



Children and traditions



Societies developed systems for the transmission of immaterial heritage to children. Family and community were transmitters. Technological discoveries, world communication and role modifications have challenged these models. Today, the role of school, leisure, media, television, computers, Internet and advertising is increasingly important. The child is king! Because of the trend towards cultural standardization, it is urgent that know-how and traditions, the treasures of our societies, be transmitted to children if cultural diversity is to be preserved.

These last years, CIOFF has made the transmission of traditions to children its priority. In Portugal, in 2001, members adopted a policy on the transmission of

immaterial heritage to children. Work group, international conferences, CIOFF has made progress in its interventions with children.

In this issue of Entre-Nous, you will find a few summaries of conferences presented in recent years as well as information on children's festivals.

After a few years, we are seeing results: more international children's festivals, creation of national children's festivals, school programs aimed at transmitting cultural heritage, an international network for the exchange and sharing of transmission methods, and publishing of experiences in transmission to children. Work has only begun and the future belongs to children!

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Ministers Meet in Istanbul

On September 16 and 17, 2002, – UN's year for immaterial heritage – Ministers of Culture met in Istanbul for a round table on Immaterial Cultural heritage, a Mirror of Cultural Diversity. Afterward, participating ministers and representatives for Ministers of Culture reached a consensus :

The participants to this meeting, aware of the urgent need for action, have decided:

- To actively promote the principles stated in UNESCO's Universal Declaration on Cultural Diversity.
- To develop policies aimed at identifying, preserving, promoting and transmitting

immaterial cultural heritage, mainly through information and education; to develop measures of recognition within States.

- To see to the promotion of research and documentation, to develop inventories and registers, implement appropriate laws and protection mechanisms.
- To consult and include in the process bearers of traditions as well as governments, local and regional communities, the scientific community, teaching institutions, civil society, the public at large and the private sector, and medias.

Ministers Meet in Istanbul (suite)

- To value and support UNESCO's initiative with regard to the Proclamation of the Treasures of Mankind's Oral and Immaterial Heritage.
- In a spirit of international solidarity, to try to pay special attention to countries such as Afghanistan and other areas facing problems of poverty, conflicts or crises and to offer them our help where necessary; to examine, with UNESCO, the possibility of creating a special fund, if necessary.
- To consider setting up an international convention in close cooperation with appropriate international organisations. This would be step toward our objective. To participate in the next debate to be held during the Intergovernmental Experts Meeting to start work on a draft.
- To ask UNESCO to inform member States of its cooperation with other international organisations since this information will be useful to them in the development of their policy for the protection of immaterial cultural heritage.



PHOTO : LA FÊTE DES ENFANTS DE MONTRÉAL

CIOFF's Policy on Children

During its congress in Portugal, CIOFF's General Meeting adopted a new policy on the transmission of immaterial heritage to children. The policy sets forth nine recommendations aimed at preserving the identity of societies through children and young people and encourages its members to identify and promote educational opportunities for children via social and interactive environments where they can show and explore various aspects of traditional culture. Each section is free to determine its own way of promoting cultural activities appropriate for children and developing creative participation models for folklore and traditional arts. The document comprises an implementation plan prepared by the work group on children.

1. To encourage the development of ways to involve children and youth in expressing their needs, feelings, and ideas and their participation in the total planning process.
2. To identify various strategies which encourage the transmission of immaterial cultural heritage in the spirit of tolerance, pluralism and peace.
3. To encourage the sharing and exchange of experiences and visions between and among those responsible for the transmission of immaterial cultural heritage to children and youth.
4. To encourage National Sections to develop multi-media immaterial cultural heritage resource banks comprised of individuals and materials within their respective Sections.
5. To encourage the sharing of curriculums, materials and activities, as well as the development of policies regarding authorship and their dissemination.
6. To promote the utilization of technologically advanced methods of communication, e.g. internet, CD ROM, for the transmission of immaterial cultural heritage to children and youth.
7. To promote and recognize an official CIOFF International Children's/Youth Conference every second year.
8. To encourage Sectors to organize official Sector conferences, seminars and/or workshops in the year in which there is no official CIOFF International Children's/Youth Conference, as well as to encourage National Sections to organize conferences, seminars and/or workshops on the national level.



PHOTO : LA FÊTE DES ENFANTS DE MONTRÉAL



Fête of the mountain children

IN NOWY SACZ, POLAND

MANY YEARS AGO, IN THE SOUTH OF POLAND, AMONGST THE CHARMING MOUNTAINS ENCOMPASSING NOWY SACZ, THE IDEA OF ORGANIZING UNIQUE CHILDREN'S FESTIVAL WAS BORN.

