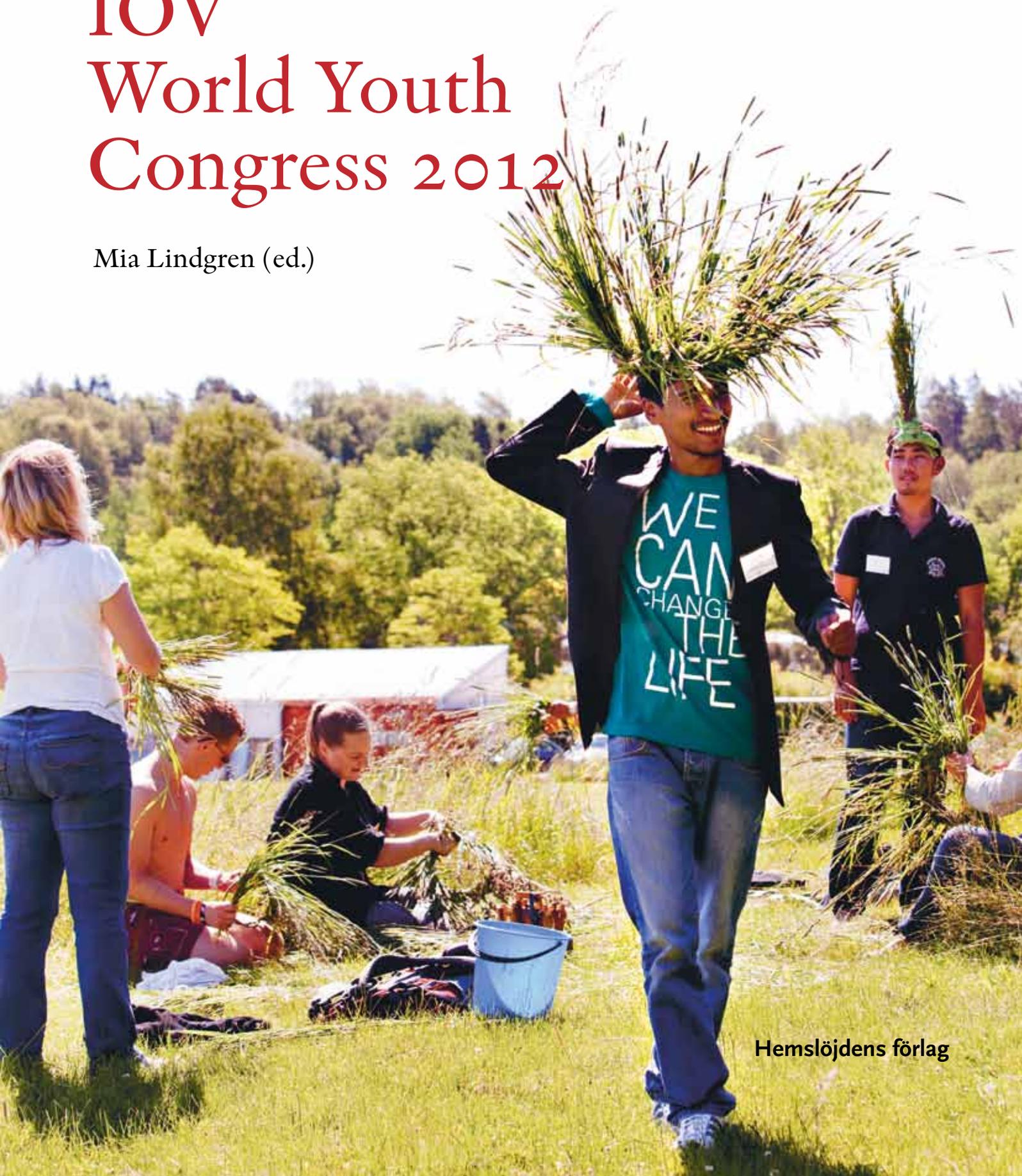


IOV World Youth Congress 2012

Mia Lindgren (ed.)



Hemslöjdens förlag



IOV
World Youth
Congress 2012

Mia Lindgren (ed.)

Translation by Rikard Svartvik

HEMSLÖJDENS FÖRLAG



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Photo inside front cover: Ironwork. Inside back cover: Making flags by using flowery fabrics. Back cover: Cutting paper to make paper flowers.

TRANSLATION Rikard Svartvik

COVER Practical workshop in making grass wreaths.

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Contents

Craft, Dance and Discussions at an International Congress	6
Quotes from participants	9
Planning the Congress	14
Methods at the Congress	17
Call for Practice	18
Theme Discussions in Small Groups – Open Grid/Unconference	20
Plenary Sessions – Playback Theatre	21
Five Intense Days of Congress	23
Monday	23
Tuesday	24
Wednesday	25
Thursday	26
Friday	28
Results	29
The Academic Group	29
The Publication Group	31
The Communication Group	32
The Practitioner Group	32
The Recruitment Group	33
IOV Youth Secretary	35
The Regional/National IOV Youth Sections Support	36

Good Advice for the Future	37
Background	39
Brief History of IOV Youth	39
Brief History of IOV and its Mission	41
Västarvet	42
National Association of Swedish Handicraft Societies	42
Convention for the Safeguarding of the Intangible Cultural Heritage	45
The Third IOV Youth Congress from the President's Desk	46
Partners	48

Photo shoot at the opening ceremony
at the Liljevalchs art gallery

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Participants and part of the IOV board wearing traditional folk costumes at the opening ceremony

Craft, Dance and Discussions at an International Congress

Mia Lindgren, Project Manager

Meeting another person for the first time is a fine experience. You fumble for words, looking for a topic of conversation that both can pick up, while testing each other's opinions in search of similarities and differences. Meeting one hundred people for the first time in one week is bewildering. There are many topics of conversations to be found, many matters of opinion to be tested. Do you think so? Have I really thought this through? What opinions are important to me?

In 2012, during one summer week, young adults from 37 countries got together on the island of Tjörn in Sweden. They were members of IOV Youth, the youth section of International Organization of Folk Arts, and were all involved in some form of folk art; among them were dance teachers, graduate students of folklore, weavers and restorers. They had travelled from five different continents to an island on the Swedish west coast in order to find people to work with, test their ideas on, and develop a network with. IOV Youth was to be given a clear structure supporting the activities of the members in their home countries and their opportunities of networking.

