



Unesco

Intangible Cultural Heritage

Representative List

ICH-02 – Form

REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline: 31 March 2023
for possible inscription in 2024**

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

A. State Party or States Parties

Hungary

B. Name of the element

B.1. Name of the element in the languages and scripts of the community(ies) concerned

A csárdás tánc hagyománya

B.2. Name of the element in English

Csárdás dance tradition

C. Name of the communities, groups or individuals concerned

The nominated heritage element's communities consist of dancers for whom the csárdás dance is an important part of their cultural identity and a defining element of their cultural activity. The dance is present throughout all layers of society, be it village or urban communities. The

community's members are amateur dancers, professional dancers, táncház (live folk dance party) participants, and members of dance ensembles. Many dancers work as folk dance educators in the younger generation's formal education, and as researchers collecting, archiving, and publishing the different csárdás variants. The community includes those who acquire, preserve, and transmit the motifs in both formal and non-formal ways. The members of the typical music ensembles (usually string bands, but also brass or tamburica bands) accompanying the csárdás dance are also an organic part of the dancers' community. Solo instruments (bagpipe, zither) or duos (violin–percussive cello, violin–dulcimer, hurdy-gurdy–clarinet) may also accompany the csárdás.

1. General information about the element

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

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

Not to exceed 200 words

The csárdás is danced by couples consisting of a man and a woman, or in some regions two women, holding each other. At the various occasions for dancing, multiple couples participate in the dance at the same time, nowadays forming one large or multiple smaller circles. This dance type consists of a given collection of regionally-differentiated motifs, gestures and figures which are used in an improvised fashion, but according to well-known, established rules and composition patterns. The csárdás, is a living dance type existing in numerous variant forms and can be characterized by motifs. It consists of two parts: the slow dance ('lassú csárdás'), followed by its fast version ('friss csárdás').

The name comes from the word "csárda", denoting a roadside inn located outside of settlements, which was a place of revelry and spontaneous dancing for its guests. The csárdás was a universal favorite in both village and urban dance traditions, and to today can be found during weddings, community events, táncház, and on stage.

Songs exuding moods and emotions, and dance rhymes shouted with elation, frequently accompany the dancing. The typical instrumental accompaniment to the csárdás is the string band consisting of a core of violin(s), viola, and double bass.

1.2. *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 to exceed 100 words

The practitioners are also amateur and professional dancers who learned it through formal education or the táncház movement. Many of the practitioners learned the csárdás directly from village tradition bearers.

The man and woman bear equal importance in creating the couples' dance, and without both of them the dance would be inconceivable. Men (or one of the women) primarily play an important role in shaping the dance sequence, while women carefully harmonize their steps to the men's.

Many events are good opportunities for children to observe and learn the dance steps and style of adults, which they can later try out independently.

1.3. *How are the knowledge and skills related to the element transmitted today?*

Not to exceed 100 words

In village communities, there were countless opportunities (dance parties, balls) for the csárdás to transmit from generation to generation, where one could acquire dance skills via observation and practice.

Since the 2000s, Hungarian folk dance educators have been trained at university, thus the formal dance education at primary-level arts-focused schools occurs using established grade-level methodology and exercises.

Over 100 amateur folk dance ensembles in Hungary safeguard the living dance tradition (as csárdás) of various Hungarian cultural regions.

The Heritage National Children and Youth Folk Art Association, is an important pillar in transmitting dance knowledge and shaping the corresponding worldview during childhood.

1.4. *What social functions and cultural meanings does the element have nowadays for the communities concerned?*

Not to exceed 100 words

The csárdás is an unequivocal expression of the self-organizing and cohesive power of communities as well as the depth of their cultural literacy.

Dancers also sing and pay attention to both their partner as well as others around them. They learn to think jointly with their partner as they co-create the dance motifs, and they develop their improvisation skills, and musicality. Dancers can apply the acquired skills in their everyday lives, improving their ability to adapt to others, and strengthening their roles in the community.

The csárdás has an integrative social function, creating a sense of collective identity in the communities.

1.5. *Can the State Party or States Parties confirm that nothing in the element is incompatible with existing international human rights instruments?*

Not to exceed 50 words

According to available information from research, literature, and everyday practice, there is nothing indicating incompatibility between any aspect of the heritage element and existing human rights legislation.

1.6. *Can the State Party or States Parties confirm that nothing in the element could be perceived as not compatible with the requirement of mutual respect among communities, groups and individuals?*

Not to exceed 50 words

The element meets all requirements of mutual respect among communities, groups and individuals, and those related to sustainable development.

Hungarian dance groups maintain ongoing professional relationships with each other, recognizing and respecting each other's knowledge and activities. Annual gatherings provide good occasions for them to exchange experiences and compare their knowledge.

1.7. *Can the State Party or States Parties confirm that nothing in the element could be perceived as not compatible with the requirement of sustainable development?*

Not to exceed 50 words

The State Party confirms that nothing in the element could be perceived as not compatible with the requirement of sustainable development.