From the very beginning, the fête of the mountain children, which celebrates its tenth anniversary this year, was distinguished by a unique formula. Local children's ensembles from the mountainous regions all over the world come to join in pairs with their friends of Polish ensembles. During the seven days that the festival lasts, those children live, practice and perform together. They enjoy joint sightseeing trips and each child spends one day at home with the family of his Polish partners. For the final concert, each pair prepares a joint program, creating a new quality by combining the cultural elements and customs of both countries. Such a unique formula for organizing the festival allows the children, whom naturally cross all dividing barriers, to make lasting friendships. Differences – religious, cultural and behavioral, not to mention language – are easily overcome. This is because the children find their own ways of communicating, spontaneously getting across their positive emotions. That is one of the reasons why the fête is a true festivity.

The festival is also a great gala for the town itself. Nowy Sącz does not merely host the fête children but hands over the ruling rights to them. This is symbolically accomplished when the town's President gives the children the keys to the gates of the town. The festivities begin with a parade in which the ensembles pass through the town singing and playing music and gather on the town hall's steps where they join citizens in admiring the magnificent fireworks.

The fête itself is divided into national days. This year, we will welcome ensembles from Mexico, China, Angola, Karachay-Cherkess Republic, Moldova and Bosnia, who, on their national days, will perform alongside their Polish friends.

In previous editions, we had the pleasure of inviting guests from all over the world, 35 countries being represented.

Every day brings about festival performances that take place on the spacious Town Square dominated by the magnificent town hall. Citizens of regional and district communities gather to join the tourists and visit the Sadecczan landscape. They come to admire the colorful, often exotic, costumes, the richness of customs, the beauty of the music, dances and songs, and all the freshness and expressiveness that can only be attributed to the children's enthusiasm.



PHOTO :
LA FÊTE DES ENFANTS DE LA MONTAGNE

The warm atmosphere of the festival's performances is such that one cannot imagine how the summer holidays in Nowy Sącz could be this special without the Fête of the Mountain Children. It is well known that the last week of July is filled with the joyfulness of the children's voices and their carefree laughter, always the same regardless of nationality.

The main idea behind the festival can be expressed by the motto: "Children's friendship makes peace in the adult world". When one sees tears rolling down small cheeks when time comes to say goodbye and little figures clinging tight to one another, promising never to forget their friendship ties, one comes to believe that all is possible. People can be open to one another, full of tolerance. They can come to understand one another despite differences. Skin color, religious

beliefs or diverse cultures need not be a source of conflict. Yet it is this attitude of open-mindedness that needs to be learned. It is best to physically come to face with someone's "difference" to see that it can also be interesting and beautiful. Such is the way mutual respect is born. It is better if such attitudes are shaped already in childhood. Those very arguments have motivated and inspired the fête's founders and organizers – the management and the employees of the Małopolska Cultural Center Sokółka in Nowy Sącz. Along with the festival's host, Mr. Józef Broda, managers of the ensembles, guides, chaperons and members of the artistic council try to help the children to understand the importance of the ties that grow between them in the course of this festival.

Quite obviously, the emotional side of the festival is quite intense and, for that very reason, the festival does not take the form of a competition. The artistic council is gathered to help preserve the exactness of the traditions. Its members advise groups on how to make their stage performance most attractive.

In the end, one last tradition needs to be observed, that of inviting everyone who hopes to put the stress of everyday life behind by coming to a unique artistic event that takes place in a magnificent scenery. There are many wonders of nature all over the world. One of them is undoubtedly the Sącz region with the nearby Tatras Mountains. It is worth visiting this place regardless of the season, yet we kindly invite everyone to come to our town July 20 – 27, 2003; July 25 – August 1, 2004 and July 24 – 31, 2005. During this time, Nowy Sącz will host over 500 children from the mountainous regions of Poland and from all over the world. We wholeheartedly invite everyone to visit the town that becomes, each year, for one week, the world capital of the Mountain Children.