During one week there was sharing of experiences, laughter and tears. Sometimes it was intense, sometimes it was frustrated. After a day of many and long discussions there was dancing on the lawn and tensions were released. Handicrafting, dancing and singing together became a common language when the spoken language was tied up. When the participants met in folk art there were few misunderstandings and the results were exciting.

We believe that folk art can be a tool for tolerance, cultural diversity and peace, and that is why we organized this congress with the aim of giving young people a chance to meet across cultural and







national borders and to address the issues they consider most important. The struggle for peace, justice and democracy is not a project, it is an ongoing activity. The IOV World Youth Congress 2012 was one step of many that need to be taken. Together we can work for a better world!

A practical workshop led by Brazilian participants on the first day of the congress

Quotes from participants

I learned how wonderful it is to share one's culture with others. It was amazing to open up and become exposed to so many different things. The world is large in some respects, but it feels more connected now since I was able to meet so many different individuals from various countries. Even though we come from different places, a lot of us share the same values and passions. This is something that is exciting as we embark on this new era of global connectivity.

LYLE MURPHY, USA

IOV Youth in developing countries need the support and cooperation of IOV World to carry out our activities successfully.

WILLIAM AGBEKO SEGBEDZI, Ghana

I was very impressed with the number of people involved in folk art and cultural heritage in the world. And the fact that they are interested enough to go to the other side of the world to discuss these matters. I felt like I found a lot of friends during the week.

SAGA AXBERG SVENSSON, Sweden

What I learnt most at the congress was how to form teams and bonds with people all around the world, how to effectively share ideas and ensure everyone's opinions were heard. These things I have put into practice in my own work.

MEGAN DE SILVA, United Kingdom





I entered the congress with zero knowledge of what IOV was and now I'm a member of the organizing committee of the first Asian IOV Youth Congress. What can be more inspiring than working for something that you just started to know about!

SURYA KARKI, Nepal

The most important part of the congress was its process – how it strived to balance the conventional and the unconventional, structure and non-structure, and conference and unconference – to engage the participants in meaningful conversations, workshops and creative ways of sharing, knowing, experiencing and learning about folk art.

LOUISE FAR, Philippines

The congress itself was a unique opportunity to meet different people – artists, academics, community leaders. Never before has there been such an opportunity of dialogue with specialists in the same field so as to get the first-hand knowledge and expertise you usually lack or overlook.

OKSANA SHEVCHENKO, Ukraine

I learned that culture can unite different people, despite the fact that their cultures are different. If you get to know people from different countries, the only way to understand them is to look at what they admire, what they are passionate about, and what they want you to learn.

LIDIYA GAIDUCHENKO, Ukraine

The most important thing I learned was that IOV is a cool organization, and we need to work hard to promote it and its goals.

OYUNA BALDAKOVA, Russia

The opening day at Liljevalchs art gallery where a collective work of art made out of 2 000 leaves formed different trees

We hope IOV will prosper and stay in a good mood. We hope that, no matter what high position anyone has, no matter where we live, no matter what are our national conditions, our cultural differences, our gender, we should show strength of character and not be greedy. We should be open-minded and honest without creating disturbance. We should show understanding and not despise poverty or currying favor with the wealthy. We should make ourselves better and not be unscrupulous. In doing so we will be worthy of the aim of IOV. Such an organization will win the hearts and minds of its members, uniting all people to move forward together.

YAO XIAO, China

Since I was a volunteer and not a participant, my focus was a little different. For me it was important to be involved in getting this week to run smoothly, helping out with everything and, in the meantime, having a great time with a lot of nice people. Looking back, meeting all the people there was perhaps the most important part for me.

INGRID JOHANSSON, volunteer, Sweden

The most important part for me was the practical workshops during the congress. It became the first point of bonding among many of us as it broke down unspoken barriers through dances and music. This gave way to healthy group discussions touching on important cultural issues.

NUR FARAH NORZAM, Malaysia

The most important questions for the future are: How can you use intangible heritage to promote cultural exchange, democracy and world peace? How do you preserve intangible cultural heritage without developing nationalism?

MEGAN DE SILVA, United Kingdom

You should also consider the size of folklore theory. Crafts, literature, folk dances and games outside present-day theories of folklore can head into the field. Electronic culture and digital folklore are very important now.

NILGÜN AYDIN, Turkey



Dance workshop

I learnt some things about arranging a congress. I learnt things about IOV that I didn't know before, that there are conflicts and hierarchies, and that things can't be changed in a jiffy. I learnt (or was reminded) that everyone cannot always have it their way, even though everyone's opinion is actually worth as much.

INGRID JOHANSSON, volunteer, Sweden

It feels as if the congress opened a lot of doors all around the world, and it was so rewarding to meet so many people from all these places. For me, for example, this has meant that, during the spring of 2013, I will find myself in Wales as an intern on an awesome project that I never would have come in contact with, if not for this congress.

JENNY HARALDSSON, volunteer, Sweden

Using grass to make a wreath:
the result can be seen on the
book cover

Planning the Congress

Mia Lindgren, Project Manager

In order to achieve something you need faith and structure. In this case, faith is about believing that meeting people is important. If you meet other people, you develop, and this world needs developing. In order to meet the United Nations Millennium Development Goals with eight specific points, from halving poverty to creating greater equality between men and women, we must all work together. We must get smarter by meeting and daring to discuss with each other. And we need to believe that those of us who are into folk art have something important to contribute.

IOV World Youth Congress 2012 started from such a belief. We wanted to organize, in Sweden, a meeting place for young adults who engage in folk art (here defined as knowledge of intangible cultural heritage, such as crafts, dance, folk music, rituals, traditional cooking and story-telling). We wanted to make room for dialogue about what the participants saw as most relevant to discuss, with empowerment as the main thread. We wanted to create a sense of belonging and flow. It was not to be woolly but still up to everyone to contribute. And there would be room for practice, with ample opportunity to share and teach everything from traditional dancing to felt-making.

Strengthened by that belief, we went into action. International Organization of Folk Art (IOV) had previously arranged two IOV World Youth Congresses, in the United States in 2008 and in China 2010. So a new continent with Sweden as host country seemed to fit the bill. In Sweden, both Västärvet (the cultural heritage administration of Västra Götaland) and the National Association of Swedish Handicraft Societies (SHR) accepted the role of organizers. We found partners who would contribute financially and by autumn 2011, some six months before the scheduled congress dates, we had had enough funding to send out the invitations.





We had decided on the theme of *Youth Empowerment in the Intangible Cultural Heritage*, addressing the same age group as at the two previous congresses: from ages 18 to 35. In early January 2012 the application deadline expired. By then we had received more applications than expected: 240 applications to 100 places. Bearing in mind that there are many young people interested in folk art, we had to make a selection and start planning the congress in detail.

