

JUGANDO JUNTOS
PLAYING TOGETHER

JOUONS ENSEMBLE



CIOFF® YOUTH MAGAZINE

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Dear friends:

Throughout fifty-three years, CIOFF® has worked tirelessly around the world, to build a world where traditional arts are a vehicle of brotherhood and recognition for other peoples, where cultural heritage distinguishes us, but also allows us to find coincidences that unite us with others.

This work has increased in recent years, when the youth movement was created by the National Section of Argentina, at the specific proposal of the teacher Alcides Hugo Ifrán. Young people have injected new blood into the work of CIOFF®, their vision of the world, their approach to new technologies, have allowed us to give our organization much more visibility, and proof of this is this magazine that we can enjoy today.

We can say with certainty that the youth movement is not only an important part of CIOFF®, but young people are also essential for the daily work and for the certainty in the future, since the future leaders of our beloved organization are being formed there.

From the CIOFF® Presidency, my recognition and gratitude to all the young people who from their spaces in their respective National Sections work hard to build a better CIOFF®, at the same time my gratitude to all the presidents of the National Sections of the world, who support, strengthen, and promote the CIOFF® youth movement.

ALEJANDRO CAMACHO GONZÁLEZ
CIOFF® PRESIDENT



YOUNG PEOPLE AT CIOFF®

A testimonial of action

It is no longer possible to talk about CIOFF® and omit the word "youth", because definitely - by their own right, acquired with their capacity and actions- young people have become part of its history and its future.

Young people were already part of CIOFF®, when I had the idea of creating a Commission in Argentina that would give them an opportunity to be much more than guides, translators, volunteers in the lodgings and canteens at festivals, etc. -task that was assigned to them up to that moment-.

The idea was to train them in the knowledge of the entire structure, so that the experience acquired would project them as leaders, ensuring the institutional future and the continuity of the principles that created CIOFF® 22 years before.

The opportunity was the World Assembly in Santa Fe, Argentina (second outside of Europe until 1992), in which the young people took care of the Secretariat, personalized translation among the participants -aside from the official one of the Assembly- to German, French, English, Japanese and Portuguese-, reception, accommodation, transportation, technical and furniture infrastructure, meals, etc. Deserving the praise of the delegates and guests, for their work and the warmth with which they carried it out. Should it remain an interesting experience?... Was it logical to waste the enthusiasm and capacity of these young people?... Precisely, the answer to these and other questions was to create the CIOFF® Argentina Youth Commission.



By 1996 he had already found an echo of the idea in Mario García Siani, a delegate from Paraguay. Together we program activities for the youth of our Sections in the 1st World Folkloriade, in Brunssum, the Netherlands. It was the beginning of what is still common today in CIOFF® activities: traditional games.

A few months later, at the World Assembly in Puerto Rico, the "Youth Commissions" project was presented to all the Sectors in their respective meetings. Ironic smiles and the phrase "A crazy idea from Hugo" were the responses to the young man who accompanied one of our most conspicuous members from Argentina.

Convinced of the project - reaffirmed by the results that the youth of Argentina and Paraguay gave us - we arrived at the 1997 World Assembly in Tessaalonika, Greece, and Susanne Kramer, from Luxembourg, decided to create what became the third Youth Commission of the World.

A year later at the 1998 Assembly in Kunming, China, the young Fabianne Kramer (Luxembourg) and Fernando Marani (Argentina), after meetings to exchange experiences and projects, drafted a document called "Youth Declaration".

It is constituted in the document by which the World Executive Committee creates the Working Group for Youth and Children, and it is fair to mention that it was achieved due to the strong determination and conviction of President Kary Bergholm. It was approved by the Council, the sectors, the Culture Commission, and the Assembly.

In the meetings of the Latin American and Caribbean Sector, the cry was constant: create youth commissions. The result occurred in Argentina in 1999 in the first meeting of young people in the world, with the presence of the world president and young people from 9 countries. Meanwhile in Europe the idea had now developed with considerable vigor, and the first European meeting took place in Luxembourg, with the participation of 16 countries and the presence of world vice president Jerzy Cluniel.

The undeniable value of the results of both meetings encourages young people to request the creation of a Youth Commission within the CIOFFE structure and consequently the Legal Commission adds 2 young people to analyze the changes in the Statute that allow their inclusion.



The 1st World Youth Forum should be considered as a milestone in CIOFF® history. Held in Santa Fe, Argentina, with the presence of the world president, it was agreed to work on youth projects, the presence in Commissions and Working Groups, etc., with which, definitively, after only 5 years, the "crazy idea" became a permanent growth of contributions to the world organization to this day.

A magazine that identifies them in their projects and activities; responsibility in the Records Secretariat; presence in all structures; representation at the UNESCO World Forum; Investigation work; actions for the dissemination of traditional games and the preservation of trades that are disappearing due to globalization; International forums; participation projects with UNESCO; creation of the CIOFF® 45th anniversary logo; cultures coloring book; CIOFF® YouTube channel of the Latin America and the Caribbean Sector; networking editions of different aspects of tangible and intangible cultural heritage; presence in the management structures of the national sections... a brief list of the enormous number of testimonials that it was a good "crazy idea".

Those 7 friends who met with Heri Coursaget in Confolens, France to found CIOFF® can rest in peace. The young people ensure a happy future for their idea, because at present they are demonstrating that the cultural diversity of the world in which they work is not an obstacle to dreaming of a world of peace and respect with CIOFF® as a tool.

ALCIDES HUGO IFRÁN
CIOFF® HONORARY MEMBER



20 YEARS OF THE UNESCO CONVENTION ON THE ICH

It has been 20 years since UNESCO assumed a commitment that had been brewing for at least 10 years before, and that has served to make visible the oral component of our cultural heritage. This concept, born in the 60s with the aim of generating actions towards the protection of the physical cultural legacy of our ancestors, was gaining so much importance that the need arose to look for other tools that would allow representing more areas of this heritage, such as those that are not necessarily contained in the physical manifestations. And although today we have two different tools, through the 1972 Convention and the 2003 Convention, we must not forget that this heritage is everything that represents and identifies us and manifests itself in different ways. Temples, natural areas, instruments, recipes, dances, legends... All connected to give meaning to our life in the world, and in relation to others.

On that complete heritage is that we work from civil society, complementing government actions to protect and safeguard all the cultural components that identify our communities. And from our organization, although accredited directly to the Intergovernmental Committee on Intangible Cultural Heritage of UNESCO, we also contribute through our actions to the protection of movable and immovable heritage, which are directly related to intangible manifestations. That is why, in this edition of the magazine, we wanted to show some of those actions that in recent years we have developed and that contribute to the safeguarding of Intangible Cultural Heritage, indirectly or directly impacting the protection of Tangible Cultural Heritage.