Children's Festival SCHEDULE

Children's festivals are becoming more and more popular worldwide. CIOFF lists twenty-six of them in its last 2002-2004 edition of Festival Schedule but lots of smaller ones are not part of CIOFF's recognized festivals network. Find enclosed a list of Children festivals:



Argentina	•Encuentro Infantil de Folclore	•International Children Folk Festival «Dance Without Frontiers»
Benin	•Festival Intern. des Enfants Tradidanseurs «Keita Fodeba»	
Chinese Hong Kong	•Intern. Arts Carnival	
Chine Taipei	•Inter. Children's Folklore & Folkgame Festival	
Croatia	•Licitarsko Srce" Children Folk Dance Festival	
France	•Festival des Rencontres Internationales Folkloriques Infantines «RIFE»	
Germany	•Kinder-Jugendtrachenfest •International Folkloretanzfest für Kinder •International Folklorefestival für Kinder - und International Loger Musik- und Folklore Festival	
Greece	•International Children Folk Meeting	
Hungary	•International Folklore Festival	
Macédonia FYROM	•International Children's Folk Fest «St. Kiril and Metodie»	
Poland		•International Children Folk Festival «Let's give of Peace to the World» •Swieto Dzieci Gor •International Folklore Meeting for Children •International Children's Festival of Folklor
Romania		•International Folklore Festival of Children «Pestisorul de Aur» •International Folklore Festival of Children «Flori Alese de pe Crisuri»
Russia		•National Fest of Child and Youth Dance Ensemble •International Childrenfestival «Shatlyk»
Slovenia		•International Children Festival Folkart Maribor
Spain		•Festival International de Folklore "Cuidad de Iorca"
Turkey		•International Children Folk dance Festival
United States		•Holiday Folk Fair International

OBITUARIES

LÁSZLÓ VÁSÁRHELYI, one of CIOFF's founding members, on April 16, 2002 at the age of 76.

A native of Bulgaria, Mr Vásárhelyi was a remark-

able dancer and choreographer. He worked with the Csokonai company, the SXOT and the Budapest Ensemble.



He was the founder of the Central Ensemble of the Chemical Industry Trade Union (later to become Ensemble Bartok) and of the Budapest

Dance Ensemble. A lover of folklore culture and committed to keeping it alive in today's communities, he taught many folklore groups while working as chief consultant in the Performing Arts

department of the Folk Education Institute. He received many prizes and honours during his rewarding career.

The Secretary-General of UNESCO's International Music Council (IMC), Canadian **GUY HUOT**, died on June 9



in Paris of a cerebral haemorrhage. He was 59. Born in Ottawa, Guy Huot studied literature and the organ. He worked with Jeunesses

musicales and as a music critic. After spending a few years with the National Arts Center in Ottawa, he became, in 1976, Secretary-General for IMC where he organized competitions, concerts and seminars.

ODETTE LATOUR WIENER, CIOFF delegate in Haïti, passed away in 2002. Mrs Wiener was a longstanding member of CIOFF. She was one of the great promoters of Haitian folklore with her ballet troupe Barcoulou. She was the first one to showiest Haitian folklore on stage with the help on Jeagerhuber and to obtain an official recognition of Haitian folklore. She joined CIOFF in its beginnings.

M EDDIE KEOGH a longstanding member of CIOFF of Ireland passed away at the beginning of January 2003. Eddie Keogh was a well know person both he and his late wife Lil Tully. Their sons and daughters will carry on their great Irish dance school first started by their mother and their pupils were brought all over the World by Eddie.

Montréal's Fête des enfants

Montréal's Fête des enfants in Montréal, Québec celebrated its fourth edition last August 17-18. The event's great success since its beginning shows how important and necessary the fête is for the Montréal community. Over 160 000 people took part.

The basic concept is very simple and can be summed up in a few words: participation, transmission, sharing. Each cultural community is invited to take part and share its culture and know-how. A stand is offered where each community can organise demonstrations – henna tattooing, making African masks, traditional African games, costume parades and other activities. The presence of many communities on the site reflects Montréal's new multicultural reality and promotes its ethnoculturality. Traditional know-hows are transmitted to children on site in a fun and friendly way. Everything is done in a spirit of celebration, open mindedness and sharing. Volunteers play a very important role: such an organisation requires some 750 volunteers just for logistics. To these, one must add volunteers from over forty Montréal cultural communities who hold creation and know-how workshops not to mention some thirty children's folklore groups who give non-stop performances on stage. The Fête's success depends for the most part on the numerous communities, artists, groups and volunteers who generously give their time so the children can have a really great day!