Time and location had already been decided. In Sweden, the last week of June is one of the few summer weeks when everything is in bloom. The location was also important: a secluded place with few external distractions which also presents a beautiful image of Sweden. The choice fell on Billströmska Folk High School on the island of Tjörn. Folk high schools in Sweden and other Nordic countries have a long tradition as part of a public educational ideal that emerged during the second half of the 19th century. In order to give the rural population access to adult education these schools were established up and down the country – Billströmska Folk High School was founded as early as in 1876. Often offering courses with an international focus, the school was positive to hosting the congress.

In the spring of 2012 the congress crept ever closer. Some participants ran into visa problems or with sponsorship for the trip and had to say decline, but hopes ran high among many participants. Changing the structure of previous congresses, from focus on presentations to discussions in an unconference model, required a lot of communication, not least through social media where participants began to introduce themselves to each other. Also through social media, participants could post questions for discussions or suggestions for practical workshops.

From the idea of finding a meeting place for young folk art-committed people to having a list of 75 names, addresses and arrival times at Arlanda airport there are many steps and the road is sometimes bumpy but always very exciting. Now you're about to be told what happened this early summer week in 2012!

Methods at the Congress

Andreas Sohlberg, Method Manager

One of the objectives of the congress was to allow participants to meet, discuss and find a form of organization that would fit the continuing work within IOV Youth. We wanted to create conditions for dialogue, interaction and democratic discussion where all people would be equal, regardless of background.

We realized early on that one of the basic prerequisites for meaningful exchange to take place was improved mutual understanding of participant background and the different expressions of folk culture around the world. Our goal was to show different expressions of folk art while trying to find new and clever ways to communicate and share knowledge. These methods may also be useful in the future. We chose to do this through a multi-stage rocket with each step building on the previous.

1. *Practice – with Call for Practice.* The aim was to create a sense of community and to establish a common denominator for all congress participants based on what we all share: an interest in the intangible cultural heritage and the desire to practice folk art.

2. *Theme discussions in small groups – Open Grid/Unconference.* The aim was to use the community from the first day as a starting point and create safe forums where everyone could participate and discuss. Small groups and a higher tempo created buoyancy and dynamism. The participants set the agenda.

3. *Plenary – playback theatre.* The aim was to create a common understanding of collective needs and desires within the organization, so that everyone could have their say. Through improvised theatre the participants' thoughts were visualized in a language-neutral manner for maximum understanding.

Call for Practice

We chose to approach folk culture through practical knowledge. It is universal, language-neutral and can serve as a common denominator when we get to know each other. Since practical knowledge is not always easy to communicate through verbal language, we sometimes choose to call it tacit knowledge or the use of few words. Therefore, in folk culture imitation is central. One person shows how to do it and another person mimics, simply because language is not really adequate for using words to describe the feeling of hand and body movements.

We wanted to test whether this could serve as a first step to a new conference format, where everyone, to their best ability and desire, could create their own forum for communication, interaction and learning. It was hard to find previous examples, but we soon realized that the participants were the enormous potential of the knowledge we needed. How could we create a situation in which participants were able to influence? We simply told them: “Forget traditional lectures and consider how you can convey your practical knowledge to others through direct interaction.” Since we chose to use practice as our starting point, we used a “Call for practice” rather than “Call for papers” approach. Participants reported a practice they wanted to share with the others, and what equipment they needed. This could, for example, be a folk dance, a craft technique or musical tradition. The response was great and we had to think twice how to make room for all the different ways of expression.

The practical prerequisites were an open, central floor space surrounded by smaller workshop areas with different themes. The workshop areas were demarcated on three sides but open towards the middle. Participants were given access to an area for a few hours in order to share their knowledge. The reported workshops were organized into a programme from which the participants could choose freely during the day.

In total, 20 different workshops with different content were conducted. Some of these were physical expressions such as Costa Rican dance, Ghanaian drum production, Hungarian forging, and Malaysian flute playing.

Grid of different practical workshops
led by the participants



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Serbian felting

Summary: Felting

A wool workshop that focus on one of the most elemental of all craft techniques, felting. You will make small objects from wool and get to know something about the art and craft.

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Collective quilt embroidery part 1

Summary: Quilt

A shared craft project in different techniques. We will form a tapestry or quilt together with quilting and embroidery.

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Hungarian Békes embroidery

Summary: Embroidery

Hungarian embroideries with patterns from Békes region. We will make small bags and I will show the other techniques as well.

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Traditional Cuban embroidery

Summary: Embroidery

Embroidery from Havana in Cuba

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Chinese Embroidery

Summary: Embroidery

We will try out Chinese embroidery, on tapestry, and shadow puppets. I will show the skills and techniques and then you can try them out practically.

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Collective quilt embroidery part 2

Summary: Quilt

A shared craft project in different techniques. We will form a tapestry or quilt together with quilting and embroidery.

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Making African drums

Summary: Drums

How to make a drum, step by step

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Brazilian folkloric games

Summary: Games

We learn and practice traditional games and play from Brazil

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Theme Discussions in Small Groups – Open Grid/Unconference

We wanted to elaborate on the experience of the first day and explore the need for an international youth network in folk art. Our hypothesis was that practitioners of folk art around the world have much in common. Starting from a common platform that included all the various forms of folk art, we wanted to promote an open discussion of cooperation and interaction across real and imagined cultural boundaries. Our focus throughout the congress was participation and empowerment. Everyone should be able to influence content, discussions and results. At the same time, we know that it's sometimes difficult to speak to a group in a foreign language.

Some of the questions forming the basis for group discussions were the following: How can we work together to develop IOV Youth to fulfill our needs better and become a truly effective network supporting local development? Is there a need to reduce the gap between research and practice in order to promote cooperation?

Our focus was dialogue and discussion in small groups so that

The focus of the congress was participation and empowerment

more people would feel compelled to talk about pressing issues that concern them. We chose to use the concept of Unconference or Open Grid where participants set the agenda. In order to ease the discussions, they began via social media before the congress. The participants were able to suggest topics for discussion in advance, as well as prioritize based on relevance. The topics ranged from democracy and social change to recruitment and financing of activities. These topics were organized into different categories so that participants could choose a track for the whole day or choose freely between them. We also felt a need for adding short lectures to support discussions.