1.8. *Are there customary practices governing access to the element? If yes, describe any specific measures that are in place to ensure their respect.*

Not to exceed 100 words

There is no practice that would restrict the acquisition of the element. There is no known proceeding related to organizations, individuals, or communities which impedes access to the

materials and intellectual property required for learning the csárdás dance.

Individual dancers and dance ensembles are regularly featured at a variety of events, festivals, and in the media, and dancers, educators, and researchers are all accessible to be contacted by the public.

The archives of the Research Centre for the Humanities, Institute for Musicology of HAS, the Hungarian Heritage House and the Museum of Ethnography are freely available to the public.

1.9. *Audiovisual materials about the element*

- 10 recent photographs in high definition are submitted
- Form ICH-07-photo is attached to grant rights for the 10 photos submitted
- A video is submitted
- Form ICH-07-video is attached to grant rights for the video submitted

2. Contribution to visibility, awareness, dialogue and sustainable development

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'. In addition, States are encouraged, with reference to Chapter VI of the Operational Directives, to recognize the interdependence between the safeguarding of intangible cultural heritage and sustainable development.

Given its extensive nature, criterion R.2 will be assessed based on the information provided in the nomination file as a whole including the answers provided in this section.

Do communities concerned consider that the element contributes to the following?

- Food security
- Health care
- Quality education
- Gender equality
- Inclusive economic development
- Environmental sustainability including climate change
- Peace and social cohesion
- Others (please specify):

Provide explanations in support of the statement(s) made above, as appropriate.

Not to exceed 200 words

Quality education

Dance instruction at all education levels, guaranteed by the State, ensure the preservation and transmission of the csárdás. The State ensures training for folk dance educators at the public university level, since they have an indispensable role in fostering the practical acquisition of the element.

Many folk dance instruction methods exist, using age-appropriate exercises to break down the dance's motifs. In addition to contemporary teaching methods, the traditional approach based on imitation still occurs.

Gender equality

The practice, research, and popularization of csárdás is available and accessible to all groups and individuals, regardless of race, age, gender, sexual orientation, religious or political beliefs, professional affiliation, or background. Information regarding the csárdás is freely available in the archives of state institutions and on the internet, regardless of age, gender, or geographical location.

Peace and social cohesion

Participation in csárdás dance fosters communication and cohesion both internally and externally. Csárdás has the ability to transcend cultural, social and economic challenges, and bring people together to feel emotionally, physically and mentally connected.

The csárdás has an integrative social function, creating a sense of collective identity in the communities that practice it. The csárdás dance carries characteristics of local and regional community identity.

States are encouraged to submit audiovisual materials that convey the communities' voice in support of the statements made above.

- Materials (written, audio-visual or any other way) are submitted

3. Safeguarding measures

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

What safeguarding measures are put in place to protect and promote the element? Include in your answer the communities' role in the planning and implementation of measures described.

Not to exceed 500 words

When preparing the nomination, safeguarding measures were relying on constant cooperation with the stakeholders, and continuous and proactive involvement of the communities concerned. In the process, the members of the communities, experts, representatives of archives and museums, education/training institutions worked together to identify the needs and the planned steps of safeguarding.

In order to limit the negative impacts of the inscription, the Muharay Elemér Folk Art Association and the Heritage National Children and Youth Folk Art Association developed a close cooperation with institutions responsible for preserving ICH, such as the ICH Directorate of the Hungarian Open Air Museum, the Museum of Ethnography, and the Hungarian Heritage House. The fostering of folk dance research, and the active process of archiving the documentation generated by that research, are crucial activities to the identification of the element.

The Research Centre for the Humanities Institute for Musicology, the Hungarian Heritage House and the Museum of Ethnography are developing and improving their online databases in order to make folklore collections more easily accessible to the public:

http://db.zti.hu/neptanc_tudastar

<http://folkloradatbazis.hu>

<https://gyujtemeny.neprajz.hu/>

Besides scientific research, state institutions have been publishing materials which aid in the acquisition of both the csárdás dance and its accompanying music since the 1980s.

Within its network, the Hungarian Heritage House organizes táncház and workshops for Hungarian communities abroad in order to pass on the csárdás tradition. The Muharay Elemér Folk Art Association aims to preserve the csárdás dance tradition by organizing competitions as well as developing and expanding specialized continuing education courses in order to allow the almost 100 dance groups to learn their own and other regions' dance traditions.

The Heritage National Children and Youth Folk Art Association organizes the annual Child Folk Dancers' National Solo Dance Festival competition in Szarvas and expands the available array of events for children, thus calling the younger generation's attention to the importance of preserving the csárdás tradition.

The annual national Táncház Festival organized by the Dance-house Guild is a good opportunity for the communities involved to meet. In the coming years the festival will include supplemental activities that provide a more complete picture of the full socio-cultural background surrounding the csárdás.

The prizes issued at judged festivals organized by the Martin György Folk Dance Association motivate communities to practice, develop, and present the csárdás heritage.

The Hungarian Dance Academy is in the process of developing several pedagogical methods that provide experience-based dance lessons for children in preschool or primary school. The basis of the method is full immersion in dance and play, preceded by conscious pedagogical preparation.

