



Appendix No. 1

**RULES AND REGULATIONS OF THE INTERNATIONAL  
FESTIVAL OF THE HIGHLAND FOLKLORE IN ZAKOPANE**

§1

The International Festival of the Highland Folklore in Zakopane (hereinafter referred to as MFFZG) is a cultural event of international significance, whose primary goal is to protect the national heritage of folk culture. Since its inception, the festival has been guided by the idea of safeguarding authentic folklore and wishes to continue in this vein.

The festival is a celebration of mountain people, during which the richness of traditional culture and folk art from various mountain regions around the world is presented.

Amateur groups take part in the competition, presenting their achievements in the field of music, song, dance, and folk traditions. The presentations are evaluated in terms of their ethnographic, historical, and artistic value.

By promoting the above values, the festival also has an educational, scientific, and promotional dimension.

§2

1. The festival is open to groups that have their permanent residence in a mountain region and cultivate the folklore traditions of their ethnographic region. An exception is made for compact highlander ethnographic groups currently living outside their region and cultivating their traditions in an unchanged manner.

2. The groups represent the country in which they are based.

3. Groups from lowland areas performing a program based on highlander folklore do not meet the festival's criteria.

§3

1. The festival is a competition conducted in three equal categories:

I. TRADITIONAL

II. ARTISTICALLY ARRANGED

III. STYLIZED

2. The basic criterion for division into categories is the degree of stage development of traditional highlander folklore presented by a given group.

3. Requirements for presentations in individual categories:

### 3.1. Category I - Traditional

a) Ensembles present a program based on local highlander folklore in accordance with the tradition of their own ethnographic group (ethnographic region). An ethnographic region should be understood as an area in which the inhabitants share the same customs and cultural phenomena, different from neighboring regions.

b) The program should present a ritual, custom or fragment thereof, in order to show folklore in a broader cultural context. Omitting this element from the presentation does not eliminate the group from the competition, but it does affect its evaluation by the jury.

c) The presentation of a ritual, custom, costume, music, singing, and dancing must relate to a single historical period.

d) Musical instruments, music, singing, dancing and all props should be consistent with the tradition of the ethnographic region (authentic/original or reconstructed).

e) The dances, music, rituals and customs performed should retain their traditional form, adapted only to the extent necessary for the stage.

f) Extensive spoken parts and dialogues should be avoided in the presentation. Spoken lines should be kept to a minimum.

### 3.2. Category II – Artistically arranged

a) Ensembles present a program based on the highlander folklore of their own ethnographic group (ethnographic region).

b) Choreographic arrangements are permitted, but dances should still be based on traditional dance motifs adapted to musical motifs.

c) The musical arrangement must not significantly distort local or regional musical traditions.

d) The use of musical instruments that are not in keeping with tradition, as well as foreign motifs in dances, music, singing and costumes, is prohibited.

### 3.3. Category III - Stylized

a) Ensembles present a program based on the highlander folklore of their own ethnographic group or mountain regions of their own country.

b) The presented program should be a creative, original arrangement, inspired by traditional highlander folklore in all elements of the presentation, i.e., dance, music, singing, and costume.

#### §4

1. The following groups are excluded from participating in the festival competition:
  - groups from outside mountain regions;
  - professional groups, i.e. those whose members receive remuneration for their work in the group (this condition does not apply to instructors and management);
  - children under 16 years of age;
  - using mechanical music (playback).
2. Children are excluded from participating in presentations classified as category III.
3. Bands may only use microphones provided by the organizers. In categories II and III, the use of traditional acoustic instruments equipped with permanently installed built-in microphones (air vibrations) or piezoelectric transducers (material vibrations) is permitted.
4. Headset microphones (microports) are permitted in all categories.
5. Bands that have won one of the main prizes (ciupaga) may not participate in the competition for two consecutive years after receiving the prize. However, the organizer has the right to invite the band despite the applicable waiting period.

#### §5

1. The festival competition is open to bands that have expressed their willingness to compete.
2. **The deadline for submitting applications and complete documentation March 15, 2026.** The application must be accompanied by a link to the band's program and photos of the band with complete information about the band, its repertoire and the region it represents.
3. The band participating in the competition is required to specify in the participation form the category in which it intends to perform. If the program presented by the group does not correspond to the declared category, the Jury has the right to move the band to another category when evaluating the program. The justification for this decision must be included in the final report.
4. Ensembles that have received a written invitation from the Organizer and come from countries for which an entry visa is required are obligated to submit a visa application by **June 30, 2026**. If an ensemble submits a visa application after this date, the invitation previously issued will no longer be valid.
5. **Teams participating in the competition who have received a written invitation from the Organizer are required to pay an entry fee. The entry fee is PLN 2,000 (two thousand Polish zlotys) and is payable by July 1.** The transfer costs are borne by the team participating in the event (Account for domestic transfers: 92 1240 5136 1111 0010 6718 0225, for foreign transfers: IBAN account number: PL92 1240 5136 1111 0010 6718 0225, BIC code of Bank Pekao SA: PKOPPLPW). The entry fee is non-refundable and will be used first to cover the team's accommodation costs, i.e. reserved accommodation and meals.