The actions that we share below have a special character as they have been developed by hundreds of young people around the world, committed to the mission of taking their heritage expressions to the future; a need indicated by UNESCO in its 2003 Convention and the Operational Directives, whose fulfillment we have supported from the International Council of Organizations of Folklore Festivals and Traditional Arts – CIOFF® even before the Convention saw the light. Precisely the youth movement within CIOFF® celebrates 30 years since its creation in Argentina, at the same time that UNESCO began to question the importance of ensuring that the customs and traditions of peoples could ensure their transit from generation to generation. Both visionary bets, since the participation of young people is fundamental for the safeguarding of these manifestations, while an intergenerational bridge is woven that allows to bring ancestral knowledge to the present, facilitating its passage into the future.

From CIOFF® we reinforce our commitment to the 2003 Convention, and we make available some examples of the activities that we as young people have carried out to contribute to its fulfillment. Digital and face-to-face initiatives, with children, with other young people, with older adults, all with the aim of safeguarding the Intangible Cultural Heritage of the world. The magazine itself becomes a dissemination tool, even for the new Youth Commissions, which are preparing their first local initiatives and, in the meantime, tell us about some manifestation of their Intangible Cultural Heritage.

The Playing Together magazine shows the joint work, commitment, and dedication that we as young people have with our traditional culture, and this year joins the celebration of the 20th anniversary of the 2003 Convention of UNESCO. We hope you enjoy it and join the #YouthVoiceForCulture.

LAURA LÓPEZ
CHAIRPERSON - YOUTH REPRESENTATIVE
FOR UNESCO AFFAIRS





A "CRAZY IDEA" THAT GERMINATED AND CONTINUES TO GROW

The Youth Commission of CIOFF® Argentina is celebrating its 30 years of action, 3 decades of promotion, dissemination and safeguarding of the Material and Intangible Cultural Heritage (PCM and PCI); years of learning, dialogue and friendship.

That movement arose from the hand of Professor Alcides Hugo Ifrán, who bet on youth after having seen the work provided in the framework of the 22nd CIOFF® World Assembly and Congress, organized in Santa Fe, Argentina in 1992; And he did not want to miss the opportunity to think of a suitable place, within the organization, for his abilities, motivations and talents. Currently, it is made up of around 60 young people, representing 7 provinces throughout our country.

As we have mentioned, we seek to carry out projects and activities that unite us in favor of culture. This is how in the course of these years various national and international programs have emerged, such as the Traditional Games Program, or the Traditional Trades Program; projects such as Musical Instruments, Postcards and Commemorative Ephemeris, Dressing History; Activities such as the elaboration of calendars of traditional recipes, ecological bags for the care of the environment; We have also joined to work and share with other institutions, such as schools, nursing homes and traditionalist centers, with didactic classes, exhibitions or simply sharing part of our music and dances.



Many of these feats, which arose from the ideas of young Argentines, have crossed the international planes, becoming great projects that unite cultures.

One of those seeds that germinated is our precious magazine "Werken Mapu", which in Mapuche-Mapudungún voice refers to "Messenger of the earth". Born in 1995, it had its predecessor in the Informative Bulletin (1994), in which the first bases and objectives that were sought with this publication were established, to communicate to the rest of the associates and the general public the activities and projects that a group of young people, with ardent fervor and enthusiasm, was carrying out in favor of culture.

Year after year this magazine has evolved to reach what today is considered our letter of introduction to the world.



It has reflected both the work and activities that the commission carries out, as well as the dissemination and revaluation of different elements of cultural heritage, so that, in its pages are legends, recipes, festivities, celebrations, among others.

Our "Werken Mapu" that today we consider a clear example of safeguarding the PCI and PCM, gives rise to this international proposal, "Playing Together" which we are celebrating its X edition, and which also seeks to show, a cultural melting pot with a youthful look.

As Youth Commission of CIOFF® Argentina, reflecting on the work done in these 30 years, we bet, support and motivate the development of this global movement. There were many people who have accompanied and given impetus to this crazy idea, many of them directors and teachers who are still supporting what we have inherited today. Those of us who currently make up this Commission are convinced that we will continue to seek to promote, disseminate and safeguard the riches of each culture that we possess, trying to convey our message of peace.



CIOFF® Youth Argentina





THE LITTLE RESEARCHERS

In 2015, Youths from CIOFF® Bosnia and Herzegovina participated in an interesting project related to the promotion of traditional children's games. We determined that children at folklore shows mostly perform folklore choreographies intended for adults. The consequences of such a practice are doubly negative: first of all, children are not physically or emotionally mature enough to understand and love such folklore. On the other hand, the collective memory of children's games, the role of children in the family and society is being lost, as children spend too much time alone and in closed spaces. Therefore, we recommend all groups from all countries to conduct research on traditional children's games in their local communities and in this way, children learn to play. After that, it will be possible to create choreographies for children's folkloric groups for a stage presentation of children's games in their region, with a sample according to their age and context.

One member of CIOFF® Bosnia and Herzegovina, HKUD Izvor from the city of Usora, has especially well designed a sustainable way of long-term care for this type of intangible cultural heritage.

For the performance of this project, young people animated the children of folklore association members aged 11 to 14. They organized smaller groups of children who researched together with them. Sometimes they went to families where old people live, and sometimes to an institution for the care of the elderly. They asked their grandparents how they played in childhood, what toys were like, how they were acquired and made, how each game was played, etc. Their teacher prepared questionnaires so that the children knew what to ask and how to record the collected answers. Already after the first round of visits, friendship developed between the children and the elders.



Grandparents were waiting for the little explorers with already made toys, materials and tools for making toys, desired stories and socializing. When it came time for practical practice of certain children's games, it was especially cheerful and fun.

After some time of this practice, in addition to building great intergenerational friendships, the children learned to make toys for several games, to play with them not only for practice but also in their free time. The young people in the association kept descriptions and photos of toys, some of the toys' origins, descriptions and tools for making them, and descriptions of the rules of the game. With this material they devised a choreography - a stage presentation of Usora children's games.

The results were:

Several generations of children traveled the world performing these games at children's folklore shows, and their teacher showed the leaders of children's folklore groups how to work with children and how to get information about traditional games for children.

After a few years, two girls from the first group of "little researchers" have reached high school. One chose to study child developmental psychology, and the other educational science. For their graduation theses, they chose exactly the topics known from their childhood:

1. "The influence of playing traditional games on the social and emotional development of a child"
2. "The influence of playing traditional children's games on the child's psychomotor and fitness development"

In their works, they confirmed with exact evidence that children who played in a traditional way, not only through this project but also in their free time, progressed much better than those who did not.

One boy from the group of "little researchers" is today the president of the association HKUD Izvor.





