



# Guidelines

*for International Festivals*



CIOFF INTERNATIONAL CENTER  
Dissemination and documentation

P.O. Box 9, Station deLorimier  
Montreal, Qc H2H 2N6  
Canada

E-mail: patrimoine@qc.aira.com  
Fax: 1-514-524-0269



# Content Guidelines for International Festivals

Introduction by Kari Bergholm, President of CIOFF 2

## I. Cultural Context of a Festival

- 1. A meeting place for cultures 3
- 2. Concept and programming of a festival 3
- 3. Place and role of the performers 4
- 4. Tradition and creative activity 4

## II. Guidelines for Implementation

- 1. Introduction 6
- 2. First Contacts and Invitations 7
- 3. Confirmation 9
- 4. At the Festival 11
  - 4.1 Arrival 11
  - 4.2 Accommodation and Food 11
  - 4.3 Technical Arrangements 12
  - 4.4 Programme 12
  - 4.5 Other Matters 13
    - 4.5.1 Gift Exchange
    - 4.5.2 Rest Day
    - 4.5.3 Medical Treatment
    - 4.5.4 Cancellation
    - 4.5.5 Friendship
    - 4.5.6 Equal Opportunities
- 5. After the Festival 14

## III. Training of Festival Organizers

- 6. Appendix 1
  - CIOFF International Festivals and CIOFF Festivals 14
  - 6.1 General Principles 14
  - 6.2 Recognition of CIOFF International Festivals and CIOFF Festivals 15
  - 6.3 Operating CIOFF International Festivals and CIOFF Festivals 16
  - 6.4 Surveillance of the CIOFF International Festivals and of the invited groups. 16
  - 6.5 Role of the National Sections 17
- 7. Appendix 2 - Groups Classification 17
  - 7.1 Authentic Group 17
  - 7.2 Elaborated Group 17
  - 7.3 Stylized Group 17

Cover photograph  
Folkloriada 1996  
Toine Aretz

Edited and Published in 2005 by  
The CIOFF Festivals Commission 2005  
E-mail : [festivalscommission@cioff.org](mailto:festivalscommission@cioff.org)

Adopted by  
the General Assembly  
in Le Puy en Velay  
France 2003

Printed in Montreal, Canada,  
by the CIOFF International Centre  
– Dissemination and Documentation

CIOFF Website : [www.cioff.org](http://www.cioff.org)

# *Introduction*

The general aim of CIOFF is the preservation and dissemination of folklore and traditional arts, and by international co-operation in these fields to promote peace and friendship among people and their countries. The main activity to achieve these aims is the organizing of CIOFF International Festivals and CIOFF Festivals. CIOFF Internal Regulations contain the basic requirements and other provisions on these festivals, but the need to have more detailed guidance for the practical work of the festivals has been obvious.

CIOFF Festivals Commission has, as a result of several years difficult work, and after requesting comments of all CIOFF Members, been able to elaborate these Guidelines for CIOFF International Festivals and CIOFF Festivals. It is my sincere hope that these Guidelines will provide valuable and useful advice and guidance for all those who are responsible for organizing CIOFF International Festivals and CIOFF Festivals.

These Guidelines are the first of their kind, so the Festivals Commission will be grateful for any comments and suggestions for improvements based on the experience of the implementation of the Guidelines.

It is my pleasant duty to thank the Chairman and members of the Festivals Commission and all those who have contributed in the preparation of these for CIOFF so important Guidelines.

Kari Bergholm  
President of CIOFF

## *I. Cultural Context of a Festival*

An International Folklore Festival is one of the means to safeguard, to promote and to diffuse traditional culture, mainly through such genres of expressions as music, dance, games, rituals, customs, know-how of handicraft and other arts. To be a significant contribution to the maintenance and enhancement of cultural identity and diversity, a folklore festival has to be implemented in an appropriate cultural context.

The reflections presented aim to develop a pertinent cultural context in existing and in new international folklore festivals. The following items constitute and describe what CIOFF sees as important elements of the term cultural context.

### **1. A meeting place for cultures**

CIOFF considers that traditional culture forms a part of the heritage of humanity and that it is a powerful mean of bringing together different peoples and social groups and of asserting their cultural identity<sup>1</sup>.