PHOTO : LA FÊTE DES ENFANTS DE MONTRÉAL

TRANSMISSION OF IMMATERAIL HERITAGE TO CHILDREN

EVERY TWO YEARS, CIOFF HOLDS CONFERENCES ON THE TRANSMISSION OF IMMATERAIL HERITAGE TO CHILDREN. DURING THESE MEETINGS, DELEGATES FROM MEMBER COUNTRIES ARE INVITED TO SHARE VARIOUS ASPECTS OF RESEARCH ON THIS PARTICULAR TYPE OF TRANSMISSION. THE FOLLOWING PRESENTATIONS ARE TAKEN FROM A SUMMARY OF CONFERENCES HELD THESE LAST YEARS.



Teaching tradition to children

Agnata Folestad (Sweden), Poland, 1993 – In Sweden, folk dances are sometimes taught by professionals but most often they are taught by members of folklore associations. Svensk Ungdomsringen, Swedens' most important folklore organisation has been offering activities for children for over 30 years. Cultural heritage can be transmitted through the teaching of dance. Dance also helps to build self-confidence and a feeling of security which can prevent drug abuse and violence. These last few years, Sweden has developed a different teaching method, one which aims at showing children how to dance instead of teaching such or such a dance. The method is based on the natural expression of the body through dance as a part of normal motor development in children. Music becomes paramount: it is the essential basis of teaching. Children hear a rhythm which is converted into movement putting to contribution the

most developed muscles – those of the face, hand and feet. This method also takes into account the three natural development stages in children: walking, running, jumping. The teacher makes a few movements which children reproduce. Gradually, movements become more complex. For more difficult rythms, such as waltz, children are asked to sit so they can listen more closely. The teacher uses key words (straw-be-rry or snow-ra-cer) to illustrate the rythm for the children after which hands and feet are put to contribution. These learning periods require energy and concentration and must therefore remain short. The method can be used for other dances as well.

The main advantage of this teaching method is that it is based on the pleasure of dancing right from day one.



Transmitting

traditional culture in Mexico

Pedro Alonso Palacios Vargas (Mexico), 1999. – Mexico is a pluriethnic and multicultural country. In spite of modernisms, globalisation and NAFTA, Mexico still has many native groups. They live in a priceless traditional culture, in close symbiosis with environment but oral tradition is being replaced by alienating mass media. However, Mexico has known a few successes in the transmission of traditional culture through school.

Teaching is seen as an exchange between teacher and child where the teacher's role is to promote, guide, orient and coordinate the educational process, knowing that each individual has his own way of learning, feeling and exploring. Teaching is also seen as a construction process in which the child learns from interacting with objects or experiences closest to his environment. These may sound like ideal principles for transmitting and preserving culture. However, by analysing the program more thoroughly, one understands better how culture is transmitted in kindergarten. The following principles permeate or dictate the kindergarten teaching programme: psychological principles, pedagogical principles, axiological principles (values of democracy, justice, independence, national identity, autonomy, tolerance and respect), teleological



PHOTO : LA FÊTE DES ENFANTS DE MONTRÉAL

principles (integral development of the pupil in his physical, emotional, intellectual and social components), and sociological principles. The fundamental assumptions of teaching in kindergarten consider with difficulty a rapprochement of the culture in which both teacher and pupil live but economic globalisation precludes any possibility of transmitting and preserving this culture because of the strong tendency to discredit traditional cultural expressions and to transform them in expressions of a pseudo culture fed by the unrestrained commercialism of a culture without historical foundations reflecting the life forms in society. The transmission of culture in primary school faces many problems as well as the duality of deep-down Mexico and modern Mexico. In conclusion, Mexicans live this contradiction every day when trying to preserve all of their traditional culture. Every day, we take one more step toward modernisation and globalisation but at the same time we lose a little bit of our identity. With each hour that goes by, we take one more step toward technology but with each minute that goes by, we stop being ourselves. Maybe the time has come to remember that he who does not know from where he comes does not know where he is and even less where he is going.

Tribal

teaching method

around the world proceed in a very similar fashion. They use four main methods which together give children a deep knowledge of nature, spirituality, environment, themselves and others. These methods are based on the following factors: learning from members of the extended family (parents, uncles and aunts, cousins and grandparents); learning and confirmation of teachings and life cycles through music and dance; learning from tribal holders of knowledge, i.e. storytellers, tribal history, tribal legends, tribal heroes, stories with a moral, practical lessons.