CHILEAN TRADITIONAL GAMES

BRIDGING GENERATIONAL GAPS AND PROMOTING A CULTURE OF PEACE



In a world where technology is advancing rapidly, it is essential to value and preserve our traditions and traditional games. In the city of Temuco, in the Araucanía region of Chile, a special activity was held to highlight the country's traditional games. This initiative, organized by CIOFF® JOVEN CHILE in collaboration with BAFCACHILE Folk Ballet of Araucanía Coast and the Regional Museum of Araucanía, has been carried out for the past four years. Its main objective has been to promote, disseminate, and rescue our oral traditions, as well as preserve our intangible cultural heritage. Through this activity, the aim was to ensure that the games, which have been overshadowed by technological advancements, remain part of our identity and are passed down to future generations.

Cultural heritage encompasses the living, tangible, and intangible expressions inherited from our ancestors and passed on to future generations. In Chile, since 1999, an annual event coordinated by the National Monuments Council (CMN) called "Heritage Day" takes place, allowing the public to get to know and enjoy our cultural, historical, and architectural heritage. This valuable legacy includes not only monuments and buildings but also our traditions and traditional games, which are an essential part of our identity as a nation.

The love for games is deeply rooted in the history of humanity, and Chile is no exception. For thousands of years, we have played games, and our traditions have been passed down through time. Indigenous peoples have bequeathed us a rich repertoire of traditional games that have endured over the centuries and are still practiced today. These games reflect our people's identity and emphasize the importance of childhood and leisure as moments of joy and amusement.



During the activity held in Temuco, several traditional Chilean games that have been part of our culture for centuries were highlighted. The event called "Chita y Cuarta Traditional Games" aims to bring different generations together through "play," rescuing our traditions and helping younger generations not to lose the oral transmission of these games. It is surprising to see that, on these occasions, we often encounter families with children aged 4 to 12 who are unfamiliar with or have limited knowledge of how our ancestors used to have fun. Therefore, this activity seeks to encourage families to rescue and promote the games their parents, uncles, grandparents, and great-grandparents used to enjoy. Despite technological advances, spaces like this still exist where different generations come together to celebrate heritage and oral traditions, often without realizing that when they teach their children or younger relatives these games, they are passing down oral traditions learned from their older family members.

The aforementioned activity arose as an initiative of a member of the Carahue Folkloric Ballet, current coordinator of CIOFF® Joven Chile, and was initially carried out among the members of the group during heritage day. With the support of the director, the activity expanded to become an official Heritage Day activity, publicized by the Chilean government. In 2020, during the COVID-19 health emergency, it was decided to present the activity through "challenges" or video clips showing how people played traditional games at home.

This 2023, the activity was once again presented during the celebration of "Heritage Day" in Chile (May 27th and 28th). On this occasion, three institutions collaborated in developing the activity: BAFCACHILE, CIOFF® JOVEN CHILE, and the Regional Museum. We also received support from the National Youth Institute (INJUV), who assisted by providing food for all the volunteers. The result was a high participation of adults, children, and teenagers, all delighted and satisfied to play, learn, promote, and share one of the many expressions of Chilean heritage.



One of the most remarkable outcomes we identified was the disappearance of generational gaps during the games. The games not only provide entertainment, their essential quality, but they also unite different generations toward a common goal and allow both older and younger people to see each other as equals during gameplay. This fosters an atmosphere of fun, respect, and mutual appreciation among all participants. During the 7 years that the project has been developed, approximately 400 people have been reached, including boys, girls, adolescents and young people.

In conclusion, rescuing and promoting Chilean traditional games is an essential practice to keep our cultural identity alive. These activities allow us to connect with our roots, pass down our traditions to new generations, and appreciate games as expressions of enjoyment and creativity. By preserving these games, we safeguard our intangible cultural heritage and ensure that these traditions endure over time.

In a world of constant change, let us always remember the importance of our traditions and traditional games as a way to keep our cultural heritage alive and promote an enriching society connected to our roots. Let us rescue and enjoy Chilean traditional games, an invaluable part of our collective identity.



CIOFF® Youth Chile



BLACK AND WHITE CARNIVAL



TRADITION AND CULTURAL IDENTITY

The Carnival of Blacks and Whites is one of the manifestations and traditions that is part of the Representative List of the Intangible Cultural Heritage (LRPCI) in Colombia, and has been recognized by UNESCO as Intangible Cultural Heritage of Humanity. This has become a cultural emblem of the Andean region of Nariño, where each of its municipalities celebrates this great event the first week of January, welcoming the new year. San Juan de Pasto, the capital of the department of Nariño, known as the surprise city, and one of the main metropolitan areas of the region, is in charge of celebrating this festivity in a big way, dedicating six days for this event, starting on January 2 and ending on January 07. Each of these days, the streets of the city are adorned with the different cultural expressions, the color of the costumes and the charisma and joy of its people.

Then, during the last days of December and the first days of January the carnival floods with joy those who have the opportunity to live it, with the celebrations of April Fool's Day and rainbow on the asphalt on December 28, the day of the old year on December 31, and from January 2 the day of the colonies, the song to the earth, the carnavalito, the Castañeda family, the day of negritos, the day of whites that includes the magnum parade, and the carnival of the guinea pig (cuy) as a closing act on January 7.



Each of the days celebrated during the carnival commemorates and recognizes the historical events that marked the local and regional tradition, in the same way it makes visible the different elements that are part of the customs of the people of Nariño. Among these elements the cuy, which is a hybrid species of rodent, native to the Andes in South America, and which in Nariño is considered a typical dish, which once the breeding process has finished, is ready to be prepared. There are different ways to prepare it, the most common is roasted on the stove, to be served with potato and chili.

In the villages of Nariño, the raising of cuy includes a typical activity that is carried out mostly among peasant women, some men also dedicated to this work. This activity contributes to the economic empowerment of women and men, since investing in their upbringing implies short-term income generation, because it is sold to be prepared in restaurants, or according to the request of interested people.



Generally, the cuy as a typical dish, is prepared during special occasions or festivities of relevance to the community, among the celebrations, are the receipt of sacraments, birthdays, family reunion, among others; And among the collective celebrations, the patron saint or municipality festivities of each territorial entity are distinguished.

Given the importance of the cuy among the customs and traditions of the Nariño community in the surprise city, it was decided to honor its existence with the event called "Carnival of Cuy and Peasant Culture", which takes place within the framework of the Carnival of Blacks and Whites, and which takes place on January 7 in the rural area of San Juan de Pasto, in its different townships. During this carnival auction, the associations producing cuys are supported, as well as the women dedicated to this work, who, through different contests, decorate their best specimens to show to their own and visitors, in addition to having the presence of peasant music, dance and other typical dishes.



With all the above, and in the search for safeguarding traditions, eight (8) young people from the different committees of the CIOFF® Colombia youth commission were present during the Carnival of Blacks and Whites, and were able to live the experience of pre-carnival, new year and carnival as artists, cultists and participants of the event in the different activities that show off the culture of the department of Nariño. Not only from dance, but also from crafts, music, theater and gastronomy.