International Folklore Festivals bring together folk art performers in a peaceful and friendly atmosphere. With their program, the participants will give to the other participants as well as to a larger part of the population, an insight in folk traditions of their country, and they will strive for an understanding of the cultural heritage and tradition of other people.<sup>2</sup>

*According to CIOFF policy, an international folklore festival will be fully accomplished as a meeting place for cultures when it is organized in the spirit of friendship and promoting a culture of peace.*

### **2. Concept and programming of a festival**

On the basis of clearly determined objectives and realistic evaluated means, the global concept and the programming of an International Folklore Festival includes mainly the followings four elements:

The EXPRESSIONS of the traditional culture – music, singing, dancing, costumes, customs, handicraft, tales, traditional cooking, rituals, games, traditional instruments and others.

The INTERVENING PARTIES – artists, choreographers, musical directors, craftsmen, ethnologists, teachers, children and youngsters, the public of the festival, families, elders, and others.

The PARTNERS – cultural and social associations; local and regional folk groups; local, regional and national artists; local, regional and national governments; town halls, townships, regions, unions, schools, teachers, passport-vacations, conservatories, institutions, craftsmen guilds and, last but not least!, the volunteers.

The ACTIVITIES – performances, exhibitions, conferences, games, contests, meetings, visits, training, symposia, demonstrations, parades, shops, tasting and others.

<sup>1</sup> CIOFF: Cultural Policy, paragraph 1

<sup>2</sup> CIOFF: Internal Regulation, art 7

In that aspect the relevant objective therefore is:

*Taking into account its historical, cultural, social and economic environment each festival organizer will choose the expressions, the intervening parties, the partners and the activities in accordance with the objectives and the means of the festival. These choices will constitute the basis of the global concept and the specific programming of a unique and evolutionary international cultural event.*

### 3. Place and role of the performers

At an International Folklore Festival performers have primarily the place and role of artists. However, as participants of a cultural event, especially when it is implemented as a meeting place for cultures, they assume much broader cultural function.

In the "Analysis of the 1989 Recommendation in the context of today"<sup>3</sup>, this cultural function of the performers is outlined as follow: "It is time for an appropriate representation to be given of those whose practices create and nurture this culture. Recognition and respect for the active participation of grassroots practitioners in the production, transmission and preservation of their cultural expressions and products are essential for meeting the increase challenges and opportunities in the new global encounter and exchange of cultures."

In that aspect the relevant questions therefore are:

- What is an appropriate representation to be given to the performers in the festivals programming?
- How should the respect and recognition for the performers be demonstrated?

According to CIOFF policy, the representation to be given to the performers is basically achieved by organizing an International Folklore Festival itself, following the principles mentioned in the 1<sup>st</sup> chapter. The respect and recognition will be fully expressed when the festival is organized in the spirit of hospitality, encounter and exchange leading to the mutual understanding, spontaneously and in the daily life of the festival.

### 4. Tradition and Creative Activity

Folklore has to be considered as an evolutionary process where one of the main characteristics is the creative activities based on tradition. As outlined by the International Conference of Experts on "Folk dancing on the stage" in its Final Report<sup>4</sup>, the process of creation is influenced by numerous different national and international factors. Taking into consideration the different socio-cultural objectives of cultural groups in their creative activity, the experts adopted the following specific terminology for cultural groups : Authentic Groups, Elaborated Groups and Stylized Groups.

<sup>3</sup> UNESCO: Final Report on "A Global Assessment of the 1989 Recommendation on the Safeguarding of Traditional Culture and Folklore: Local Empowerment and International Cooperation", Washington D.C., USA, June 1999

<sup>4</sup> CIOFF International Conference of Experts on "Folk dancing on the stage", Adaptation and changes in folk dancing in the work of amateurs groups. Fribourg, Switzerland, 21-25 October 1985, Final Report

Note: A free copy of the Final Report (French and English) can be requested through the E-mail address: info@cioff.ch

#### AUTHENTIC GROUP

A group that, playing authentic instruments faithfully reconstructed or in harmony with the folklore of the country, dance traditional regional dances, without any arrangement or choreography and wear authentic costumes or costumes that have been recreated as faithfully as possible. The group's intention is to perform folklore in the way it was transmitted.

#### ELABORATED GROUP

A group that adapted certain elements of authentic folklore in order to provide entertainment : harmonization of traditional melodies, modification of elements in the dance, adaptation of elements in the costume, widening of repertoire with folklore from neighboring regions. In the creation of new dances, the composer and the choreographer respect and utilize the traditional elements of authentic folklore. The group's intention is to use elements of folklore while taking into account contemporary expression and creation criteria.