Plenary Sessions – Playback Theatre

We wanted to highlight the collective experiences and jointly discuss how IOV Youth could become a hub for supporting collaboration and knowledge transfer in the future. The results from group discussions were highlighted and presented to the congress as a foundation for further discussions on future ideas and needs. The objective was to create a roadmap for developing IOV Youth.

Meanwhile we were aware of the difficulty of moderating discussions in large groups in an effective manner so that everyone can be heard. We therefore chose to use playback theatre, which is a form of improvised theatre using movement, voice, music, drama and comedy to bring to life the participants' stories to the audience. Bringing to life these experiences, opinions and feelings, we were able to create a language-neutral understanding of experiences, fears and dreams for the future. On the set there was a facilitator, a musician and three actors. The facilitator listened and absorbed words, snapshots, thoughts, feelings and stories from the audience on the theme that was currently explored. The facilitator acted as a link between the audience and the actors. The facilitator chose the form through which the stories were visualized and encouraged an open dialogue between the audience and the actors.

We integrated the playback forms with large group work in different ways and experiential approaches, so that body, feelings and thoughts would be activated for the best results. As a starting point, stories from the past to the present were reflected and processed, bringing focus to what the participants wanted to achieve. We simply used playback performance to help the participants to summarize and focus on the key elements of their common thoughts and discussions.



MARY LOUISE
Philippines

Five Intense Days of Congress

Mia Lindgren, Project Manager

Many were probably a little nervous on Sunday, 24 June 2012. It was a cloudy summer day when congress participants from around the world came travelling to Stockholm and Arlanda airport. Would the flights arrive on time? Would the participants recognize the volunteers meeting up at the airport? Who would the other participants be? And from the organizers' point of view: What if you miss any of the participants? It was, after all, 75 people to locate. And the food, all the different special diets that must be right...

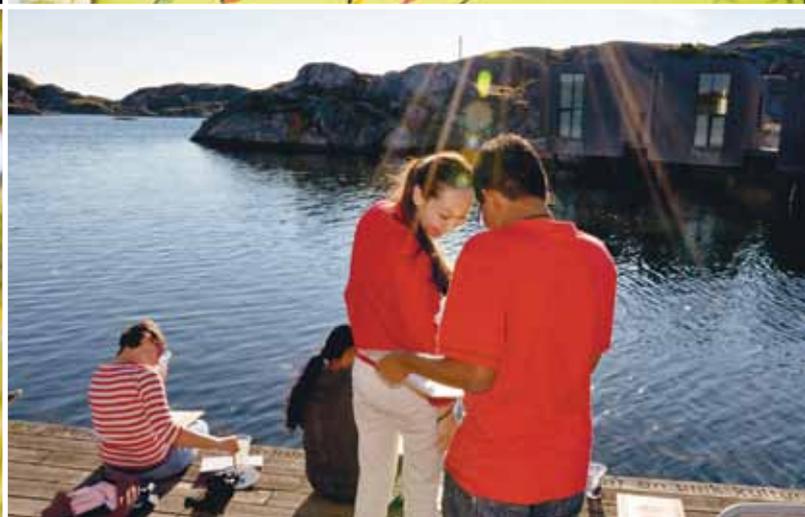
All the participants arrived, and the whole day the volunteers drove back and forth between Arlanda airport and the hostel in Stockholm where we would stay the first night. After dinner in the evening, the tables were pushed to the walls of the small dining room and the participants, whose jet lag did not allow them to be tired, spontaneously began teaching each other various dances. To the tunes of folk music streaming out of computers, we realized that this was going to be a creative and intense week.

Monday

On the morning of the first day, it was pouring down. The planned costume parade had to be cancelled and the participants got a first idea of why the most frequent topic of conversation among Swedes is the weather. Dressed in traditional costumes, we ran between the hostel and the bus, and then entered the Liljevalchs art gallery for the opening ceremony of the congress.

In the gallery, there was a jubilee exhibition celebrating the National Association of Swedish Handicraft Societies (SHR) which was founded 100 years ago. Brand new crafts filled the rooms, but perhaps most the most fascinating piece of all were the two largest rooms where a collective work of art had been made out of 2 000

Participants teaching each other how to play bamboo flute



leaves which formed different trees. Walking round among the trees and seeing the costumes that the participants wore was a cool feeling. There were peacock feathers, striped skirts of wool, clogs and braided hair in the shape of wheat wreaths. It was truly a diversity of aesthetic expression that is not so often seen in one place.

Anne Ludvigsson, president of SHR, and Carmen D. Padilla, president of IOV, greeted everyone welcome to the congress and then handed over to Nyamko Sabuni, the Swedish Equality Minister and Deputy Minister of Education, who spoke about the importance of democracy before she declared the congress opened.

Then we all travelled on a long bus ride across Sweden to the island of Tjörn and the Billströmska Folk High School.

Tuesday

On the schedule there were three practical workshops, each three hours long. After the Billströmska had greeted everyone welcome and given a presentation of the congress programme, the first workshops got under way. The selection was made through a matrix that

(Top left) The opening ceremony with Nyamko Sabuni, the Swedish Equality Minister and Deputy Minister of Education

(Top right) On the opening day there was an opportunity to make embroidery at the Liljevalchs art gallery

(Bottom left) Grass wreath

(Bottom right) By the sea at the Watercolour Museum in Skärhamn

was later also used to form discussion groups. The great hall, where the congress was held, was divided into sections using white cloths so that the various workshops had their own areas, but it was still possible to see what was happening in the neighbouring workshop.

In the late morning, most of the workshops were concerned with handicraft. Many of the participants in the workshops were professional practitioners which led to high-class knowledge sharing. It was, among other things, Chinese embroidery, Hungarian forging, Swedish grass crafts, and Ghanaian drum production. Confusion of languages could be avoided by showing rather than telling. In this way, everyone who does not speak English on a daily basis had a chance to “get their language up to speed.”

In the afternoon and evening, there was even more motion when several different dances were taught.

In addition to learning and teaching, this first day was a chance for the participants to get to know each other, not only as speaking but also creative people, which contributed to reinforce group feeling.

Wednesday

Wednesday was a very busy day! We left the practical work from the day before and turned to discussions in small groups using an unconference method. The discussions took place using the same structure as with the workshops. Topics most relevant to the participants had been written down in advance on paper. Everyone could then turn to the discussion that was considered the most important. Some of the issues discussed were: How can we use IOV Youth as a platform for cultural exchange? What can we do to keep minority languages alive? Is there a need to reduce the gap between research and practice in order to promote cooperation?

