. Rocznice urodzin, red. Fabiańska Zofia, Kubieniec Jakub, Sitarz Andrzej, Wilk Piotr, Kraków 2009
- Nowak Tomasz, Tańce w typie chodzonego w Polsce w XVI-XIX wieku, w: „Studia Choreologicza” 2015, vol. XVI, s. 9-26
7. **Signature(s) on behalf of the State(s) Party(ies)**

The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prof. dr hab. Piotr Gliński</td>
<td>Deputy Prime Minister, Minister of Culture and National Heritage</td>
</tr>
<tr>
<td>Date: 30 March 2023</td>
<td></td>
</tr>
</tbody>
</table>

Signature: [Signature]

Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)