#### STYLIZED GROUP

A group that, while drawing its inspiration from the folklore of the country, has modified the costumes, the dances, the function of the orchestra in order to adapt them to the need of choreography and of modern staging. The group's intention is to use elements of folklore to perform its own creative ideas.

Cultural groups of these different categories expect therefore from folklore festivals an appropriate concept of valorization according to their respective and different sociocultural objectives.

In that aspect the relevant questions therefore are:

- What is the appropriate concept of valorization for the invited groups and their cultural objectives?
- How should the concept of valorization for different groups be expressed?

*In the meaning of CIOFF, the appropriate valorization will be fully accomplished when the festival is organized in a spirit of respect of the cultural differences, of sharing and of mutual enrichment. The valorization for different groups can be expressed among others through the setting of the performance place, characteristics of the stage, duration of performances or the content of the presentation.*

An International Folklore Festival organized within an appropriate cultural context and with a pertinent programming represents a powerful asset to support the activities aiming to safeguard, to promote and to diffuse the traditional culture. Through organizing International Folklore Festivals, CIOFF creates an operative contribution to implement the content of the following statement presented in Turin by M. Koichiro Matsuura, Director-General of UNESCO :

*"Intangible cultural heritage is gaining increasing recognition worldwide for the fundamental role it plays in our lives in the maintenance and enhancement of cultural identity and diversity."*

# CIOFF

## II. Guidelines for Implementation



TOINE ARETZ, FOLKLORIADA 1996



### 1. Introduction

**1.1** These guidelines are intended for the organizers of international folklore festivals. This document has been prepared by CIOFF.

**1.2** The guidelines apply to a variety of festivals:

- CIOFF International Festivals, which have met the quality requirements of CIOFF, and which are recognized as "CIOFF International Festivals". These festivals are expected to comply with certain conditions (see appendix 1 of these Guidelines);
- International festivals which are members of their CIOFF National Section, and which should therefore aspire towards the conditions of CIOFF International Festivals;
- Other international festivals which are intending to join their CIOFF National Section.

**1.3** CIOFF has identified three types of groups\*. Festivals should use these terms to indicate the type of group they wish to invite.

- AUTHENTIC
- ELABORATED
- STYLIZED

\* See appendix 2 for the characteristics of these three types.



TOINE ARETZ, FOLKLORIADA 1996

### 2. First Contacts and Invitations

**2.1** A festival that wishes to invite a group from a specific country should initially contact the CIOFF National Section of this country. The National Section for that country should have close contacts with the best folklore groups in the country, and should be able to put the festival in contact with an appropriate group.

**2.2** The festival can invite a specific group, but the initial invitation should go through the National Section. If for any reason it is not possible to issue the invitation through the National Section, then a copy of the letter of invitation to the group should be sent to the group's National Section. If the National Section has not responded to the invitation within one month, the festival can send the invitation directly to the group.

**2.3** Some groups will contact festivals directly. In these circumstances, the festival is not obliged to reply to the groups, but may do so if they wish.

**2.4** Some festivals issue invitations over a year in advance, and festivals are recommended to issue invitations at least six to eight months in advance. The earlier the invitation is issued, the more chances a National Section has in finding a group that meets the expectations of the festival.

**2.5** If a National Section recommends a group, the festival is not obliged to accept the recommendation, especially if the group does not fulfil the requirements in the invitation.

**2.6** Letters of invitation and other information should be written if possible in one of the following languages: English, Spanish, French, German or Russian.

**2.7** Festivals may wish to send copies of the letter of invitation to their embassies in the relevant countries, and/or to the embassy of the group's country.

**2.8** When issuing an invitation, the festival should give as much information about the festival as possible:

- Name of the festival, its location and scope (as listed in the CIOFF Calendar);
- Name and address of the Festival Office/Director, plus telephone and fax numbers, e-mail address and Website;



