



THE RULES OF THE INTERNATIONAL FESTIVAL OF THE HIGHLAND FOLKLORE

§ 1

The International Festival of the Highland Folklore is a cultural event of international nature. The objective of the Festival is to present the richness of traditional folk culture and art from different mountainous regions of the world.

The primary objective of the Festival is to promote and foster values that stimulate the consolidation of national identities, as well as to reinforce traditions and interpersonal bonds. During the Festival groups of folklore lovers from all over the world, invited to participate in the Festival, have an opportunity to present their achievements in the field of music, singing, dancing, rituals and customs.

The Festival is also a celebration for all mountain lovers and also has an educational, scientific and promotional dimensions.

§ 2

1. Admission to participate in the Festival may be granted to a group that is domiciled in a mountainous region and that cultivates the traditional folklore of their ethnographic regions.
2. Admission to participate in the Festival may be also granted to a highlander ethnographically homogeneous group that is currently residing outside their ethnographic region in the countries of their origin or abroad.
3. Groups shall represent the country in which they are based.
4. Groups from lowlands performing a program stemming from a mountain folklore do not meet the idea of the Festival.

§ 3

1. The Festival is a competition held in three equally ranked categories:
 - I. TRADITIONAL FOLKLORE,
 - II. ARTISCTICALLY ARRANGED FOLKLORE,
 - III. STYLIZED FOLKLORE.
2. The basic criterion of classifying a performance into a given category is the stage arrangement of the traditional highlanders' folklore presented by the group.
 - I. Traditional folklore

- ◆ The group shall present a programme based on the highlander genuine folklore and tradition of their own local ethnographic group or region.
- ◆ The group shall perform the whole or a part of a ritual, ceremony or custom in a manner that shows local folklore in a broader context.
- ◆ Where the group omits the broader context in their performance, the group shall not be reclassified into another competition category, but merely no scores shall be awarded to such group for their performance.
- ◆ The presentation of rituals, ceremonies, customs, costumes, music, singing and/or dancing shall refer to a single historic period.
- ◆ Musical instruments, music score and performance, singing, dancing as well as all stage props shall be consistent with traditional ones (i.e. genuine and authentic or reconstructed).
- ◆ The presentation of musical instruments, music pieces, rituals, ceremonies and/or customs shall be genuinely traditional in their form arranged only to meet minimum requirements of stage performance.
- ◆ Performers should avoid overly complicated monologues and dialogues.

II. Artistically arranged folklore

- ◆ The group shall present a programme inspired by the local highlander folklore of their own ethnographic group or region.
- ◆ Choreographic sets are permitted save that only traditional steps may be used to perform a dance.
- ◆ Music arrangement shall not substantially distort local musical traditions.
- ◆ The use of musical instruments and/or motives other than traditional ones in the costumes and/or in the performance of a dance and/or song shall not be permitted.

III. Stylized folklore

- ◆ The group shall present a programme inspired by the local highlander folklore of their own ethnographic group or mountainous regions of their country.
- ◆ The programme of performance shall be a creative, original interpretation inspired in all aspects, i.e. music, dancing, singing and costumes by the traditional highlander folklore.

§ 4

1. The following groups shall not be admitted to participate in the Festival competition:

- ◆ groups from non-mountainous regions,
- ◆ groups whose members perform for remuneration; this requirement shall not apply to instructors and managers,
- ◆ groups of children below 16,
- ◆ groups performing with the use of mechanic and/or electronic instruments, and/or playback.

2. Participation of children in performances falling under category III shall not be permitted.
3. Groups can use only microphones provided by the organizers. Traditional acoustic instruments equipped with permanently installed, built-in microphones (air vibrations) or piezoelectric transducers (material vibrations) may be used.
4. Performers may use headset microphones regardless of the category of their performance.
5. A group that wins the main prize: “Ciupaga” (“Highlander Axe”) shall not be admitted to take part in the Festival competition in the period of 2 subsequent years. However, the Festival Organiser may invite such group to the Festival in the said period.

§ 5

1. The participants of the Festival competition shall be groups that declared their will to compete.
2. **The deadline for filing applications and all documents and items required shall expire on 12th of April 2024.**
3. It is necessary to attach to the application a CD and DVD / or flash drive / with the band's program and photos of the band with full information about the band, repertoire and the region it represents.
4. The team participating in the competition is required to specify in the participation card the category in which it intends to perform. If the program presented by the group by its nature does not correspond to the declared category, the Jury when evaluating the program has the right to move the team to another category. The reasons for such reclassification shall be specified in the Festival final record.
5. **An entry fee is required from participating teams that have received a written invitation from the Organizer. The entry fee amounts to PLN 2,000 (in words, two thousand polish zlotys) and is payable by May 15, 2024.** The transfer costs are borne by the team participating in the event (Account for domestic transfers: 92 1240 5136 1111 0010 6718 0225, for foreign transfers: IBAN number of the account: PL92 1240 5136 1111 0010 6718 0225, BIC code of Bank Pekao SA: PKOPPLPW). The entry fee is non-refundable and will first be settled towards the cost of the team's stay, i.e. booked accommodation and meals.