The participation of our volunteers was visible in the Parade of the Song to the Earth held on January 3, together with the Cantar de los Andes Cultural Foundation, directed by the teacher Juan José Guerrero coordinator of the Western Committee of CIOFF® Youth Colombia. Through the staging carried out, and after an arduous artistic and investigative work, Cantar de los Andes obtained the second place with its proposal "ANKUMAL ANTUPUE" in the great parade of choreographic collectives in a route of 7km.

During the days of experience in the city of Pasto, the young people had the opportunity to be part of the logistical and artistic group of the collective, supporting in the realization of the paraphernalia for the parade, attending the long days of rehearsals and ensembles, sharing their own knowledge and delving into all the tradition and cultural history of the department of Nariño; all this in favor of an excellent representation for the carnival. The union of the CIOFF® young people made Pasto feel like a home for them, where they had the opportunity to be happy even in times of December holidays, when it is customary to spend with family being this a challenge within the artistic and cultural life.



That the Carnival of Blacks and Whites has provided an open space for members of other geographical areas of the country, promotes knowledge of the cultural identity of that territory, this being a learning and a significant sharing. It is worth mentioning that, for the CIOFF® young people, the opportunity to be in this space was an enriching and educational experience, since the importance of knowing other places and the traditions and customs immersed in them, add knowledge that over time take relevance in the being and life of those who transmit, who exchange and who receive the message, keeping culture and traditions alive.

Everything mentioned before, allows to know the importance of the transmission and the cultural exchange that exists between the territories and the artists, researchers and / or cultural promoters, permeating the different expressions and creating intraculturality, interculturality and transculturality with the purpose of safeguarding the customs and traditions that have been passed from generation to generation, seeking and encouraging the interest of young people within an integral, social and cultural formation.



ICH IN GREEK FESTIVALS

Since the creation of the Greek CIOFF® Youth Commission, in 2012, we have been trying to highlight to young people and mostly children the importance of safeguarding our culture and promoting it to them. One of our main ways to accomplish that is through playing traditional games and creating traditional masks with children at festivals or children from the group members of CIOFF® Greece and additionally in cooperation with schools from all over the country.

February is usually the month when the carnival is celebrated in Greece, so the masks that we draw were inspired by this and were originated from the region Naousa and inspired by the custom of “Boules” The children had the chance to watch, draw and learn most importantly about a custom that is from another region Greece apart the one they grew up. With that activity we accomplished to present to young people the importance of our traditions that come from other parts of Greece than the one that they live. By using this “fun” way to connect the children with ICH, they do not see it as something old fashioned or as something unimportant.

Across the years we have accomplished to play traditional games with a lot of children from all Greece, in that way we promote ICH using means that kids find more appealing to them and enjoyable. Also we publish articles regarding ICH in our official social pages. For example, customs from specific time of the year or parts of traditional costumes like hats or jewelry.





STORYTELLING WORKSHOPS

"LIVE HERITAGE"

Croatia is known worldwide for its natural and cultural diversity. The cultural heritage of Croatia is especially filled with intangible cultural heritage. There are as many as 19 elements on the UNESCO's List of Intangible Cultural Heritage of Humanity, which is at the very top of the world. The preservation of intangible cultural heritage is being worked on at different levels, from the government to small groups and organizations. One of the companies dealing with preservation, promotion and education about intangible heritage is „Heritage Chaser“, an organization for applied ethnology that deals with promotion and consulting in culture.

This summer, as part of the CIOFF® festival "Đakovački vezovi" in Đakovo, they organised a storytelling workshop about elements of intangible cultural heritage inscribed on the UNESCO list. 3 different characters were involved in the story: Ljelja from Gorjani village, the „bečaruša“ and a rider of Lipizzaner. The characters were played by youth people from Folk ensemble Tena, which is also a member of CIOFF®.

The spring procession of ljelje/queens in the village of Gorjani has been on the UNESCO List since 2009. The queens from the village of Gorjani are girls who, in the spring, on the Pentecost (50 days after Easter), go around the village in a procession and perform a ritual composed of special songs and dancing with sabers. They are divided into queens and kings; a dozen kings wear sabers and men's hats decorated with flowers, and half as many queens, like brides, have white wreaths on their heads.





Bećarac is a vocal or vocal-instrumental song popular in Slavonia, Baranja and Srijem. It has cheerful and bright text, most often imbued with allegories and metaphors. The name comes from the Turkish word bekar, which in Croatian language usage (bećar) means a young bachelor, a single guy, a reveler prone to a dissolute life, eating, drinking and women. It was mostly sung at weddings and other occasions when the people gathered to celebrate. Bećaruša is the name for a female bećar. It was entered on the UNESCO list in 2011.

The tradition of breeding Lipizzaner horses was registered in the List in 2022. The Lipica horse breed was bred in the Lipica stud farm (now the Republic of Slovenia), after which the breed got its name. The stable was founded by the Austrian Archduke Charles II in 1580 to breed driving and riding horses for the needs of the Vienna Court. With the establishment of the stud farm, the formation of the Lipizzan breed, one of the oldest horse breeds in Europe, whose characteristics have been perfected through careful selection, begins. Even today, Lipizzaner dogs are bred in large numbers in the territory of the former Habsburg, later Austro-Hungarian Monarchy. In the Croatian breeding area, Lipizzaner is most strongly represented in Slavonia, Baranja and Srijem.

All three characters told a story about themselves, more specific, of the character they play. The goal of the workshop is to raise children's awareness of the importance of intangible cultural heritage through interactive storytelling. Through play and interaction, children are taught about the elements of intangible heritage inscribed on the List and what UNESCO is all about. The workshop attracted about 50 children from the whole city and its surroundings. These kinds of workshops teach children from an early age about the culture they come from. According to the company „Heritage Chaser“, the aim of these workshops is to show how our heritage is alive. Heritage has not remained isolated in history, but changes and develops in step with time.



PROMOTES FRANCE'S TRADITIONAL PROFESSIONS

Since its creation, CIOFF® Youth France has been actively involved in the promotion of intangible cultural heritage. Indeed, the objective has always been to improve the general knowledge of living heritage. Recently, CIOFF® Youth France set up and disseminated an exhibition about traditional crafts that was exhibited in the vast majority of France festivals. The exhibition is aimed at all audiences.

This exhibition called "Les Métiers Trad" was created between 2014 and 2018, the year of its first exhibition. The very long work of collecting, assembling and creating allowed to inaugurate an exhibition highlighting fourteen traditional trades as well as a fun quiz. This promotion of France's know-how is part of the 2003 UNESCO Convention as well as the work carried out by the Ministry of Culture through the French inventory of Intangible Cultural Heritage.