The discussions were lively and sometimes difficult. With different starting points and traditions of thought, it was not entirely easy to have a discussion that everyone felt was relevant to their particular situation. Discussing a topic where pre-understanding can be totally different was a learning experience which at times could be frustrating. However, the important thing is to give it your best try and so everyone did.

While the participants were discussing away, the volunteers were busy taking pictures and updating the Facebook page so that anyone not present could get information about what was going on. One status update was a picture of post-it notes on a flip chart saying “Without folk art, society has no heart.”

Parts of the congress were filmed and broadcast live. There were also contributions by lecturers via video link. Lisa Gemmel, who is on the board of the Swedish National Commission for UNESCO, was the first who spoke to the participants via the link. She gave a presentation of UNESCO, which has supported the congress financially, and spoke about the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage, which can serve as useful background material in the national work of folk art.

In the afternoon Carmen D. Padilla, who is president of IOV, gave a speech explaining what IOV stands for and what IOV has done in recent years. After that, some groups wanted to briefly summarize their discussions, and a first proposal for the structure of IOV Youth was presented by a group that had worked on this. During the remaining two days, the proposal was revised several times, but the first step had now been taken towards the development of the organization of IOV Youth.

In the evening, we made a trip to the nearest large community, Skärhamn, and its Nordic Watercolour Museum. After an intense day, most people welcomed a change of environment and a chance to see more of the island. At the museum, there was a tour of an exhibition by the artist Bill Viola, and the participants were given the opportunity to paint their portraits in watercolor. Visiting the local grocery shop on the way home was also a successful stop. After three days without shops, many felt the need to stock up their supply of sweets and to explore the foods available in Swedish supermarkets.

Thursday

On Thursday, the goal was to arrive, collectively and democratically, at a structure for IOV Youth and plan of what IOV Youth should devote itself to. The intention was to build on the discussions from the day before but address the issues in plenary.

Olvin Valentin, President of IOV Youth, was not able to attend the congress but he participated through video-link from Puerto Rico. He outlined the activities of IOV Youth since its inception in 2007.

Theatre X – an improvisational theatre group consisting of a facilitator, a musician and three actors – led the activities on this day through playback theatre. Sentiments and thoughts from the day before were played out on stage before we turned our attention to the challenge of the day.

After the exercises, which were intended to capture different organizational approaches, five focus groups began to take shape:

(Top) Discussions on how IOV Youth can become a hub for supporting collaboration and knowledge transfer in the future

(Bottom) The final day ended with a traditional Swedish Midsummer celebration with the “Little frogs” dance



Publication, Academic, Practition, Recruitment, and Communication. Discussion continued in these focus groups.

By the end of the day, the five groups had worked out internal questions at issue to address after the congress. The playback theatre mirrored the events of the day so that everyone got a sense of what had happened in the other groups. Thus, everyone had a single narrative, which would have been difficult with so many different groups in a structure where the participants themselves formed the congress.

When the programme was over for the day and Theatre X had returned home, there were still some unsolved issues. There were scheduled evening activities, but some groups needed to move forward in their discussions. Those who wanted to do something practical were given the opportunity to make the local dish äggost to be served the day after at the closing party.

Friday

After a night of much needed sleep, we started the last day of the congress. Originally the plan was to spend the day with light activities, such as dressing a maypole and dancing around it. But since we had failed to agree on how IOV Youth should be organized, we needed to find time for such discussions. However, there was also time for practical workshops, such as Polish folk dances and various Finnish games.

In the afternoon, after a summing-up of the congress, we dressed a maypole with leaves and flowers. Midsummer was actually celebrated one week earlier, but this did not matter when a local musician sang and played guitar for us, making everyone dance the “Small frogs” dance, leaping just like frogs. After the dance, the final dinner was served with traditional Midsummer food: herring and potatoes together with the äggost which had been prepared the night before.

Just before the closing ceremony was about to begin, and only two hours before some of the participants would be on the first bus back to Arlanda airport, a proposal for the organization of IOV Youth was presented. By then the representatives of the five focus groups had really worked hard on a proposal which was changed several times before it was accepted by the congress to the sound of applause from participants, organizers and invited visitors. A long week filled with ideas, opinions and discussions had resulted in a clear and unified structure which everyone could support.

The band Jaerv started playing and the closing ceremony began in celebration to all participants who had struggled for something they believe in.

Results

The last evening, when the closing ceremony was about to begin, the congress was presented with a proposal for the organization of IOV Youth until the congress in 2014, when regular elections will be held. An interim board was created which will be responsible for activities as well as developing IOV Youth. The interim board consists of a secretariat and a Regional/National IOV Youth Support Section, and the five focus groups which were formed during the congress. Here representatives of the different groups give their views on the assignment at hand:

The Academic Group *Kelly Moe*

The Academic Group was formed to serve as a liaison between different interest groups. Two of the main interest groups are practitioners and researchers. The members of the Academic Group believe that we have a responsibility to provide, share and help translation of information and knowledge. This can happen in several different ways and many forms. Above all we must always remember that folk culture and intangible heritage are “popular knowledge” or traditions and stories that belong to the people. It is important for an academic to do justice to this and make sure ideas are being shared in an authentic way, as well as in a manner that leads back to and does service to the source communities or person. One of the areas where we believe IOV can thrive and be part of a community is in the university setting. Whether it is research papers, students seeking to do an internship with a craftsperson or performer, or someone looking to study languages, we believe the IOV network can serve a vital purpose here. We also recognize that there must be ways for people who are not in the university system to access this information.

One project we would like to work on is a database for research papers and dialogue, one that may serve as a touchstone for job



#1

1. How can we share our academic work through an IGV portal/platform

- internally (country/interest)
- externally (without borders)

2.

flip ↓



seekers, researchers and students interested in all aspects of folk art. This would enable others in the field to connect with one another, as well as people in different fields. We have discussed the possibility of bimonthly newsletters, papers reviews, and Google discussion groups. We also believe that academics can have a stronger presence at the next IOV meeting in two years, and that could happen in many different ways. One that was suggested was through a poster fair, or a breakout session where people may attend lectures and hold discussions on research and projects they are proposing or are in the midst of. We believe we can work with the other focus groups to build a database and a network that will connect practitioners, academics and others to be able to utilize fully the vast resources and talents of the IOV members.

The Publication Group *Carlos Hidalgo*

The aim of the Publication Group is to organize all kinds of activities related to articles, news or situations that involve texts and graphic stories, and to tell people about great experiences or meetings. The Publication Group has to work together with the Communication Group in order to synchronize all the information needed to bring our members the best of IOV Youth.