TOINE ARETZ,  
FOLKLORIADA 1996

- Precise dates of the festival, including the date of arrival of the group, first date of performance, last date of performance and departure date;
- Description of the festival, the number, type and variety of performances, and the number and length of processions/parades;
- The length/duration of performances, including the length of the longest performance of the group at the festival;
- The preferred size of group (number of members);
- Whether or not the invitation is for a Children's Group. The festival must accept that Children's Groups will be accompanied by non-participatory adults acting as supervisors/carers;
- A request for a video of the group;
- A request for written documents about the group: history of the group, description of repertoire (including their place of origin), description of costumes and musical instruments;
- Most festivals insist that only live music is used, e.g. no tape-recorded music. The policy of the festival regarding taped music should be stated;
- Some festivals have a policy that electric or amplified instruments are not allowed. The policy of the festival regarding this type of instrument should be stated;
- A request for photographs (specify format: black and white or colour, prints or slides);
- Details of accommodation and meals offered by the festival, including the number of people sleeping in each room. If the accommodation is in private homes, then it should be made clear who is responsible for providing transport at the festival and meals;
- Financial conditions (travel): the festival should state who will pay the cost of transport to the country of the festival, and state who will pay the cost of transport within the country of the festival. (The usual arrangement is that the group will pay the cost of transport to the country, and that the festival will pay for transport within the country. This is obligatory for CIOFF festivals: see Appendix 1, 6.3). The festival should also state which is the most convenient airport, ferry port or border crossing for the entry of the group;
- Financial conditions (pocket money/expenses): if the festival does not provide other financial support, than there will be a "pocket money" compensation. (CIOFF festivals are obliged to make this payment or its equivalent, and National Sections can determine the level of payment);



TOINE ARETZ,  
FOLKLORIADA 1996

- If the invitation is part of an exchange of groups between two countries, then financial and other arrangements may be different, and should be explained;
- If the invitation is for a tour that includes more than one festival or other events, full details of the itinerary should be given, including the name of the person(s) responsible for the tour arrangements.

**2.9** The festival should state the date by which the National Section / group should reply to the invitation. If the National Section / group does not respond by this date, the festival is not obliged to accept the group.

**2.10** Groups wishing to participate in festivals are expected to provide the following information:

- Name of the group;
- Name and address of the Director or Administrator of the group, plus telephone and fax numbers, e-mail address and Website of the group;
- Whether or not the group members need to change costumes during performances;
- Whether or not the group wishes to use fire in its performances (e.g. torches, candles, fire-juggling, fire-eating, etc.) The use of fire may not be possible because of legal or insurance restrictions;
- All the requested information listed above.



TOINE ARETZ,  
FOLKLORIADA 1996

### 3. Confirmation

**3.1** When the festival has decided to accept the group, written confirmation should be sent to the group, with a copy of the confirmation to the National Section of the group. Some festivals exchange written contracts with the groups.

**3.2** The festival should now give further details:

- An outline of the programme, giving more details than the letter of invitation. Details of any special or extended performances should be given, as well as other activities in which the group will participate;
- Description of the stages, including size, and relative positions of the musicians and dancers;

- Description of the sound system: number of microphones available, availability of direct inputs, availability of radio microphones, etc. The festival should provide a stage plan, and request a sound specification;
- Description of the stage lighting. The festival should request a lighting specification;
- Location of changing rooms, relative to the stage;
- Arrangements for the group's rest times/day, ie times/day when the group has no performances.

**3.3** The festival should also request:

- Sound specification (see above);
- Lighting specification (see above);
- The exact number of participants, including the number of men and women, number of dancers, musicians, directors/leaders and drivers. Festivals are not obliged to accommodate and provide meals for extra people, eg. family members. However, see earlier comments on Children's Groups;
- Details of food requirements, eg. diet restrictions because of religion or health, number of vegetarians, etc. The festival might also ask which foods the group would prefer to eat;
- Language(s) spoken by members of the group;
- Confirmation that the group has arranged medical insurance;
- Confirmation that the group has arranged visas, if required. Festivals are often asked to provide formal letters of invitation for the purposes of visa applications. The cost of visas is paid by the group;
- Confirmation that the group has arranged transport to the festival, plus details of flight times and numbers, ferry times, etc.;

**3.4** Agreement, confirmed in writing, should be made between the festival and the group regarding the financial arrangements, eg. the exact amount of pocket money/expenses, and the payment of any transport costs.

**3.5** No later than one month before the start of the festival, the group should receive:

- A programme of performances at the festival, including length of each performance;
- Travel directions, including a road map if possible, if the group is travelling in its own bus.