PHOTO : LA FÊTE DES ENFANTS DE MONTRÉAL

Finally, they are based on the learning of the teachings of life drawn from the wisdom of elders. Thus, education is given by the community and based on both research and experience. It must be said that the native model goes back to long ago when people lived differently and when children were taught differently how to lead their life. People's lives were strongly influenced by the land on which they lived. It is by living close to nature that they learned about all the other beings around them. Without any contact with Europeans or the industrial revolution, the Anishinabe (native people) took their lead from the language, habitat, spirituality, clothes, music, food and of course the education dispensed by family and community through traditional culture. Transmitted from generation to generation by oral tradition, this educational process integrating the extended family, performing arts, the stories and wisdom of the elders gives native children a complete education because it is deeply rooted in the community and based on experience and research.



Transmitting

tradition through intergenerational exchanges in the context of globalisation

Communication and interaction possibilities among countries and cultures have been replaced by exchanges which can be considered positive or negative, depending on one's point of view. 25 years of participative experience in CIOFF festivals have led me to some findings. I'm referring to the changes which have brought about a transformation in the possibilities of tradition transmission.

Technological development, official cultural exchanges (festivals, CIOFF meetings, etc.) and the presence of many immigrants in many countries enable us to reflect on the importance of elementary communication forms

CIOFF's classification of festivals and groups is well-known: authentic, elaborate and stylised. One must regret the existence of other classifications for the transformation of cultural heritage, i.e. "cultural loan" or "cultural pollution". May I remind you, for example, that in today's festivals, we now have

- Canadians playing Bolivian music;
- Mexicans preparing "show business" type choreographies with a view to earning euros;
- Africans in search of development possibilities for their native country;
- groups from various countries modifying their dances and songs to make them more spectacular, etc.

A FEW ELEMENTS OF THE PROBLEM

- Most CIOFF groups can now communicate with one another via Internet faster than with the communities they represent.
- Quality standards set by festivals are parameters aimed at finding groups which offer a better image, such as the image promoted by mass media (women of similar size and appearance, handsome and slim men; acrobat children, etc.)

- The public who comes to see traditional art and culture performances receives multiple images and messages from electronic communications medias. To please this public, festival organisers too often choose to turn their presentation into a Hollywood style show.
- High group transportation and functioning costs in every country have led certain festivals to invite groups able to pay for their own trip and sometimes their stay, such as Belgian groups performing Egyptian dances and Swiss groups playing Peruvian music.
- During meetings these last years, UN representatives have analysed the impact of globalisation. On the economic level, rich countries have become richer and poor countries, poorer. This situation makes it very difficult to disseminate and transmit traditional culture

We know very well that intergenerational exchanges are not the ideal solution to mankind's problems but we must remember the wisdom of our ancestors: "He who wants to build his future by forgetting his past is doomed to lose his soul". We must look for solutions to do away with the present destruction of traditional culture. It may be that production and artistic creation processes cannot always be orthodox but we must find better ways of protecting and preserving world culture. This responsibility must be high on UN's and CIOFF's agenda!

ACTION PROPOSALS

- Reaffirm the position of "traditional knowledge" as an ideology in the construction of a cultural programme for education to life
- Simultaneously promote technological literacy (a neoliberal idea) and the use of traditional educational practices.

- Give credibility and permanence to past generations by including them in the activities of children and youth.
- Stimulating intergenerational cultural exchanges by creating negotiation areas which can make for tolerance, respect of diversity and the permanent search for solutions.

HOW TO PROCEED?

- By allowing people of all age groups to take part in popular art activities.
- By organising conferences and meetings to disseminate oral tradition through stories and tales which help to preserve the cultural past.
- By carrying out research in communities where unique characteristics of local culture can still be found.
- By stimulating permanent communication between adults, young people, children and grandchildren through work groups where the objective is not staging but rather a loving and peaceful collaboration aimed at transmitting tradition.

ENSEMBLE ARTISTIQUE "ZAACBÉ" Mexique



PHOTO : LA FÊTE DES ENFANTS DE MONTRÉAL

A NEW INITIATIVE OF POLISH SECTION CIOFF

In recent years, the development of Polish amateur artistic movement has been accompanied by a new event. It takes the form of a tournament, where couples of different ages present their skills in performing Polish national dances. With the support of their dance instructors, both children and young adults have been taking part in such tournaments all over the country during the last few years. Together they try to restore the tradition of Polish national dances.

In 2002, there were 13 tournaments organized in various regions of Poland. The couples were divided into 6 age groups. The first category is for 7-9 years old children, the second for 10-12 year-olds. Both groups present polka and krakowiak. The third category, children aged 13-15, add oberek to the repertoire. Older competitors, 16-18 and over 18 – the fourth and fifth category – perform krakowiak, kujawiak, oberek and mazur. In the sixth category, comprised mainly of the younger competitors' parents and other competitors over 35, kujawiak and mazur are performed. All couples at the opening of each tournament present polonaise, as a national pair dance.

