

# MA HERITAGE MANAGEMENT

A University of Kent and Athens University of Economics  
and Business (AUEB) collaborative programme

University of  
**Kent**



Athens University  
of Economics  
and Business

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# MaNet

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Safeguarding and revitalising the intangible cultural heritage of craftsmen in the Mastorochochia traditional mountain villages in Greece and in the broader Balkan Peninsula

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## M A I N H E R I T A G E M A N A G E M E N T

Fotini Giannoulidi.....	Greece
Theodosia Maroutsi .....	Greece
Tetyana Straszhevskaja.....	Ukraine
Carmen Talbot .....	UK
Paraskevi Zafeiri .....	Greece

*“The word **Balkan** comes from the Turkish word for a chain of wooded mountains”*

Barbara Jelavich

# Balkan Peninsula

Albania, Bosnia and Herzegovina, Bulgaria, Croatia, FYROM, Greece, Kosovo, Montenegro, Romania, Serbia, Slovenia, Turkey



network  
Mastoro  
choria

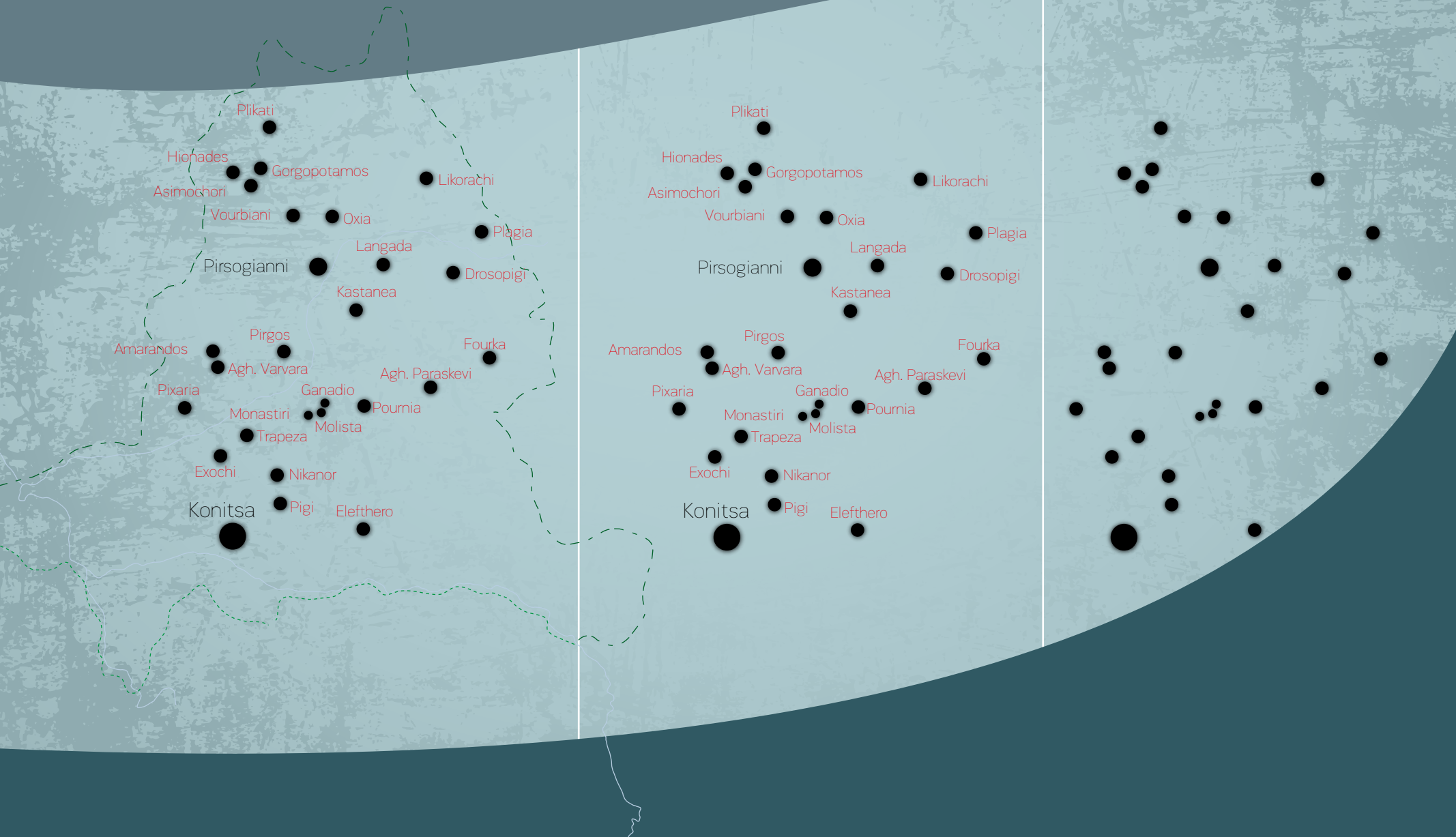
# Mastorochochia Villages

- Agh. Paraskevi • Agh. Varvara • Amarandos • Asimochori • Drosopigi • Elefthero • Exochi • Fourka
- Ganadio • Gorgopotamos • Hionades • Kastanea • Langada • Likorachi • Molista • Monastiri
- Nikanor • Oxia • Pigi • Pigos • Pirsogianni • Pixaria • Plagia • Plikati • Pournia
- Theotokos • Trapeza • Vourbiani • Zerma