## 4. At the Festival

**4.1** ARRIVAL

- 4.1.1 The festival should send a representative to meet the group at the arrival airport, ferry port or border crossing if necessary.
- 4.1.2 The festival should ensure that when the group arrives at the festival, a festival official meets the group to discuss any queries about the programme, etc. The festival official should ensure that he/she discusses these issues with the group's Director and/or Administrator.
- 4.1.3 The festival should provide a guide for each group, preferably someone who speaks the main language of the group. In addition, the group should provide their own interpreter, especially if members of the group do not generally speak the language of the country hosting the festival.
- 4.1.4 When the group arrives, the group members should be allowed to have a reasonable time for rest and relaxation.

**4.2** ACCOMMODATION AND FOOD

- 4.2.1 The festival should provide good quality accommodation, with beds, sheets, blankets and pillows. Sanitary arrangements should be clean, with flushing toilets, hot and cold running water, baths and/or showers in sufficient numbers.
- 4.2.2 Meals should be of good quality: three meals a day, at least one of which should be a hot meal. Festivals should ensure that groups with special requirements are taken care of, eg. because of religious beliefs, vegetarians, etc.
- 4.2.3 If the accommodation is in private homes, then the group Director and/or Administrator should be given a list of where all group members are staying. Arrangements for transport to and from the accommodation and for all meals should be confirmed.
- 4.2.4 The festival should note that some groups will not wish to eat just before performances, and if there are evening performances, they may wish to eat after the performance. This may not be possible if, for example, the group members are staying in private homes.
- 4.2.5 The festival should provide facilities for drinks in between meals, free of charge or for purchase.



TOINE AREZ,  
FOLKLORIADA 1996

4.2.6 The festival should also provide drinks (non-alcoholic) at performances.

#### 4.3 TECHNICAL ARRANGEMENTS

4.3.1 The festival should arrange rehearsal time for the groups on the stage if possible. A rehearsal room/space should also be provided.

4.3.2 The festival should arrange a full sound rehearsal for the musicians, singers and dancers. The number of microphones requested by the group should be provided, as well as a sound engineer to balance / mix the sound. The sound system should be good enough to amplify the voices of singers and the percussive sounds of the dancers' feet if the group requires this.

4.3.3 The festival should arrange a lighting rehearsal if possible, so that the level and colour of lighting can be agreed with the group. Changes of lighting during a performance should also be agreed. Special effects, flashing lights, stroboscope lights, etc. should only be used with the agreement of the group.

4.3.4 If possible, the front of the stage should not be hidden by flowers or speakers, so that the dancers' feet can be seen by the audience.

#### 4.4 PROGRAMME

4.4.1 The advance programme should only be changed by the festival in special circumstances, eg. if another group does not appear at the festival, or if the weather requires a change in plans.

4.4.2 During the festival, the organizers should confirm the performance times and the length of performances with the group at least 24 hours in advance. The festival should not change performance times at very short notice.

4.4.3 The director/leader of the group should be shown all performance, preferably more than 24 hours in advance of the performance.

4.4.4 The festival should arrange regular meetings between the festival director, or representative, and the Director and/or Administrator of the group to discuss issues which arise during the festival. Such issues may include choice of repertoire for performances, facilities provided for the group, and general conduct of the group members.

4.4.5 CIOFF discourages competitive festivals and CIOFF festivals should not arrange compulsory competitions between



TOINE ARETZ, FOLKLORIADA 1996

CIOFF-invited groups. Gifts or trophies presented to the groups should be identical, and not dependent on an assessment of the performance. Some festivals invite dance and music folklorists to discuss the performances, and talk to the groups.

#### 4.5 OTHER MATTERS

4.5.1 **GIFT EXCHANGE:** most festivals present gifts to the groups. Most groups will wish to present gifts to the festival and/or to local town officials. The festival should inform the group when and where this presentation will take place.

4.5.2 **REST DAY:** adequate rest time should be allowed during the festival. This should be one full day for a festival lasting at least five days, and one day per week for festivals lasting more than seven days, if practical. During the rest day there should be no performances, and no requirement to wear national costumes. Detailed arrangements for the rest day should be given to the group at the start of the festival.

4.5.3 **MEDICAL TREATMENT:** the group is responsible for making arrangements for medical insurance. The festival may be able to advise the group in advance of the festival where there are problems arranging such insurance. In an emergency, the festival should be responsible for arranging medical care. The festival should also be responsible for any injuries that take place during performances. First aid cover should be provided. The festival is not responsible for providing medical care for any medical condition that arises before the festival starts.