While we are striving to improve our services, some questions are in the air, and we have to work hard to find the answers. For example, we have to unify the members of the group, since they come from all over the world. From a cultural diversity point of view, this is very interesting, but will we be able to co-operate and do it on time? Do we need a schedule in order to “force” us to do all the assignments on time? Which group will do the initial work and share that information with the other groups? Do we have the academic resources to check important facts which require an expert on philology?

We have had a meeting to clarify all questions. Also, we are working on the website which George Frandsen (IOV Secretary) and Divya Nawale (Communication Group Leader) created for the public. On the website we would like to include some articles from the congress. In addition, we are creating a brochure with amazing graphics which will give an impression of what the IOV World Youth Congress was like.

I am in this group because I love people! I love texts! I love communication! I want to create a bridge between graphic arts and people. I want to work with people who want to communicate fresh ideas and bring happiness to everyone. I want young people to share

experiences and post them on a website so that every young person around the world will be able to see them!

The Communication Group *Divya Nawale*

The aim of the Communication Group is to facilitate good communications within IOV Youth and make it easier for members to reach out to each other for help and support in various activities – be it research or events. Also, the Communication Group will try to create a platform where members of IOV Youth can share their ideas, thoughts and opinions about everything.

The Communication Group has already assisted in designing the new IOV website which will be launched shortly. It features a special web page dedicated to the youth section and a blog where the members of the youth section can contribute.

I believe that young people have great potential and energy which they want to express in the form of ideas, thoughts and expressions. I believe they want to share this with the world and reach out to each other. The communication within the youth section today will have a very substantial role in the future of IOV Youth and IOV itself. It is therefore vital to create proper means of communication and discussion within the youth section.

I believe IOV Youth needs to be more team-oriented and work together as a group rather than as individuals. A collective voice is always stronger and creates more impact.

The Practitioner Group *Lyle Murphy*

The initial aim of the Practitioner Group was to start a directory of different craft practitioners from all over, broken up into different categories, such as country and specific areas of craft, such as dance, music, instrument craft, fiber craft, etc. These categories would evolve as more entries come in, creating new categories or subcategories. This would enable IOV to start strategizing differently in order to help practitioners to transmit their knowledge and to make the general public realize their importance.

It became apparent that IOV was lacking an internal directory of members and the type of interest they have as either being a practitioner, researcher or both. Secretary General George Frandsen was a valuable resource in terms of trying to figure out who to contact and thinking about what kinds of questions the directory should have. We thought this would be good to work on since it would:

- allow each member's interests to be known in order to build more relationships among IOV members
- enable IOV members to use each other as resources in an easier way
- give us a trial run to see if these forms work well or if they should be different when giving them out to practitioners outside of IOV.

We have been trying to determine the best way to distribute the directory questionnaire, either as a link through a website or a writeable PDF version that is sent back to the Practitioner Group. Ultimately the thought is that the PDF is the better option for the moment. The questionnaire should be sent out shortly. Once we start getting questionnaires back, we can start developing something on the IOV Youth website as a separate area where IOV members can access a directory.

It is hard to know what things would be helpful in the future since we haven't received anything back from members. I think once we know the strengths and connections that various IOV members have, it will be easier to see what we have to build upon. We can begin to strategize how to get practitioners into differently kinds of venues and spread information about the importance of craft.

The Recruitment Group *Gabriel Freitas de Souza*

According to our discussion, we found that it is indeed hard to define the Recruitment Group. Nonetheless, we raised some interesting topics which cover a good array of responsibilities. The key word of the Recruitment Group is motivation. The Recruitment Group is responsible for presenting IOV and its goals in order to gain human resources. We must always remember that success relies on good organization, continuous work on events, videos, and advertising in general: from face to face interventions to social media use. However, we must realize that every IOV member is a recruiter. It is also important to keep in mind that flexibility is also essential, since we will handle variations of the amount of fee required per each situation, understanding that each section/area has its own different needs. Therefore, we ought to use motivation and persuade those who think IOV is not for them. We use Facebook and Skype to keep in touch with each other and analyze various aspects of our goals. Even letters and postcards are used to give a more tangible feeling.

I am involved in this specific area because I am in love with IOV and want to gather as many people as possible to our cause. Local

- HOW WE CAN KEEP IT? FOLK ART
- ~~HOW WE CAN HELP~~ FOLK AND DANCE?

HOW THE
~~OTHER~~ CAN THE OTHER GROUPS
HELP US?

- HOW WE CAN COOPERATE BETWEEN
DIFFERENT GROUPS?

- HOW DO WE CHANGE THE IMAGE
OF FOLK ART INTO A WEBSITE?

- HOW CAN WE REALLY INVOLVE
THE ~~GRATHERS~~ PRACTITIONERS (CRAFTSMEN IN
DANCE) TO LEV?

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2. Ho

meetings (IOV Indonesia, IOV Brazil and so on) seem to be an effective way of increasing the number of members and then taking it to an international level.

IOV Youth Secretary *Joseph Reylan Viray*

The Swedish organizers should be proud of the structure that was constituted for IOV Youth. Only at this congress were the participants able to come up with a solid leadership. I was elected IOV Youth Commission Interim Secretary together with delegates from Indonesia and Italy acting as Assistant Secretaries. When I got home to Manila, I immediately thought of my duties and responsibilities which were not agreed on by the Interim Board at the last stages of the congress because of time constraints. These functions, duties and responsibilities are outlined below.

The IOV Youth Secretary shall perform the following duties and responsibilities:

1. The Secretary shall establish a proper management system of important and vital records and documents such as minutes, bylaws, etc. of the Youth Commission. The Secretary shall likewise put in place an efficient system of utilization of these documents.
2. The Secretary shall serve as an active conduit for communication between the IOV Youth Commission Chair and the rest of the members of the Interim Board by giving proper notice of any meetings and letters/communications. The Secretary shall also ensure timely distribution of materials such as agendas, minutes, plans, and other correspondences.
3. The Secretary shall ensure that reports from the members of the Interim Board and that of the National Commissions reach the IOV Chair and shall make a proper recording of the same.
4. The Secretary shall conduct initial research pertaining to specific agendas which will be addressed and discussed during board meetings.
5. The Secretary shall perform such other duties and responsibilities that may be deemed necessary by the IOV Youth Commission Chair and the Interim Board.

The above duties and responsibilities were sent to the IOV Youth Commission Chair a few weeks after the congress.

I also want to commend the efforts of Mia and the rest of the Swedish staff for organizing a very successful, democratic and participatory congress.