All dances suit the performers' age and physical abilities; therefore polka is featured in the first two categories. Although it is not a national dance, it can be found in almost all regions of Poland.

5 judges who use a system borrowed from skating to keep score evaluate the couples' performance.

So far the tournaments have proved to be of great value as they promote Polish national dances as part of national heritage and strive at restoring their original place in culture.

Dance has always played an important role in Poland since it was a true reflection of our national character. In defining the concept of national dances, one emphasises their connection to folk dances and culture. Originally, dance was an integral part of folk rituals and was an expression of the cultural

identity of a community. Folk dance, in a very distinct way, portrayed traits of character typical of the population of a region. Factors such as geographical setting, life conditions and type of work performed were also important in influencing folk dances.

Both in the XIX century and in the beginning of the XX century, along with fashionable foreign dances (Italian, French and English mainly), Polish national dances were danced eagerly during balls and public or private festivities. The notion of 'national dances' has been used since the 1820s to distinguish Polish dances from foreign ones.

It is widely accepted that national dances were dances of regional origin, which, at some time, became so popular in Poland that they lost their close connection to a region and became nationwide ballroom dances. Later on, they found their way into noblemen's and magnates manors and were even performed in royal palaces. Finally, they gained popularity among middle class.

There are five Polish national dances: polonez, krakowiak, mazur, kujawiak and oberek. Their names, except for oberek, are not of folk origin. They refer to their ethnical roots – Mazowsze, Kujawy and Krakowski regions.

The name of the representative Polish dance Polonez comes from the French: Polonoise, Polonaise. This French name was popular in Poland in the XVIII century, though the name 'taniec polski' (Polish

dance) was still used for a long time. There is no doubt that the polonez is an integral part of Polish culture, that it has existed since time immemorial and is characteristic of Poland. Polonez was popular among the upper class very early. Its importance grew gradually till it became widespread. It was the most characteristic Polish dance, very often performed abroad and admired by foreigners. The courtly variety of polonez was the main, opening event of every ball.



One of the oldest Polish dances is krakowiak. According to many experts, krakowiak is the dance that expresses the character of a Pole – his liveliness, elegance and witticism.

It was danced by folk in the Middle Ages and quickly gained much popularity among the upper class. In the XVIII century, it found its way into the noblemen's manors and later became popular in middle class parlours.

Another dance which was very popular abroad and, along with polonez, became a Polish representative dance is mazur. The basic, folk variety of mazur comes from the central region of Poland – Mazowsze. Mazur, like polonez found its way into noblemen's and magnates manors and soon became popular all over the world as a ballroom dance. There are many war reminiscences in mazur, which are characteristic of the Polish temperament. The basic step itself reflects the posture of a swashbuckling Polish rider. Along with polonez, mazur was a must at all balls and important parties.

The history of other national dances, oberek and kujawiak, is much more modest. In the XIX century, oberek was danced by country folk in almost all of Poland. However it was not as popular as mazur or polonez among noblemen. Oberek, coming from Kujawy region, gained its parlour popularity in the 1920's and 30's.

Oberek originates from Mazowsze but as early as the XVIII century it was danced in other regions. In the late XIX century it was known as a folk ballroom dance in all of Poland.

Polish dances are the only Slavic dances that became fashionable ballroom dances, mainly because of their elegance and their unique and rousing character.

All Polish national dances have, apart from their ballroom form, developed their stage variety. At present, national dances are danced mainly in folk groups and ballets. Nowadays, polonez is the only national dance performed by common people. It still opens all important balls.

The Polish amateur artistic movement has recently developed a very interesting form of national dances. Contests appeared during which couples present their skills in Polish dances. We are witnessing the birth of a new discipline, which brings to life a ballroom form of Polish national dances.

Polish Section CIOFF encourages all CIOFF National Sections to consider holding tournaments of national dances at their own national level, as well as extending this idea at CIOFF international level.

The first pilot project in this domain is took place Poland in July 2002 with the participation of 4 other European countries.

CIOFF MATCHING FUNDS PROGRAM

The CIOFF Matching Funds Program, developed by Finance Commission in 2001, had a successful initial phase in 2002, resulting in income of US\$4,000 by the conclusion of the 2002 CIOFF Congress in November. These funds will be applied toward financing activities foreseen in the CIOFF Work Plan 2003 and in the CIOFF Long Range Policy Plan 2004-2005. At the conclusion of this initial phase the CIOFF General Assembly adopted in November 2002 a resolution giving full support to this program and urging all National Sections to exert maximum effort toward its successful implementation, as a means of generating a significant portion of the funds required for CIOFF to carry out its planned activities in the future.