## §6

1. Foreign ensembles are required to send a detailed script of their competition presentation (20-25 minutes) and accompanying presentation (20 minutes) to the Festival Organizing Office in writing (in English) by **June 15, 2026**.
2. Polish teams are required to send a detailed script of their competition presentation (20-25 minutes) in writing to the Festival Organizing Office by **June 30, 2026**.

## §7

1. The performance time in the competition show cannot be shorter than 20 minutes or longer than 25 minutes.
2. The team should also prepare an additional program (outside of the competition) lasting 1-2 minutes, 5-7 minutes, and 20-30 minutes.
3. The number of people participating in the competition program cannot be greater than 35 or less than 30. The number of dancers cannot be less than the number of musicians and singers.
4. The total number of band members, including accompanying persons and drivers, cannot exceed 35 people.
5. The above requirements also apply to bands that are guests of the festival and perform outside of the competition. Bands participating in the Festival are evaluated by an International Jury.

## §8

1. The members of the Jury and its Chair are appointed each time by the Festival organizer.
2. The Jury's work is directed by the Chair.

## §9

1. Criteria for evaluating the competition performance:
  - 1) Repertoire selection. Ethnographic value of the program.
    - a) Fidelity in the presentation of ritual traditions and customs - cat. I
    - b) Artistic value of the folklore arrangement - cat. II
    - c) Artistic value of the stylization - cat. III
  - 2) Costumes.
  - 3) Composition of the instrumental ensemble and type of instruments, musical repertoire.
  - 4) Artistic value and level of the presented elements of folklore in the field of dance.
  - 5) Artistic value and level of the presented elements of folklore in the field of singing.
  - 6) Artistic value and level of the presented elements of traditional culture in the field of music.

- 7) Ability to present folk culture on stage, overall artistic expression, evoking the right mood.
2. The Jury awards 1 to 5 points for each element of a given criterion. The total number of points awarded by the jurors is the basis for discussion of the final evaluation of each ensemble's presentation.
3. For exceeding the time limits and/or the number of people participating in the presentation, 5 points will be deducted from the overall score.
4. The organizers reserve the right to hold a consultation meeting with representatives of the groups and the jury after the presentation of the competition program.

## § 10

### AWARDS AND DISTINCTIONS

1. In each category, the Jury shall award the following prizes, funded by the Minister of Culture and National Heritage:
  - \* "Golden Ciupaga" - prize for first place
  - \* "Silver Ciupaga" - prize for second place
  - \* "Bronze Ciupaga" - prize for third place
2. The organizers will award the winners of the "Golden Ciupaga" prizes with cash prizes of PLN 15,000 gross (a flat-rate tax of 10% will be deducted from the gross amount).
3. The jury has the right to distribute the main prizes differently, i.e. not to award any of the main prizes in individual categories or to award prizes ex aequo.
4. The jury also awards statutory distinctions in the form of "Parzenica góralska" (Highlander's Parzenica).
5. The jury awards the following non-statutory prizes:
  - The Jean Roche Prize for faithful reproduction of rituals and their mystical meaning;
  - The Professor Roman Reinfuss Award - the Iron Rooster statuette with a cash prize of PLN 6,000 funded by the Małopolska Cultural Center Sokół in Nowy Sącz for a Polish group performing in category I, for authenticity, fidelity to tradition and presentation of rituals and customs.
  - Tytus Chałubiński Tatra Museum in Zakopane Award- a cash prize of PLN 6,881 awarded for the artistic interpretation of the traditions of the mountain region from which the ensemble originates.
  - Tatra County Administrator Financial Award
6. There will also be non-statutory prizes and gifts for the bands, funded by institutions and organizations participating in the preparation of the festival. These prizes may be awarded at the final concert after consultation with the Festival Director.