4.5.4 **CANCELLATION:** if a group cancels its participation, the National Section should make every possible effort to find a replacement. The festival is not obliged to accept the replacement. Cancellation is not the responsibility of the National Section.

4.5.5 **FRIENDSHIP:** the festival should give the groups the opportunity to get to know each other informally.

4.5.6 **EQUAL OPPORTUNITIES:** many countries and organizations (including festivals) operate an Equal Opportunities Policy. If the festival has such a policy, or if national / regional legislation exists, then the festival should explain this policy / legislation to all groups in advance of the festival, and at the festival.

Such a policy normally states that everyone should be treated fairly and equally, and that there should be no discrimination on the grounds of age, colour, ethnic and national origin, gender, marital status, race, religion, disability or sexual orientation.



TOINE ARETZ,  
FOLKLORIADA 1996

## 5. After the Festival

**5.1** Many festivals write letters of thanks to the groups.

**5.2** Within one month of the end of the festival, the festival director should complete the questionnaire "Report on the Groups" for each group attending the festival, and send it to the Festivals Commission of CIOFF, via the National Section.

**5.3** Each group should also complete the questionnaire "Report on the Festivals", and send it to the Festivals Commission of CIOFF, via their own National Sections. The group should be given this questionnaire by their own National Section. The festival should check that the group has this questionnaire and, if not, a copy can be given to the group by the festival. The festival should NOT insist that the questionnaire is completed at the festival and returned to the festival director – the group should send it directly to their own National Sections.

**5.4** Festivals should ensure that they are listed in the CIOFF Calendar, which is published annually. Festivals should contact the CIOFF National Section in their country in May each year with details for the following year.

## III. Training of Festival Organizers

In order to be able to organize successfully international folklore festivals of high level, the organizers shall have the necessary competence. Unfortunately formal education or training for festival organizers is hardly anywhere available. Therefore it is most important that the festival organizers visit regularly other CIOFF International Festivals and CIOFF Festivals for exchange of experiences and for learning from each other. Especially it is recommended that Festivals Directors participate in the training offered by the CIOFF Festivals Commission in co-operation with CIOFF Sectors and National Sections. Information on this training is distributed through CIOFF Members to all festivals associated with CIOFF.

## ANNEX

## 6. Appendix 1: CIOFF International Festivals and CIOFF Festivals

CIOFF Internal Regulations, Article 7, CIOFF Festivals, states:  
**Article 7**

### **6.1** BASIS

They bring together folk art performers in a peaceful and friendly atmosphere. With their program, the participants



will give to the other participants as well as to a larger part of the population, an insight in folk tradition of their country, and they will strive for an understanding of the cultural heritage and tradition of other people. To strengthen these thoughts, the ensembles will mingle with each other in a friendly atmosphere.

### **6.2** RECOGNITION OF CIOFF INTERNATIONAL FESTIVALS AND CIOFF FESTIVALS

#### **CIOFF INTERNATIONAL FESTIVALS**

For recognition as CIOFF International Festivals following requirements shall be met:

1. The festival is able and willing to promote, within its competence, the aims and policies of CIOFF.
2. The festival is prepared to follow the rules and guidelines on CIOFF International Festivals adopted by the CIOFF General Assembly.
3. The festival has an identified, responsible organizer.
4. The relevant National Section supports the application of the Festival.
5. The festival has a cycle of one to five years and a duration of at least five days with a full programme, including one day of rest.
6. The festival invites to each edition at least five foreign groups from at least five different countries.



TOINE ARETZ,  
FOLKLORIADA 1996

An international folklore festival may apply for recognition as a CIOFF INTERNATIONAL FESTIVAL. The National Section shall endorse the application. Therefore the National Section shall verify the accuracy of the information provided by the Festival and must confirm that the Festival meets the requirements of a CIOFF International Festival. The National Section shall send the application to the Legal Commission and approval requires the agreement of both the Legal Commission and the Festivals Commission.

The President of CIOFF signs the Certificate. After recognition the Festival has the right to use the CIOFF symbol. Ten years after the recognition as CIOFF International Festival the recognition shall be renewed in the same way like above..

#### **CIOFF FESTIVALS**

CIOFF Festivals are festivals associated to a National Section of CIOFF. These festivals shall be recognized by the responsible National Section. These CIOFF Festivals shall fulfill the conditions 1, 3 and 4 of the CIOFF International Festivals. CIOFF Festivals have the right to use the CIOFF logo.