Subsequent to the 2002 World Congress, the Finance Commission was gratified by a

contribution in the amount of US\$2,000 from the Ilan International Folklore and Folkgame Festival (Chinese Taipei), which was received in December 2002. This contribution has been placed in the "Challenge Fund", awaiting matching contributions from other sources. Once matched, this contribution alone will result in a total of another \$4,000 becoming available to finance CIOFF programs in 2003. The Finance Commission urge Festivals and other interested organizations around the world to consider matching all or part of the Ilan festival's contribution and/or to issue challenges of their own, calling for additional matching funds.

The Chairman of the Finance Commission, Mr. Rex Burdette (USA) expressed CIOFF's gratitude for the generosity and leadership shown by the Ilan Festival. Other Festivals and organizations interested in participating

in the Matching Funds Program are urged to contact MR. Burdette by email at CIOFFUSA@aol.com or by fax at 1-417-338-8095. Mr. Burdette will gladly supply all necessary details. Mr. Burdette emphasized the unique nature of the Program, whereby any sum contributed will automatically be doubled in its impact on the CIOFF Treasury. The Finance Commission is making special efforts to broaden CIOFF's traditional basis of support by securing contributions from unaffiliated entities to match contributions from CIOFF Festivals, and National Sections and their members. Such new sources may include corporations, folk arts supporters, and other individuals and organizations not previously involved in financial support of CIOFF.



WORLD CONGRESS IN PORTO



CIOFF's 31st World Congress in Portugal, October 3-8, 2001 was a true success. Portugal's national section did wonders organising the event which is certainly no easy job: hosting, accommodating, feeding and entertaining CIOFF members, national delegations and dignitaries, all on top of September 11 events.

The Congress' greatest success remains the Porto Declaration, an important tool in the implementation of CIOFF's objectives. CIOFF also recommended that each national section set up a Youth commission in order to integrate the youth movement in its structure and include young people in its general activities, in line with local needs. National sections who already have their Youth commission were invited to offer their help and experience to young people, encourage and guide them in their work. The Work Group on Youth was mandated by Council to offer practical advice, when asked.

Board of Directors in Hungary

CIOFF's Board of Governors met, March 21 and 22, in Szazhalombatta, Hungary. Some fifteen participants came. Were present: Kari Bergholm, from Finland, Jerzy Chmiel, from Poland, Rolf Kaufman and Rex Burdette, from the USA, Renaud Albasini, from Switzerland,

Josef Szigetvari, from Hungary, Jean-François Proux, Philippe Beaussant and Jean Roche, from France, Bill Nathan, from New-Zealand, Vlasta Ondrusova, from Czech Republic, Pedro Vargas, from Mexico, Guy Landry, from Canada and Alderman Harry L. Davies, from the United-Kingdom. CIOFF President, Kari Bergholm, proceeded with the signature of the final version of the cooperation agreement between UNESCO and CIOFF, upon acceptance of the modifications proposed by UNESCO. Other items on the Agenda are taking their course.



Medias and Heritage

To celebrate the 150th anniversary of its foundation, Université Laval in the city of Québec, Canada hosted from October 9 to 11, the first international conference "Media and Heritage, the Role of Media in the Construction of Heritage". Various stakeholders including journalists, researchers, professors, anthropologists were invited to a series of workshops and conferences as well as to a thematic day dedicated to UNESCO, under the chairmanship of David Walden, Secretary-General to the Canadian Commission for UNESCO. Various experiments in the construction of a collective memory were presented, with examples at national and international levels. Many stakeholders in the heritage community took part in the discussions, including a round table on the role and influence of media in the construction of a collective memory. Having defined the limits of what belongs to heritage, since everything does not, it might be necessary to revolutionise UNESCO in order to give the organisation a mandate so it can crack down on all forms of cultural interference, said André Desvallées, honorary general curator of France's heritage. After all, media and heritage do not always an easy thing.