## § 11

1. All bands participating in the competition, as well as invited bands performing outside the competition, are required to participate in additional, non-competitive presentations in locations specified by the organizer.
2. The organizers do not cover the costs of operating a foreign vehicle, such as technical inspections, breakdowns, repairs, etc., or the costs of additional trips by the teams.
3. For teams traveling by plane or train, the organizers provide transportation within Poland from the nearest international transport hubs. These teams are responsible for booking their own return tickets.
4. The costs of maintenance and accommodation (tourist standard) in Poland shall be covered by the Festival organizer. In the event of withdrawal from participation in the Festival, the registration fee shall be credited towards the costs of maintenance and accommodation reservations.

## § 12

1. By entering the competition or accepting an invitation to participate in non-competitive performances, the bands agree to allow the Organizer, Sponsors, and Media Patrons of the Festival to record their performances for promotional and informational purposes, as well as for scientific or popularization documentation on audio and video media, and to take photographs during concerts and meetings accompanying the Festival.
2. Festival participants/performers consent to the dissemination of their image and grant the Organizer a license without time or territorial restrictions, without the need to pay remuneration for the use of their image, in the following fields of exploitation:
  - a) reproduction of recordings of works,
  - b) marketing copies of the recordings,
  - c) recording and reproducing works on multimedia and digital media,
  - d) publicly exhibiting, displaying, and playing recordings of works,
  - e) renting and leasing recordings of works,
  - f) creating digital recordings of works and placing them on the Internet as a form of distribution,
  - g) placing recordings of works in their own electronic database, in their original form, in whole or in part, and making them available on the Internet.

The above consent also applies to the substantive documentation and photographs sent by the bands.

3. Festival participants may not assert any copyright claims against the Organizers for the use of their image or stage performances presented during the Festival for the purposes of the Organizers.

4. By participating in the Festival, bands acknowledge that the provision of personal data is voluntary and that they have the right to inspect and correct this data.

### § 13

1 Part of the Festival is the International Competition of Folk Bands, Singers and Instrumentalists, held in the following four categories:

- folk instrumental ensembles (bands),
- folk instrumentalists (soloists),
- folk singers (soloists),
- singing groups.

2. Participation in the International Competition of Folk Bands, Singers and Instrumentalists is in at least one category for bands participating in the MFFZG, as described in §3 section 1.

3. Each ensemble may select a maximum of one representative for each category, i.e. one solo vocalist and instrumentalist, and one band and singing group.

4. Winners of other national competitions and reviews who are not participating in the festival are eligible to participate in the International Competition of Folk Bands, Singers and Instrumentalists.

### § 14

1. The repertoire of instrumental ensembles, singing groups and soloists should include folklore from the region where the ensemble originates.

2. The duration of a performance by a band or singing group cannot be shorter than 5 minutes or longer than 8 minutes.

3. The duration of performances by soloists and instrumentalists may not be shorter than 3 minutes or longer than 5 minutes.

4. It is preferable to amplify instruments using a microphone rather than a pickup or attachment.

### § 15

1. The bands participating in the International Competition of Folk Bands, Singers and Instrumentalists are evaluated by an International Jury.

2. Both the members of the Jury and its Chairman in the Competition of Folk Bands, Singers and Instrumentalists are appointed each time by the Festival organizer.

3. The Jury's deliberations are chaired by the Chairman.

### § 16

#### AWARDS

1. The awards in the International Competition of Folk Bands, Singers and Instrumentalists are "Zbyrkadła" and distinctions in the form of material prizes.

2. Participants receive participation diplomas from the Organizer.
3. The winners of the first places in the category of bands and singing groups receive a cash prize of PLN 1,500.
4. The winners of the first places in the category of solo singers and instrumentalists receive a prize of PLN 1,000.

#### § 17

#### SPECIAL AWARD

1. “Sabałowe Gęśle” (“Sabała fiddle”) - for the best instrumentalist for fidelity to tradition in terms of playing style, instruments and repertoire. The special award consists of a statuette and a cash prize of PLN 1,600.
2. The Dr. Mircea Cimpeanu Award (statuette) for an outstanding performance of an instrumental piece in accordance with the traditions of the performer’s region.

#### § 18

Since 2013, the International Competition of Folk Bands, Singers, and Instrumentalists has been named after Władysław Trebunia-Tutka, an outstanding folk musician and visual artist from the Podhale region.

#### § 19

##### 1. ORGANIZER:

The City of Zakopane and the Zakopane Cultural Center

##### 2. ORGANIZING OFFICE:

34-500 Zakopane, ul. Chramcówki 35

tel. +48 18-20-66-950

e-mail: [mffzg@zck.net.pl](mailto:mffzg@zck.net.pl)

Instagram: [festiwal\\_folkloru\\_zakopane](#)

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#### §20

Information regarding the processing of personal data is provided in Appendices 1 and 2.