§ 6

1. Foreign groups are required to submit a detailed script of the competition presentation (25-30 minutes) and accompanying presentation (20-30 minutes) in writing (in English without translation) to the Festival Organizing Office **by June 15, 2024.**
2. Polish groups are required to submit a script of the competition presentation (25-30 minutes) in writing to the Festival Organizing Office by August 10, 2024.

§ 7

1. The competition performance shall not be shorter than 25 and not longer than 30 minutes.
2. The group in addition to the competition performance should prepare off-competition short-programmes lasting 1-2, 5-7 and 20-30 minutes.
3. The number of competition performers shall not be more than 35 and not less than 20, including at least 6 dancing pairs.
4. The total number of group members along with accompanying staff and drivers shall not exceed 40.
5. Requirements set forth in the preceding points shall also apply to Festival guests giving their off-competition performances.

§ 8

1. Groups participating in the Festival are assessed by the International Jury.
2. The members of the Jury and its chairman are appointed from time to time by the Festival Organiser.
3. The Chairman of the Jury presides Jury sessions.

§ 9

1. Criteria for the assessment of a competition performance:
 - 1) Choice of repertoire and the ethnographic value of the programme:
 - a. in competition category I: Verity and genuineness of the performance to traditional rituals, celebrations and/or customs;
 - b. in competition category II: values of the artistic arrangement of folklore;
 - c. in category III: artistic values of performance stylisation.
 - 2) costumes, attire, props;
 - 3) The composition of the instrumental ensemble and the musical repertoire; the types of instruments;
 - 4) The artistic values and artistry of the performance of folk elements in dances;
 - 5) The artistic values and artistry of the performance of folk elements in songs;
 - 6) The artistic values and artistry of the performance of the components of traditional culture in music;
 - 7) Skills related to folk culture transmission by stage performance and evoking proper mood; general artistic impression.
2. Each component of a given criterion may be awarded 1 to 5 scores by the Jury. The sum of awarded scores shall provide basis for the Jury to discuss its final assessment of the performance of the group.
3. Where the time-frame of the performance or/and the number of performers is/are exceeded, the total scoring of the performance shall be decreased by 5 scores.

4. The Festival Organiser provides that after a group gives their competition performance, the Jurors may hold a meeting with the representatives of the group in order to discuss and give advice as to their competition performance.

§ 10

PRIZES AND AWARDS

1. In each category, the jury awards the following prizes, funded primarily by the Minister of Culture and National Heritage:
 - * “Golden Ciupaga”- award for 1st place.
 - * “Silver Ciupaga”- award for second place.
 - * “Bronze Ciupaga”- award for third place.
2. The organizers provide for cash prizes for the winners of the “Golden Ciupaga” in the amount of 15,000 PLN GROSS (a flat-rate tax of 10% will be deducted from the gross amount).
3. The jury has the right to divide the main prizes differently.
4. The Jury shall also award statutory prizes in the form of “Parzenica góralska” (highlander wooden ornament).
5. The jury shall award the following non-statutory prizes:
 - Jean Roche Award for faithful reproduction of rituals and their mystical meaning,
 - Professor Roman Reinfuss Award - a statuette of the Iron Cohut along with a monetary award of PLN 5,000 funded by the Malopolskie Cultural Center Sokół in Nowy Sącz for a Polish ensemble performing in category I, for authenticity, fidelity to tradition and presentation of rituals and customs.
 - Dr Mircea Cîmpeanu Award for revitalization of tangible and intangible cultural heritage in the form of a musical instrument, music, dance., song, costume, custom or custom based on field or archival research.
6. There are also non-statutory prizes and gifts for ensembles, funded by institutions and organizations participating in the preparation of the festival. These prizes may be presented at the final concert by arrangement with the with the Festival Director.

§ 11

1. All the groups participating in the competition as well as groups invited to the Festival and giving off-competition performances shall participate in accompanying presentation events to be held in locations specified by the Festival Organiser.
2. The organizers do not cover the costs of operating a foreign vehicle, such as technical inspections, breakdowns, repairs, etc., as well as the costs of additional excursions of the teams, as well as the costs of research and quarantine costs, due to the current

epidemiological situation.