For example, the fact sheet opposite is about the profession of santonnier, a profession classified by the French Inventory of Intangible Cultural Heritage. Each sheet offers the reader to understand the evolution of the profession over time, the impacts on the region in which the profession is practiced and the method of manufacture. Each job description is accompanied by illustrations (also made by the young people) that illustrate the manufacturing processes, tools, contexts or results from manufacturing.

The example of the profession of santonnier is interesting insofar as there is no vocational training, which makes the transmission of this know-how precarious since it is a predominantly family setting. The work of valorization is thus important insofar as it is a highlight of a whole panel of knowledge more exposed to disappearance than some other more common knowledge.



SANTONNIER

ICA - France



Le Santonnier est une personne qui fabrique des santons. On les retrouve au moment de Noël dans les crèches.

16^{ème} SIÈCLE

Première trace de l'existence du métier

18^{ème} SIÈCLE

Évolution technique du métier

19^{ème} SIÈCLE

Apparition des premiers maîtres santonniers

En 1798, une petite révolution est introduite par Louis Lagnel dans le processus de fabrication des Santons. En effet, il conçoit les premiers moules en plâtre pour les fabriquer. Cette nouveauté technologique permet une production de masse et une plus grande diffusion. Le véritable essor des santons commença au 19^{ème} siècle avec l'apparition des premiers maîtres santonniers de Provence.

Les impacts sur le territoire

Utilisation de l'argile. Le savoir-faire artisanal des santons de Provence est réputé à l'international. D'une manière indirecte, la révolution française contribua au développement des crèches et de la profession. En effet, au 18^{ème} siècle, la révolution interdit la messe de minuit et les crèches déglissent, ce qui conduisit les marseillais à installer des crèches privées.

Mode de fabrication

Tout d'abord il y a la création du premier modèle sculpté dans l'argile crue.

Vient ensuite la fabrication du moule en coquille en plâtre. Il possède des encoches mâles et femelles qui permettent de joindre les deux parties.

Puis vient le moulage dont le but est de fabriquer des répliques du premier modèle. Pour cela, on place un morceau d'argile fraîche (mais non collante) dans l'une des deux moitiés creuses du moule, qui ont été talquées auparavant. On presse ensuite les deux parties du moule entre ses mains puis on ouvre et on découpe grossièrement le surplus d'argile « la barbe ».

L'ébarbage est la finition pour enlever toute trace de moulage.

Puis vient la phase dite de séchage qui varie entre 3 jours et 3 mois en fonction de la taille du santon.

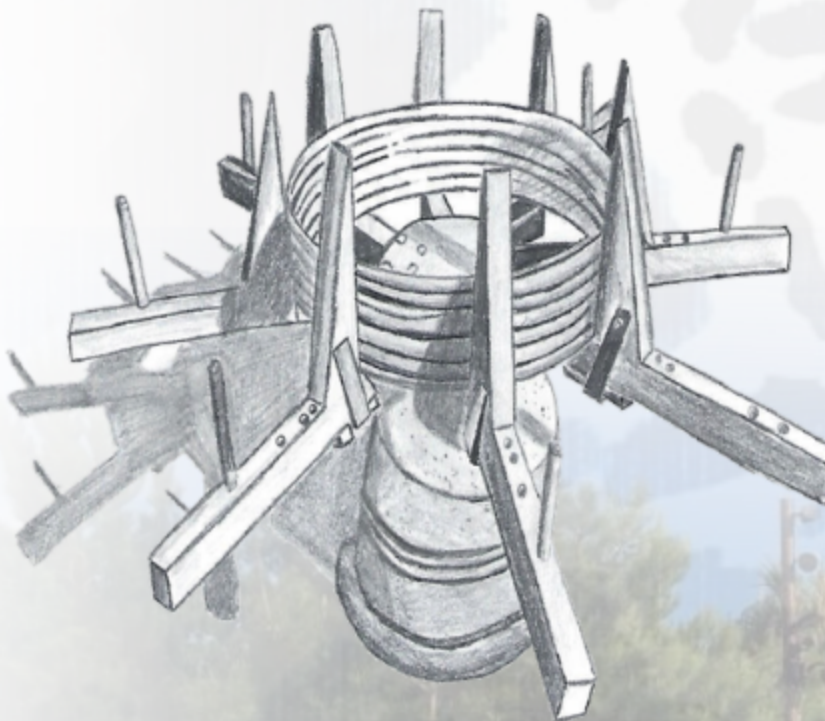
Après la cuisson qui dure 24 heures.

Pour terminer vient l'étape de la décoration. Elle se fait couleur par couleur.

Il n'existe pas de formation au métier de santonnier d'art. Beaucoup d'entreprises sont familiales et le savoir-faire se transmet au sein de la famille.

Some sheets deal with trades that have now disappeared in France such as the miner's trade, very present in the north-eastern quarter of metropolitan France from the Massif Central to Lorraine. The miner's profession and all the difficulties that accompanied it are brilliantly described by Émile Zola in *Germinal* published in 1885. Working conditions were harsh, so a big strike broke out in Anzin in Nord-Pas-de-Calais. This historical episode largely inspired Zola who made the work of miner emblematic of a whole part of the history of France. The description of the miner's occupation selected for the exhibition corresponds to the old mining practices that gradually disappeared until the last coal pit closed in 1973. The contemporary practices of the mines no longer correspond to the chosen narrative, which explains the presence of the miner's profession in an exhibition about traditional trades.

Thus, the objective of associating trades that were once widespread and trades that were more discreet in the eyes of the general public makes it possible to arouse the curiosity of the reader who can, thanks to the synthetic spirit of the job descriptions, quickly discover new traditional trades that they knew little, if any.



MINEUR

Auvergne Rhône Alpes - Bassin Stéphanois

Le métier de mineur consiste à extraire le minerais (en l'occurrence de charbon) de la mine. Le charbon est utilisé comme combustible.

Le métier dans le temps

13 ^{ème} SIÈCLE	INDUSTRIALISATION	20 ^{ème} SIÈCLE
Première trace de l'existence du métier	Évolution technique du métier	Disparition en 1973 avec la fermeture du puit Couriot

Le métier de mineur fait son apparition à la fin du 13^{ème} siècle. Au 19^{ème} siècle, la révolution industrielle a permis d'améliorer les machines et d'augmenter les rendements. Cependant, les machines n'ont rien amélioré les conditions de travail des ouvriers. La disparition du métier date de 1973 avec la fermeture du puit Couriot.

Les impacts sur le territoire

Le métier de mineur constitue une grande partie de l'histoire Stéphanoise. On pouvait cependant le retrouver à l'échelle nationale, partout où il y avait des bassins houillers. La mine a joué un rôle majeur dans la révolution industrielle à Saint-Etienne et a suscité un fort flux migratoire venu de l'est afin de pallier au manque de main d'œuvre.