The Regional/National IOV Youth Sections Support *Daniela Santos*

Three key questions in the Communication Group

IOV Youth Section Support offers support in countries where IOV Youth Sections have not yet been formed.

This need has given the close relations we have with IOV Master and may facilitate in contacting young people who are doing a good job with IOV Youth in various countries.

I was elected to this position after this framework was created by discussion groups during the congress in Sweden, and it was met with instant approval by the president Carmen Padilla and support from Andreas Sohlberg. Leaders from each team met and elected me to this position together with Luba Pirgova and Pierre-Julien Canonne.

At short notice, the proposal was brought to plenary on the last day of the congress and was approved by an overwhelming majority of those present. The framework is however on an interim basis and can be adjusted if necessary.

Good Advice for the Future

After the congress, participants, volunteers and members of the workgroup were asked what kind of advice they would like to give future congresses or meetings within IOV Youth. The key is to create interaction between people from all over the world, learning from each other while all participants can have their say in how IOV Youth is organized. Here is some advice for the future:

- Keep innovative working methods in order to maintain a good atmosphere.
- Since there will always be new attendees, I think future congresses should follow a template similar to this one: initial large group activity, workshops led and participated by the attendees and different kinds of cluster discussions to be fostered.
- Keep the workshops and the discussions – both are very important!
- Arrange an IOV orientation for IOV Youth early on at the congress.
- Don't make a strict schedule so as to have more time to reflect.
- Try not to have a whole day of discussions without practical activities in between.
- Arrange a mix of workshops and discussions every day.
- Having the congress in a similar, isolated venue would be perfect.
- I would organize more occasions for evening integration, such as parties with folk dances or games, singing and playing together.
- Visit a local grocery shop – it was much appreciated.
- Have a young yet experienced moderator with good language skills – someone who is up to speed and firm with the speakers.
- Be sure to insert breaks in the programme and stick to the timetable.
- Have a major logistics department with staff or volunteers as well as an action plan for various unexpected situations.



- Allow participants to lead both workshops and discussions.
- Limit attendance to certain age groups.
- Depending on profession, there will be different expectations. Communicate the congressional structure and content at an early stage, and try to put together a programme which meets both academics and practitioners.
- Try to get to a balanced representation of participants based on gender, continent, age, and folk art field.
- If IOV and IOV Youth are to function properly, we need to work together. Figuring out the objectives of the congress beforehand is one step in the right direction.
- Make sure to have the mandate to agree on decisions.
- Work on team building in order to “keep the fire burning” when the congress is over and decisions need to be implemented.

When the music stops everyone has to change dance partners

Background

Brief History of IOV Youth

George Frandsen, Secretary General IOV

The IOV Youth Programme was created in 2007 in response to a mandate from UNESCO that youth participation be increased throughout the Non-governmental organization (NGO) network. The First IOV World Youth Congress was held the following year. The theme, “Living Traditions – Safeguarding the Intangible Cultural Heritage”, drew 80 young people aged 18 through 35 from 40 nations. The city of Bountiful, Utah, USA was the host of the congress. The residents of the city welcomed the participants into their homes for the five day congress.

IOV Youth considered a range of topics relating to the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. Lecturers explained the process for making the national inventory, how to seek and qualify for UNESCO funding for “urgent needs” projects, and the process for adopting a certain tradition for the Representative List of the Intangible Cultural Heritage, which is maintained by UNESCO.

Presentations encompassed many domains of the Intangible Cultural Heritage (ICH), including performing arts, dance, music, cuisine, clothing, cooking, legends, festive events and rituals. Participants demonstrated examples of ICH from their native countries. These varied between a fashion show of traditional Islamic couture from Azerbaijan, the preparation of traditional food, demonstrations of musical instruments from Uzbekistan, Native American dances and Appalachian mountain clogging.

The beginnings of a youth network took shape and, as the conference came to an end, the discussion turned to a possible location for the next youth congress in 2010. In the months that followed, plans were made to hold the Second IOV World Youth Congress in October, 2010 in Nanjing, China.



In 2010, IOV Youth travelled to Nanjing. The generosity of the city of Nanjing made it possible for nearly 200 young people from 80 countries to assemble for the opening ceremonies of the Second Youth Congress. There were so many participants that two sessions of presentations ran concurrently. Scientific papers, hands-on workshops, panel discussions, and lectures by the participants and invited guests were presented on topics related to urbanism and preservation of cultural heritage.

The Nanjing Youth Commission was the official host of the Second Congress. Their plans for the congress included an outing to the Nanjing Brocade Research Institute, where the participants witnessed the making of the famous Nanjing Yun Jin Brocade. With IOV help, the process had been recently added by UNESCO to the Representative List of the Intangible Cultural Heritage.

Each year IOV Youth responds in increasing numbers to UNESCO's "call to action". Today, you find them in positions of responsibility throughout the organization as evidence of them being not only tomorrow's leaders, but also ready to lead IOV today.

Brief History of IOV and its Mission

George Frandsen, Secretary General IOV

IOV was founded in 1979 at a time when traditional folk culture was rapidly disappearing from the countries of Western Europe. The founders understood that if the dances, music, cuisine and other elements of folk art were to be saved, an international effort would be needed. With this in mind, they met in Belgium and formally established what became known as the International Organization of Folk Art, or "IOV."

Word of IOV's mission began to spread, mainly through folk dance and music festivals, and the Secretary General soon began receiving requests for membership from all parts of the world. Thus, IOV expanded its mission to include preserving and promoting folk art of all nations.

IOV has led the way for non-governmental organizations (NGOs) working in folk dance, music and folk culture, in establishing official relations with the United Nations system. In 1983, IOV was admitted to formal relations with UNESCO as a status "C" NGO. In 1990, IOV was re-classified and upgraded to Status "B", and with changes in the way UNESCO classified NGOs in 1998, IOV became an NGO in operational relations, which it retained until 2012.

Today, IOV has official relations with both the United Nations and UNESCO. Forty IOV members and the IOV organization as a whole have been identified by UNESCO as experts of intangible cultural heritage. In 2011, IOV entered consultative relations with UNESCO and, in 2012, special consultative relations with the United Nations Economic and Social Council (ECOSOC).

IOV's fundamental goals are the same today as in 1979: to protect and promote folk art and folk culture, and to support the efforts of UNESCO to do the same. The 2003 UNESCO Convention on Safeguarding the Intangible Cultural Heritage is the foundational document for all IOV programmes. With sterling credentials and 33 years of experience, IOV continues to promote folk art as a means of bringing people together.