3. Groups using an airplane or train shall be provided by the organizers with transportation within Poland from the localities that are the nearest stations in international transport. These teams are obliged to arrange their own booking of return tickets.
4. The cost of living and accommodation (tourist standard) on the territory of Poland is covered by the organizer of the Festival. In the event of cancellation of participation in the Festival, the entry fee will be subject to credit against the cost of booking, maintenance and accommodation.

§ 12

1. Groups by entering the competition or accepting an invitation to participate in non-competition performances agree to the Organizer, Patrons and Media Patrons of the Festival to record performances for promotional and informational purposes, as well as scientific or popularization documentation on audio, video and informational purposes, as well as scientific or popularization documentation on audio and video media; to take photos of concerts and during meetings accompanying the Festival.
2. The participants of the Festival / performers agree to disseminate their image and grant the Organizer a license without time and territorial restrictions, free of charge for the use of the image, in the following fields of exploitation:
 - a) reproduction of the fixation of the works,
 - b) marketing copies of the reproduction,
 - c) fixation and reproduction of works on multimedia and digital media,
 - d) public exhibition, display and reproduction of fixation of works,
 - e) renting and leasing of the fixation of works,
 - f) making a digital recording of the fixation of works and introducing it to the Internet as a form of dissemination,
 - g) entering the fixation of works into its own electronic database, in its original form, in whole or in part, and making it available on the Internet.

The above consent also applies to the factual documentation submitted by the groups and photographs.

3. The participants of the Festival cannot claim copyright against the Organizers, for the use of their image, stage achievements presented during the Festival for the needs of the organizers.
4. The groups shall be advised that they provide their personal data on a voluntary basis and that they have the right to review and correct such data.

§ 13

1. Part of the Festival is the International Competition of Folk Bands, Instrumentalists and Singers in the following 4 categories:
 - folk instrumental ensembles (bands),
 - folk instrumentalists (soloists),
 - folk singers (soloists),
 - folk singing groups.
2. Participation in the International Competition of Folk Bands, Instrumentalists and Singers is in at least one category for ensembles participating in the International Festival of the Highland Folklore, described in §3 paragraph 1.
3. A band may select at most one representative for each category, that is, one solo vocalist and instrumentalist, and one band and singing group.
4. Winners of other national competitions and reviews that are not participants of the festival are allowed to participate in the International Competition of Folk Bands, Instrumentalists and Singers.

§ 14

1. The repertoire of the instrumental band, singing groups and soloists should include the folklore of the region from which the ensemble comes.
2. The duration of the performance of the band and singing group must not be shorter than 8 min and longer than 10 minutes.
3. Soloists (vocalists and instrumentalists) shall perform a minimum of 3 melodies, with a duration of 5 minutes.
4. Preference is given to the instrumental sound system with a microphone, not a pick up or attachment.

§ 15

1. Bands participating in the International Competition of Folk Bands, Instrumentalists and Singers are judged by an International Jury.
2. Both members of the Jury and its Chairman in the International Competition of Folk Bands, Instrumentalists and Singers are appointed each time by the organizer of the Festival.
3. The Chairman of the Jury presides Jury sessions.

§ 16

PRIZES

1. Prizes in the International Competition of Folk Bands, Instrumentalists and Singers are: “Zbyrkadła” (“Sheep bells”) and distinctions in the form of material prizes.
2. Participants receive diplomas of participation from the Organizer.
3. The winners of the first places in the category of bands and singing groups receive a cash prize in the amount of PLN 1500.
4. The winners of first places in the category of solo singers and instrumentalists shall receive a prize in the amount of PLN 1000.

§ 17

SPECIAL AWARD

For the best instrumentalist for fidelity to tradition in terms of playing style, instrumentation and presented repertoire, the Jury of the International Competition of Folk Bands, Instrumentalists and Singers awards a special prize – “Sabałowe Gęśle”(the Sabała’s Fiddle”) (established in 2011).

§ 18

In 2013 the International Competition of Folk Bands, Instrumentalists and Singers was named after Władysław Trebunia-Tutka, an outstanding folk musician and fine artist of the Podhale region.

§ 19

1. ORGANIZER:

City of Zakopane and Zakopane Cultural Center

2. ORGANIZATIONAL OFFICE:

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§ 20

Information regarding the processing of personal data are attached as annexes 1 and 2.

§ 21

The Organizer reserves the right to organize concerts without the participation of the public, to move the Festival to the web, i.e.:

- transmission of the Festival exclusively online in real time
- playback of the Festival from recorded material or from materials provided by participants