The future goal of the Hungarian Dance Academy's Department of Folk Dance is to expose the students who are majoring in other subjects to the foundations of Hungarian folk dance as well, yielding greater exposure to folk dance (and csárdás) generally.

The organization of professional events is a critical task, as those occasions provide opportunities for direct communication, developing protective measures, conducting professional review and evaluation, and refining plans developed to preserve the csárdás tradition.

4. Community participation in the nomination process and consent

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’.

4.1. Describe how the communities, groups or individuals concerned have actively participated in all stages of the preparation of the nomination.

Not to exceed 300 words

Representatives of local communities and dance ensembles play an important role in planning and executing safeguarding measures. As the steps above highlight, the goal of the community cooperation is to pass on the csárdás dance and keep it alive, utilizing specialized gatherings and events to complement the essential processes of dance research and archival work. The Hungarian Heritage House organized a professional forum on November 5, 2019 which provided an opportunity to inform the concerned community and all stakeholders and to develop safeguarding plans for protecting the csárdás. Then on November 15-16, 2019, the Hungarian Dance Academy’s international “Dance and Cultural Heritage” conference defined concrete goals. The annual Táncház Festival also provides a venue for continuous discourse about preservation strategies for the csárdás for all individuals and organizations involved.

Competitions, conferences, and workshops provide participants the chance to define and present their own csárdás heritage and to hold discussions about safeguarding measures. Municipalities’ dedication is evidenced by multiple nominations and declarations of support in recent decades in order to allow municipal community members who preserve Hungarian dance folklore to receive the Master of Folk Art title.

Dance instruction is the work of both men and women. Young boys and girls, men and women, all equally join folk dance communities. Members of both genders become leaders of dance groups and organizations.

Consent (written, audio-visual or any other way) to the nomination of the element from the communities, groups or individuals concerned is attached in support to the description above

4.2. Community organizations or representatives concerned

Contact person for the communities:

Title (Ms/Mr, etc.): Mr

Family name: Both

Given name: Miklós

Institution/position: Hungarian Heritage House, Director

Address: 1011 Budapest, Corvin tér 8.

Telephone number: +36 1 225 6000

Email address: hinfo@hagyomanyokhaza.hu

Other relevant information: www.hagyomanyokhaza.hu, www.heritagehouse.hu

Contact information for main community organizations or representatives, non-governmental organizations or other bodies concerned with the element are attached, and their details can be published on the website of the Convention as part of the nomination

5. 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 and 12 of the Convention.

5.1. Name of the inventory(ies) in which the element is included

Szellemi Kulturális Örökség Nemzeti Jegyzéke (EN: National Inventory of Intangible Cultural Heritage)

5.2. 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

The body responsible for maintaining the Inventories: Kulturális és Innovációs Minisztérium (Ministry of Culture and Innovation).
Responsibility for the updating is: Szabadtéri Néprajzi Múzeum Szellemi Kulturális Örökség Igazgatósága (the Directorate of Intangible Cultural Heritage of the Hungarian Open Air Museum).

5.3. Reference number(s) and name(s) of the element in the relevant inventory(ies)

A csárdás tánc hagyománya (Living tradition of Csárdás dance)
Reference number: SZKÖ/40-2019

5.4. Date of the element's inclusion in the inventory(ies)

Based on the recommendation of the Expert Committee of ICH of the Hungarian National Commission for UNESCO and the final decision of the minister responsible for culture, the element was inscribed on the national inventory in 2019. Inscription was formally announced on September 20, 2019 by the minister responsible for culture at the opening ceremony of the Cultural Heritage Days in the city of Kaposvár. The element was selected for nomination to the Representative List of the Intangible Cultural Heritage of Humanity in 2021.

Is the information concerning the updating and periodicity of the inventory(ies), as well as the participation of communities, groups and NGOs concerned to the inventorying process, included in the periodic report on the implementation of the Convention?

- Yes, the information is included in the periodic report. Specify in the box below the year in which that report was submitted
- No, the information is not included in the periodic report. Provide information in the box below

Not to exceed 200 words

2022

- An extract of inventory(ies) in English or in French and in the original language, if different, is submitted

6. Correspondence and signature

6.1. Designated contact person

Provide the contact details 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.

Title (Ms/Mr, etc.): Ms, PhD

Family name:	Csonka-Takács
Given name:	Eszter
Institution/position:	Hungarian National Committee of ICH, President Intangible Cultural Heritage Directorate of the Hungarian Open Air Museum, Director
Address:	2000 Szentendre, Sztaravodai út 75.
Telephone number:	+36 30 312 7687
Email address:	csenkatakacs.eszter@skanzen.hu
Other relevant information:	www.szellemiotokseg.hu

6.2. Other contact persons (for multinational nomination only)

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

Title (Ms/Mr, etc.):
Family name:
Given name:
Institution/position:
Address:
Telephone number:
Email address:
Other relevant information:

6.3. Signature on behalf of the State Party or States Parties

Name:	Magdolna Závogyán
Title:	Secretary of State for Culture
Date:	28.03.2023.
Signature:	

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

--