Västarvet

Marianne Dahlquist, Director of Administration Västarvet

Västarvet is the heritage administration of the Västra Götaland region in Sweden. A strategic field for the region's cultural policy is to increase internationalization and thus to promote a democratic culture through international networks and organizations.

To gather young people from around the world studying or working with heritage issues enables discussions with a variety of perspectives. Respect for cultural diversity, together with dialogue and cooperation, is a way to increase understanding of other people, their creativity and work. In order to achieve social cohesion, viable civil societies and peace we need contexts where meetings can take place and understanding can be built.

It was a great pleasure for us to support IOV World Youth Congress 2012 and we hope that the contacts made during the congress will survive and develop.

National Association of Swedish Handicraft Societies

Kerstin Andersson Åhlin, Secretary General,
National Association of Swedish Handicraft Societies

One of the main target groups of the National Association of Swedish Handicraft Societies is children and young people, and they were a priority in 2012 when the association celebrated its 100-year anniversary. It was therefore a great pleasure to arrange the IOV World Youth Congress in Sweden during the anniversary.





Making more young people interested in arts and crafts is one of our objectives and we believe that young people themselves know best what interests them and why they should get involved with crafts. During the IOV World Youth Congress, we had the opportunity to test our ideas in a larger context, when 75 young adults from 37 countries came to Sweden to exchange their experiences in folk art. We wanted the Congress to contribute to the wider international community and enhance contact between young adults in various popular cultural expressions. It was also important to create a forum for cultural dialogue and democratic meetings.

The congress gave us the opportunity to try new ways of working in order to create commitment to folk art and for cross-border international work. We bring a model of the future handicraft work that can help more young people get involved in crafts. For me, the

Traditional costumes at the opening ceremony

congress is clear evidence that the National Association of Swedish Handicraft Societies is a sprightly 100-year-old which is aiming, full of confidence, at the next 100 years.

Convention for the Safeguarding of the Intangible Cultural Heritage

The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (ICH) was the basis of the congress. According to the convention text, intangible heritage is a heritage which is transmitted from generation to generation, and folk art in all its forms is often held within this concept. The convention was adopted by UNESCO in 2003 and has currently been ratified by more than 140 countries.

This convention was intended to supplement the UNESCO Convention for the Protection of the World Cultural and Natural Heritage, adopted in 1972, and its objective is to protect the tangible cultural heritage. In the new convention, intangible cultural heritage is defined as “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.”

The intangible cultural heritage is manifested in the following domains:

- Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- Performing arts
- Social practices, rituals and festive events
- Knowledge and practices concerning nature and the universe
- Traditional craftsmanship.

The Third IOV Youth Congress from the President's Desk

Carmen D. Padilla, President of IOV

In 2012, the International Organization of Folk Art (IOV) had been in existence for 36 years. At the General Assembly which was held in Volos, Greece in 2007, the presence of young members inspired the proposal by IOV President Carmen Padilla to initiate the establishment of an IOV Youth section. This resulted in the start of a series of youth congresses, the first of which was hosted in Bountiful, Utah in 2008 under the leadership of George Frandsen, currently Secretary General of IOV. The initial congress was followed by the IOV Youth Congress in Nanjing, China in 2010, hosted by IOV China and organized by Emma Chen Hoefler, currently Vice President of IOV. The third IOV Youth Congress was organized by IOV Youth in Sweden, headed by Mia Lindgren, in partnership with the National Association of Swedish Handicraft Societies and Västärvet. All three congresses were well attended by youth participants from all over the world.

It was suggested to IOV Youth that the 2012 congress should focus on handicrafts. This was the most suitable time to hold it in Sweden because the National Association of Swedish Handicraft Societies was celebrating its first 100 years.

In this article I will describe my impressions during the IOV Youth Congress in Sweden.

There was an opening ceremony where the IOV Executive Board was represented by IOV President Carmen D. Padilla and Vice President Emma Chen Hoefler. After the opening, the delegates were brought to Tjörn on the west coast of Sweden, where the Youth Congress was held for five days.

The programme had been planned well by Mia Lindgren and Andreas Sohlberg.

As laid out the year before, in a meeting between the IOV President and the Secretary General of the National Association of Swedish Handicraft Societies, the hands-on workshops proved to be of great interest to the participants. This gave them experience of each other's crafts and, in the process, developed interaction among group members. Aside from the handicrafts, the workshops were devoted to folk dance and music.

The following days were primarily devoted to discussions of the need for the organization of the youth section and the strengthening of networks. I was very pleased to hear the intelligent and experienced young professionals from diverse but well-established NGOs of many countries.

In the capacity of IOV President, I was there to act as a resource person answering questions regarding the background and accomplishments of IOV, which were not known to many participants. In between sessions, there was an immediate response from some members to get organized on a regional basis.

The congress ended with the folklore Midsummer festival with music provided by a professional musician while the participants danced.

I would like to take this opportunity to congratulate all the organizers, Mia Lindgren, IOV Youth, in particular, and all the officers and members of the National Association of Handicraft Societies headed by Chairman Anne Ludvigsson, Secretary General Kerstin Andersson Åhlin; fundraiser Elisabet Reslegård, Västärvet, Region Västra Götaland; Svenska PostkodLotteriet; the Swedish National Commission for UNESCO; IOV Secretary General George Frandsen who cooperated on behalf of IOV.

The International Organization of Folk Art (IOV) through its President Carmen D. Padilla, Secretary General George Frandsen and the members of the Executive Board, Vice President, Emma Chen Hoefler, Ali Abdullah Khalifa, Mila Santova, Treasurer Guy Dugal, Recording Secretary Rina Lazar, wish to extend their hands in friendship and gratitude to the Swedish organizers, once again, for a successful congress.

Partners

IOV World Youth Congress 2012 was organized by the National Association of Handicraft Societies, Västarvet, and the International Organization of Folk Art with support from PostkodLotteriet, Västra Götalandsregionen, Swedish Arts Council, The National Swedish Handicraft Council, and The Swedish National Commission for UNESCO.



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In 2012, IOV Youth – the youth section of the International Organization of Folk Art – held its third world congress in Sweden. With participants from 37 countries it was a meeting place for young adults who engage in folk art.

The theme Youth Empowerment in the Intangible Cultural Heritage focused on the role of young people in folk art related issues. Group discussions and practical workshops were used to communicate and share knowledge, enabling the participants to find a form of organization that would fit the continuing work within IOV Youth.