Mode de fabrication

Les outils nécessaires pour l'extraction du charbon: lampes à huile, pics, pelles à charbon et autres machines plus conséquentes.

1

On creuse les puits ainsi que les galeries d'accès aux minerais.

2

Emploi de machines, d'explosifs ou d'outils pour l'extraction.

3

On remonte le minerais de charbon à la surface.

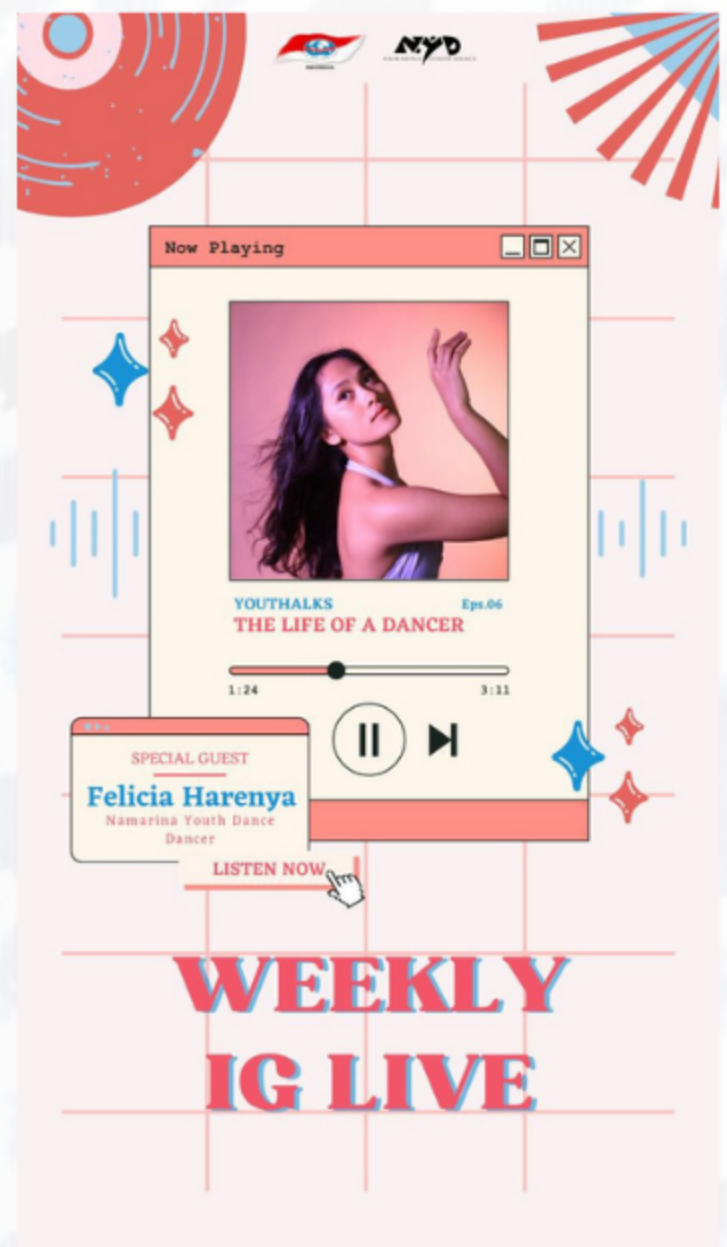
Les mineurs étaient surnommés « les gueules noires » à cause du dépôt grisâtre qu'ils portaient lorsqu'ils sortaient de la mine. Il est possible de visiter le musée de la mine à Saint-Etienne.

While the work of CIOFF® Youth France focuses particularly on the enhancement of French intangible cultural heritage, CIOFF® France members carry out significant work on the enhancement of the world's intangible cultural heritage. This year, on the occasion of the 20th anniversary of the 2003 UNESCO Convention, CIOFF® France members are mobilizing and offering various conferences in order to celebrate this anniversary. CIOFF® France has set up a compilation of all the events of the season in order to create a cultural agenda that lists all the events between July 1 and August 27, 2023. This agenda was disseminated on CIOFF® France's social networks with the aim of involving as many people as possible in raising awareness of intangible cultural heritage.

CIOFF® INDONESIA YOUTH SECTION IN RESPONSE TO ICH SAFEGUARDING EFFORTS

Despite all the years that have gone, we nevertheless retain a youthful spirit. As the Youth Section CIOFF® representing our beautiful Indonesia, we could only state that all of the projects carried out were merely acts of service that pale in comparison to the depth of Indonesia's entire cultural heritage.

Out of the many projects that we have undertaken over the past few years, Youthalks is one of our longest-running projects. Youthalks is a project that was initiated by CIOFF® Youth Indonesia and the aim of the project was to engage with inspiring youths and share their stories with young generations through Instagram Live. Combining the words 'Youth' and 'Talk', Youthalks have a talk show with young generations talking about their lives and works to let people know that even when you're young, you can do whatever you dreamed of and build it up until you can make it. Youthalks is a live podcast that is broadcast on Instagram Live with hosts from CIOFF® Indonesia Youth members.





Youthalks was created out of our desire to provide the youths a space where we could learn from one another by exchanging experiences with the objective of inspiring as well as motivating one another in becoming the best version of ourselves. Several inspirational young people from Indonesia, including teachers, choreographers, entrepreneurs, musicians, and others, represent our resource people. On top of that, Laura López, a representative of the CIOFF® Youth at UNESCO Affairs, was also invited, and we had a great, insightful chat.

Besides projects like Youthalks, CIOFF® Indonesia will have an event about Indonesian culture appreciation on the Independence Day of Indonesia, August 17th! It will show the representative cultures from Indonesia by showing various performances such as traditional dances and music. There will also be a workshop for children activities such as coloring masks, dance workshop, and many more exciting activities to come in the future.

This is how we engage young people and introduce them to ICH. Through popular and frequently used platforms among the young generation, as well as public events that are always welcome to be attended by anyone.





The objective of the CIOFF® Youth Commission is to be able to disseminate the culture and traditions of our country, focused on different activities that we carry out within the folk festivals that take place in the country, expanding the programming of the event and attracting the attention of the young public.



TRADITIONAL GAMES

Traditional games are those that we have learned from generation to generation and that despite the years endure over time, are made without the help or intervention of technologically complicated toys, it is only necessary to use your own body or resources that can be easily obtained from nature. These activities allow children to learn more about the cultural roots of their region, contributing to the preservation of the country's culture. They are a source of transmission of knowledge, traditions and culture of other times, the goal is to reactivate them to deepen the roots. Practice in the community and in schools develops motor skills and abilities by promoting active and participatory play among children.

We implement various traditional games, our main objective is to teach them to discover the value of collaboration and team activities, and thus begin to strengthen different friendly ties. The lottery, the memorama, snakes and ladders, the game of the goose, jump rope, tambuchi, little plane or bebeleche, blind hen, pyrinola, spinning top, balero, matatena are some of the traditional games that we implement to safeguard and spread Mexico.