CIOFF Switzerland Joins Fribourg UNESCO Club

On October 8, 2002, CIOFF Switzerland attended the creation of the Fribourg UNESCO Club (Switzerland) and became one of its founding members. There are nearly 6 000 UNESCO Clubs in 120 countries. These Clubs bring together people of all age groups and origins who join efforts in promoting UNESCO ideals. In Switzerland, there are presently three UNESCO Clubs:

- Ticino UNESCO Club is mainly active in schools where it is committed to peace, intercultural understanding and protection of environment.
- Bern UNESCO Club is active in the promotion of human rights.
- Fribourg UNESCO Club focuses on intercultural dialogue in close cooperation with foreign associations at work in the canton of Fribourg.

By becoming a member of the Fribourg UNESCO Club, CIOFF Switzerland wants first to show the priority it has been giving for many years to actions in favour of intercultural dialogue, on the one hand by supporting international festivals in Fribourg, Martigny, Neuchâtel and Zurich and on the other hand by creating a world computing platform for the exchange of traditional and popular culture expressions on CIOFF's website www.culturaldiversity.cioff.ch. CIOFF Switzerland also wishes to use its operational experience to become an active member of the new Fribourg UNESCO Club and take part in the realisation of its objectives of proximity. Finally, CIOFF Switzerland hopes to reinforce the cooperation ties it has created these last years both at the national and regional levels.

Cyrill Renz, President, CIOFF Switzerland





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E N T R E

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ÉDITORIAL

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DECLARATION OF PORTO 2001

Delegates from 52 National Sections of International Council of Organizations for Folklore Festivals and Folk Art (CIOFF) present at the 31st CIOFF World Congress held in Porto, Portugal, in view of the increasing violence in the world and especially the events of September 11, 2001 and its aftermath, are committed to take additional steps to promote a world of peace and understanding.

- Whereas, acts of violence and their affects on every aspect of life are increasing throughout the world.
- Whereas, the sorrows for those who have lost their lives and that of their families is shared by all.
- Whereas, the basic quality of life is being threatened.
- Whereas, there is a basic need for people to live in peace.
- Whereas, preserving and respecting cultural diversity with its existing languages, religions, traditions and customs which are also expressed through traditional arts, music, song and dance, is of utmost importance.;
- Whereas, the creative ability of individuals and communities should be encouraged and cherished.
- Whereas, human life and dignity in all its aspects should be respected and protected.
- Whereas, equality amongst all human beings should be recognized and promoted.
- Whereas, participation of all individuals in the decision-making process is paramount.

Therefore, be it resolved that CIOFF calls upon the Director General of UNESCO, Heads of Government and Governmental Officials of all the countries represented in this World Congress, to join us in our pursuit of world peace and understanding.

Finally, therefore be it resolved that stressing the need for people to live in peace, we call upon all governments of the world to support immaterail cultural heritage programs, such as those developed by CIOFF, to promote friendship and cooperation between individuals, societies and countries. These programs promoting the dialogue of cultures will lead to a better world, one of peace and understanding.

October 6, 2001

3rd CIOFF Latin-American Youth Meeting

The 3rd Latin-American Youth Meeting was carried out from June 16th to 23rd in Lima, Peru. At the same time, it was organised an International Workshop for Training on Traditional Dance, where lot of youngster had the opportunity to participate.

Official young representatives form Argentina, Brazil, Mexico, Puerto Rico, Uruguay and Venezuela, plus two observers from Colombia and Ecuador took part in the meeting.

The participants dealt with the following topics:

- CIOFF Youth History and present situation: with the objective of involved new participants in the framework of the movement to encourage a more active participation
- CIOFF Youth structure: the project sent to the Legal Commission in

Portugal to change it into a permanent body was presented

- CIOFF Youth Cultural Policy: the topics introduced to the Cultural Commission in the General Assembly in Portugal was discussed

The Argentinean Youth Commission presented some guidelines in order to write a final Youth Cultural Policy down, in accordance with the project presented in Portugal. The participants decided to establish a temporary youth group to take this project up and to elaborate more tips to make it real. These considerations will be presented to the Working Group for Youth as a Latin-American proposal in co-ordination with the European Youth.

During the meeting, youngsters talked about interesting topic and debated about Culture and

Globalization, highlighting youth role in this new process.

At the same time, the Latin-American Setoral Meeting was carried out. Therefore, the young representatives had the possibility of organised a joint meeting with the National Section Delegates who attended to Peru. It allow to interchange ideas and to ask for their support for the development and growth of the Youth Movement in the continent.

As a final result, youngsters from different countries had the proud of stared the writing of a "Youth Declaration". They could express in that document their expectations and aims, which could be unreachable without adults help. The Declaration was introduced to Peru National Congress which is also an evidence of the importance that this Meeting had.