**CIOFF INTERNATIONAL FESTIVALS** and **CIOFF FESTIVALS** have however not the right to carry either the UNESCO name or the symbol without permission.

After the Festival

### **6.3 OPERATING CIOFF INTERNATIONAL FESTIVALS AND CIOFF FESTIVALS**

The festivals shall provide for each invited foreign group the following conditions:

1. Transportation inside the host country or a travel indemnity.
2. Full accommodation and meals during the stay in the festival site.
3. A contribution to cover incidental expenses.
4. Adequate first aid, normal medical care for incidental illness and insurance against accidents, for which they are held responsible. Each group shall arrange by itself valid travel and medical insurance.

The festival shall conclude with each invited group a contract which clearly defines the rights and responsibilities of both parties. This can take place by an exchange of letters.

Invitations to the festival shall be sent to the relevant National Sections. In case the National Section has not reacted within one month, the invitations could be sent directly to the groups.

CIOFF International Festivals and CIOFF Festivals shall not arrange competitions for foreign groups.

### **6.4 SURVEILLANCE OF THE CIOFF INTERNATIONAL FESTIVALS AND OF THE INVITED GROUPS**

CIOFF Festivals shall submit themselves to the surveillance by invited groups as arranged by the Festivals Commission. They shall provide, upon request the Festivals Commission, explanations on any deviations from the adopted rules and guidelines.

CIOFF Festivals shall give assessment, as arranged by the Festivals Commission, on all invited participating groups. CIOFF International Festivals and CIOFF Festivals have the duty to fill out the questionnaire for the "Report on the Groups" and to send it to the responsible person. They also have to give the questionnaire for the "Report on the Festival" to the participating groups which are requested to send this questionnaire filled out to CIOFF.

The purpose of the surveillance is to give a guarantee for the festivals that they will receive groups which meet their expectations as well as for the groups that the festivals will provide them with adequate conditions.

The Festivals Commission shall distribute the results of the surveillance to the relevant National Sections.

If a CIOFF International Festival, despite written remarks by the Festivals Commission, remains in conflict with its obligations under these Internal regulations, the Festivals Commission shall in consent with the Legal Commission withdraw its recognition. Such withdrawal may be appealed to the Council. The recognition of a Festival shall also be withdrawn



TOINE ARETZ,  
FOLKLORIADA 1996

if the relevant National Section so requests. If a recognised CIOFF International Festival cancels the festival in period of 2 months before the festival, without valid reasons, the recognition as CIOFF International Festival will automatically be withdrawn.

### **6.5 ROLE OF THE NATIONAL SECTIONS**

The main obligation of the National Sections is to convey the invitations to the relevant groups and to select groups which in the best possible way meet the requirements of the inviting festivals. Any invitations shall be promptly answered, even when the answer is negative.

If a group that has accepted an invitation through the National Section cancel its participation, the National Section should promptly propose a replacement.

The National Sections shall actively promote the exchange of groups. They shall also take appropriate action on the results of the surveillance of the CIOFF festivals within their territories as well as of groups invited from their country.



## **7. Appendix 2: Groups Classification**

A CIOFF International Conference of Experts was held in Fribourg, Switzerland, 21-25 October 1985 to consider Folk Dancing on the Stage. A report of the conference was published by CIOFF Switzerland in 1986, and reprinted in 1998. Festivals should use these terms to indicate the type of group they wish to invite.

The Report included the following descriptions:

**7.1 AUTHENTIC GROUP** A group that, playing authentic instruments or instruments faithfully reconstructed or in harmony with the folklore of the country, dance traditional regional dances, without any arrangement or choreography and wear authentic costumes or costumes that have been recreated as faithfully as possible. The group's intention is to perform folklore in the way it was transmitted.

**7.2 ELABORATED GROUP** A group that adapted certain elements of authentic folklore in order to provide entertainment: harmonization of traditional melodies, modification of elements in the dance, adaptation of elements in the costume, widening of repertoire with folklore from neighbouring regions. In the creation of new dances, the composer and the choreographer respect and utilize the traditional elements of authentic folklore. The group's intention is to use elements of folklore while taking into account contemporary expression and creation criteria.

**7.3 STYLIZED GROUP** A group that, while drawing its inspiration from the folklore of the country, has modified the costumes, the dances, the function of the orchestra in order to adapt them to the needs of choreography and modern staging. The group's intention is to use elements of folklore to perform its own creative ideas.