MAKING A KITE

Kite kites are a very representative sign of freedom, adventure, nature and agility. Flying one on a busy afternoon could be considered a therapeutic and artistic act.

In Mexico, kite is synonymous with kite or volantín, flying through the skies with the force of the wind. However, what few know is that this word comes from the Nahuatl word "papalotl", which means "butterfly".

There is a very old legend from the Isthmus of Tehuantepec that suggests that kites are actually vehicles that help souls return to earth for the Day of the Dead celebrations, which is why in this area of Oaxaca you can see many inhabitants flying these artifacts weeks before these dates, to indicate with striking colors and shapes the path they must follow to reach their old homes and enjoy their offerings and altars prepared especially for them.



The kite is an instrument of reception or transport for our ancestors, for the spirit of our relatives. For this reason it is very important for us to show the meaning of the kite, so that our culture remains alive.

MAKING TRADITIONAL MASKS

Masks are a custom that has passed from generation to generation, from pre-Hispanic times to the present day, representing characters from different traditional dances.

In most states of Mexico, historical events are present in the collective memory and are expressed in carnival, which is one of the most deeply rooted festive events. Most of its inhabitants have participated with great enthusiasm in it for many years now. In most carnivals there are a number of urban elements, incorporated in recent years; Parades of comparsas and costumed. In these festivities are, as a substantial event, the practice of dances and dances exclusive to these days; in keeping with the humorous and burlesque character of the carnival atmosphere.

For the interpretation of the dances groups of dancers called "cuadrillas" are formed, although the most usual name is "litter". In some states, these groups of dancers are called "huehues", "Masked ", "Masks", "Catrines", "Catrinada", "Comparsa", "Charros", in this way we dedicate ourselves to make an interpretation of how the mask is that you want to capture and teach children or adults some steps of the different dances that are practiced with masks.

EXHIBITION OF TRADITIONAL COSTUMES

It is a non-specialized exhibition, but representative of the regional clothing that exists in our country. The purpose is for the public to know and value the work behind each of the different states of the Mexican Republic. The exhibition is made up of typical costumes of men and / or women from the different companies that attend the festivals, and in many cases include the invited countries.





SOCIAL PROJECTION IN QUELQANQA

A promise kept, as part of our work as volunteers and faithful contributors to the preservation of our country's culture, we carried out a social project in the town of Quelqanqa in the imperial city of Cuzco where the meeting of young volunteers from the 24 regions took place. of CIOFF® Youth Peru. Where, in addition to bringing tangible help, we were able to share and be part of the daily routine of the community. However, our work dates back beyond that help, and we were part of a small forum among our brothers from Quelqanqa where we were told about the needs that families belonging to this community go through, so rich in traditions that are part of the diversity within our country.

The national social projection of CIOFF® Juvenil Perú, is an annual social aid project granted to the communities that need it most, working hand in hand with the dissemination of our folklore, because often communities with few resources do not have the access to knowledge about our intangible heritage and our ancestral traditions. Likewise, sometimes the communities that carry ancestral knowledge have economic difficulties that prevent the correct exercise of their cultural rights and the dissemination of the knowledge they possess. In this way, contributing to the carriers having access to more dignified living conditions, allows the safeguarding of their customs and knowledge to be guaranteed.



As part of the prelude to our visit to Quelqanqa, a number of steps were organized to be able to bring shelter, gifts, basic necessities, school supplies, among others collected by our Youth Section. As always, the enhancement of ancestral games was present in our coexistence with the community, in addition to the cross culture from which we were benefited during our short, but substantial stay. Always for the benefit of our culture, society and traditions, the same ones that we seek to preserve.

Every year the national youth board of directors appoints the team in charge of organizing the project. The beginning is the choice of the place where the screening will take place until the final report of what has been done is provided. Thus, all the members of CIOFF® JUVENIL PERU have been working hard, gathering the necessary resources to provide unconditional support and folkloric dissemination to these communities. In the year 2021, the Quelqanqa Community was chosen, which is located 6 hours from the Cuzco region. There were more than 60 young people present, representatives of the different regions of our country; bringing culture and support to the community, where we had the opportunity to interact with the roots of our Peruvian culture, and specifically the culture of Cusco.



That is why through this annual project we bring culture, joy and social support to Peru, and we have managed during these years to help two communities located in the mountains and coast of our country. In both communities we highlight the cultural exchange that took place, but specifically we talked about the Quelqanqa Community. The residents taught us their traditions, typical dishes and traditional dances, just as we brought our multiculturalism to the children of the community and we identified with the Peruvian culture.

We achieved cultural exchange between the residents of the Quelqanqa community and the young people from the different regions present. Bonds of commitment and work inherited to future generations of our organization were formed and social support was achieved for more than 40 families residing in the community, thus promoting the culture of peace as part of the CIOFF® objectives.

Likewise, cultural dissemination and promotion to children was achieved, thus working for the benefit of cultural identity, and grateful for the experience we marked a before and after in our work as young lovers of Peruvian culture.

TRADITIONAL WEDDINGS IN SREM AREA

A wedding is the most important, most elaborate and content-rich ritual of the life cycle among Serbian people. With its form, content and significance, the wedding is embedded in the identity of the community, and as such it is very suitable to problematize its various forms (ethnic, religious, local, gender...) through it. It is a private ritual that is performed on the public stage, it is planned and prepared for a long time, where each member has its own role.

In Srem, weddings took place from late summer to late autumn. When a boy was ready for marriage, his parents sent a matchmaker to a certain girl's house to arrange the arrival of suitors. After the matchmaking, the engagement followed. Father-in-law, mother-in-law, cousin or aunt would go to see the future bride, and usually gave her a ring or some other present. The wedding usually took place two to three weeks after the engagement.

Inviting wedding guests is entrusted to finfers or fifers. These are the boys' friends and brothers who go from house to house carrying a decorated flask (usually rakija) and an apple at the behest of the host. The fifers were accompanied by musicians, and depending on the size of the family, inviting wedding guests lasted for a couple of days.

On the wedding day, svatovi (wedding guests) gather in the morning and the best man comes to the house first, and the music plays, and then the other wedding guests arrive. The groom is dressed festively, on his head is a hat decorated with rosemary, peacock feathers, flowers. The decoration (kićenje svatova) of the wedding guests takes place after the arrival of the groom. First, the best man, the old groom and the brother-in-law are decorated with rosemary, then all the other wedding guests. Decorated wedding guests accompanied by music go to pick up the bride.



When they arrive near the bride's house, they announce themselves with music, songs and the firing of a rifle. The bride's relatives welcome them in front of the yard and do not allow them to enter until the groom takes the apple which is hung on the gate for that occasion. The old groom has to pay and bring the wedding guests into the yard. In front of the door, svatovi are greeted by the bride's brothers, who are getting ready to sell the bride. The purchase of the bride follows the negotiation of the brothers with the groom, the best man and the old man of the wedding, and it largely depends on the wit and resourcefulness of both parties. As a joke, first they present fake brides- men or older women. After this ritual, the bride presents the brother-in-law with a wedding towel, ties it around his right shoulder, after which the brother-in-law introduces her to the guests. The bride's mother is the first one to start a dance- kolo, holding a grain sieve in her right hand, which she later threw at guests, blessing them.



After the church wedding, guests are going to the groom's house, where they are welcomed by the groom's parents. Finally, a male child- nakonče (baby) is given to the bride which she has to lift up and turn three times in order to obtain male children. When all the wedding guests enter the front yard the mother-in-law starts to dance kolo and the newlyweds join her. Celebration is followed by dinner and after that everybody dance and sing until late night hours.

Ref: Dajana Kostić, 2009." "Što je Srem i okolo Srema.." Moj Srem, običaji, pesme i igre"

ORIGIN AND MOTIVATION OF "DID YOU KNOW...?" DISSEMINATION OF ICH THROUGH SOCIAL NETWORKS

The collection and dissemination of folklore and traditional elements of each territory, nationally and internationally, have always been key pieces in the work of CIOFF®. Since the beginning of CIOFF® Youth Spain, we have found it important that people know, especially in these times of globalization, as many of its traditions as possible. It is sought that, mainly young people (because they will be in charge of the defense and safeguarding of "what is ours"), know not only the very varied typical regional dances, but also the instruments that accompany them, the costumes and accessories with which they are interpreted, some of the festivals that are being organized, popular gastronomy ...

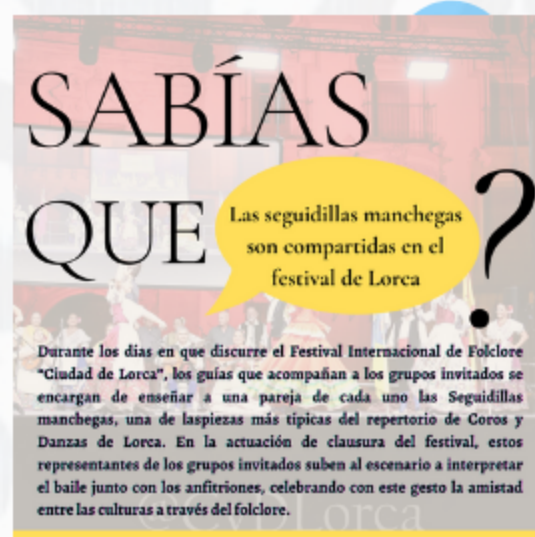
Moved by this, at the Annual Assembly of CIOFF® Spain, which took place in December 2022, the idea arose to collect all that information and make it reach as many people as possible. To achieve this goal, we could not ignore the dimension of social networks, since it is the fastest form of large-scale dissemination that exists. Therefore, taking advantage of a date as important as Christmas, from the Instagram, Facebook and Twitter accounts of CIOFF® Youth Spain, the section Did you know...?, where curiosities of Christmas folklore from various parts of the country were explained, such as, for example, the Galician "Apalpador", the Catalan "tió de Nadal", the Extremaduran tamboradas or the night of San Antón jiennense.

Similarly, once Christmas has passed, this section has continued, until today, providing information for all those who either do not know or want to know better the wide and valuable folklore that Spain enjoys.



Each of the publications consists of a main image in which the name of the tradition or specific issue appears, which is accompanied by a brief description of it highlighting its most important and characteristic elements. To complement the information, several photos or videos are always attached as long as the set is sufficiently illustrative for those who were previously unaware of the aspects detailed in the publication.

All the members of the Youth Section of CIOFF® Spain are involved in the elaboration process. Each of us provides information regarding all the themes previously chosen, choosing examples that we know in depth because they are typical of our region or the festival we represent. Subsequently, our Communications Manager carries out the actual layout of the publications, usually using a common design, as this helps to connect with followers and achieve harmony in terms of the content of our social networks.



¿Sabías que hasta San Antón pascuas son?



Siguiendo el dicho popular "Hasta San Antón, pascuas son", en Jaén se mantiene el espíritu navideño hasta la noche del 16 al 17 de enero, durante la cuál se bailan melenchones. El melenchón es un baile popular típico de la ciudad de Jaén que se canta y se baila alrededor de una hoguera. Sus letras tienen un toque picaresco y gracioso que versan sobre las relaciones amorosas y familiares. La noche de San Antón es una Fiesta de Interés Turístico Nacional.

Analyzing the impact of this work on our profiles, we can say that it is proving quite significant. A good example of this is found on Facebook, since on this platform the publications framed within the Did you know...? They have obtained an average reach of more than 1500 people, with publication impressions around 2000 and exceeding 200 interactions. The most outstanding have even reached 3600 in scope and almost 4000 in terms of impressions.

We encourage anyone who reads one of our publications to share it with their family and friends so they can go further. We believe that it is important that everyone contributes their grain of sand to achieve greater protection and dissemination of our heritage and folklore.



YOUTH CULTURE DAY

The Youth Culture Day is held annually during the Magic Valley Folk Festival in Burley, Idaho, USA. It is a free event for local children and teenagers in the community to learn about the intangible cultural heritage of the countries participating in the festival. There are five to six rotations of workshops; one for each of the participating countries. Each rotation is about an hour long. During the workshops, the youth have the opportunity to learn about the region where the group comes from, and they also learn greetings and common phrases in the group's national language. The group members wear traditional clothing and explain the different components, origins, and significance in the designs and materials. Musicians teach about the traditional instruments and demonstrate their sounds. The members of the groups interactively teach dances and games with the youth and spend time answering questions. Many children love getting photos with all of the performers and asking for their signatures in their "passport" booklets.





The Youth Culture Day also involves youth volunteers, or team guides. These team guides are young adults (16 – 24 years old) from the community who spend the week assisting the participating groups in the festival. They help coordinate the workshop rotations and facilitate the question and answer portion of the workshops. These team guides are a crucial part of the success of this event, and the festival as a whole.

The Youth Culture Day is one of the best attended events of the Magic Valley Folk Festival. On average, 800-900 youth from the community participate each year, ranging in age from 3 – 18 years old. It has been a vital part of the festival for over 20 years. It is a unique and important opportunity for members of the small, rural community in Idaho to discover new cultures and lifestyles of people from around the world. Many of these youth and their families will not have opportunities to travel extensively, but the Youth Culture Day helps to make the world accessible to them. Many children continue to come back year after year because they develop such a love for the culture and friendships that are made at this event. For many of the groups attending the Magic Valley Folk Festival, they say the Youth Culture Day is their favorite event. They love getting to share their passion and love for their culture, and inspiring young people develop that passion as well.





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