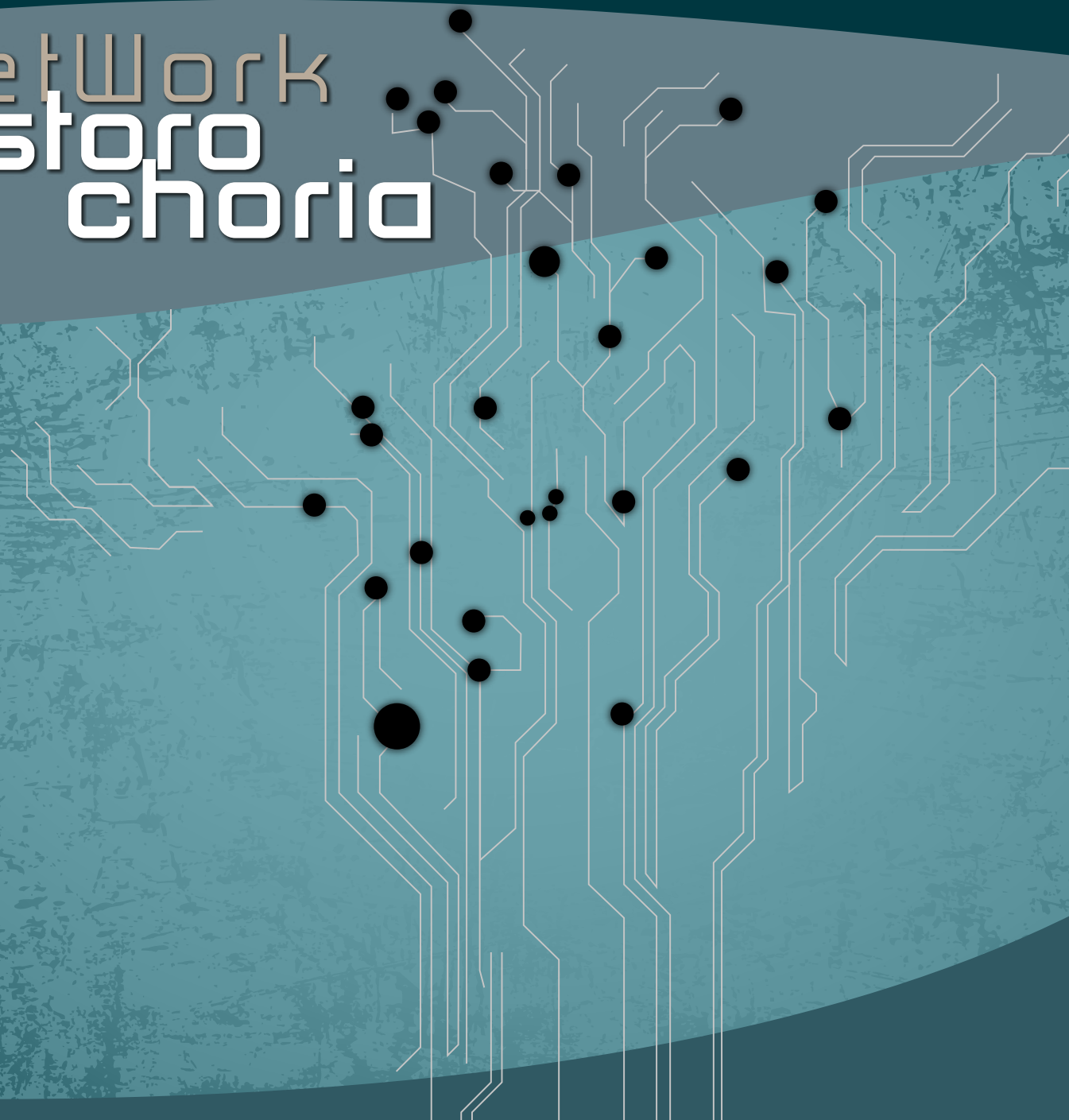
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network  
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MaNet



## The intention of the paper:

- ▶▶ to research common characteristics in the mountain communities of the Balkan Peninsula regarding the specific culture of Masters of Crafts of stonemasonry, hagiography and woodcarving
- ▶▶ discover the opportunities of the cooperation between the Greek and wider Balkan community for efficient safeguarding, transmitting and raising awareness for the intangible heritage of these crafts

**Point of reference:** the Mastorochochia villages of Epirus in Greece, the cross-border area

# The Crucial Role of the Community



# The Crucial Role of the Community

- ▶▶ Within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management.

Article 15 Section III of the **UNESCO 2003 Convention** on the safeguarding of Intangible Cultural Heritage (ICH)

# The Crucial Role of the Community



Alexis, Gl. (2009), Gjirokaster festival 2009, Albania, Girls from the district of Lezhes dancing a mimic, ritual dance.

# The Crucial Role of the Community

Comparison of social and economic aspects of community lives in the Balkans with focus on Greek and Albanian mountain settlements

- ▶▶ **similarities** in terms of history, landscape, occupation and crafts
- ▶▶ **common** trend of population decrease, natural ageing and urbanization of the societies
- ▶▶ **similar** seasonal changes in population number (summer vs. winter number of inhabitants)
- ▶▶ **difference:** the population density in Albania higher than in Greece, as well the number of young people

# The Crucial Role of the Community



Anonymous (1952), Romania,  
The Kotsinas, a Greek Family from Drosopigi of Epirus, *Ta Kantsiotika* (2013), v 20.

# The Crucial Role of the Community

Common need for a platform for safeguarding and transmitting the living heritage all over the Balkans. Core objective:

- ▶▶ promotion of community initiatives
- ▶▶ enhancement of the interaction between communities with common heritage
- ▶▶ encouragement of interaction between communities and other stakeholders
- ▶▶ strengthening the identity
- ▶▶ contribution to the cultural sustainability of the whole region

# Case Study: Ethnological Museum of the Craftsmen of Epirus

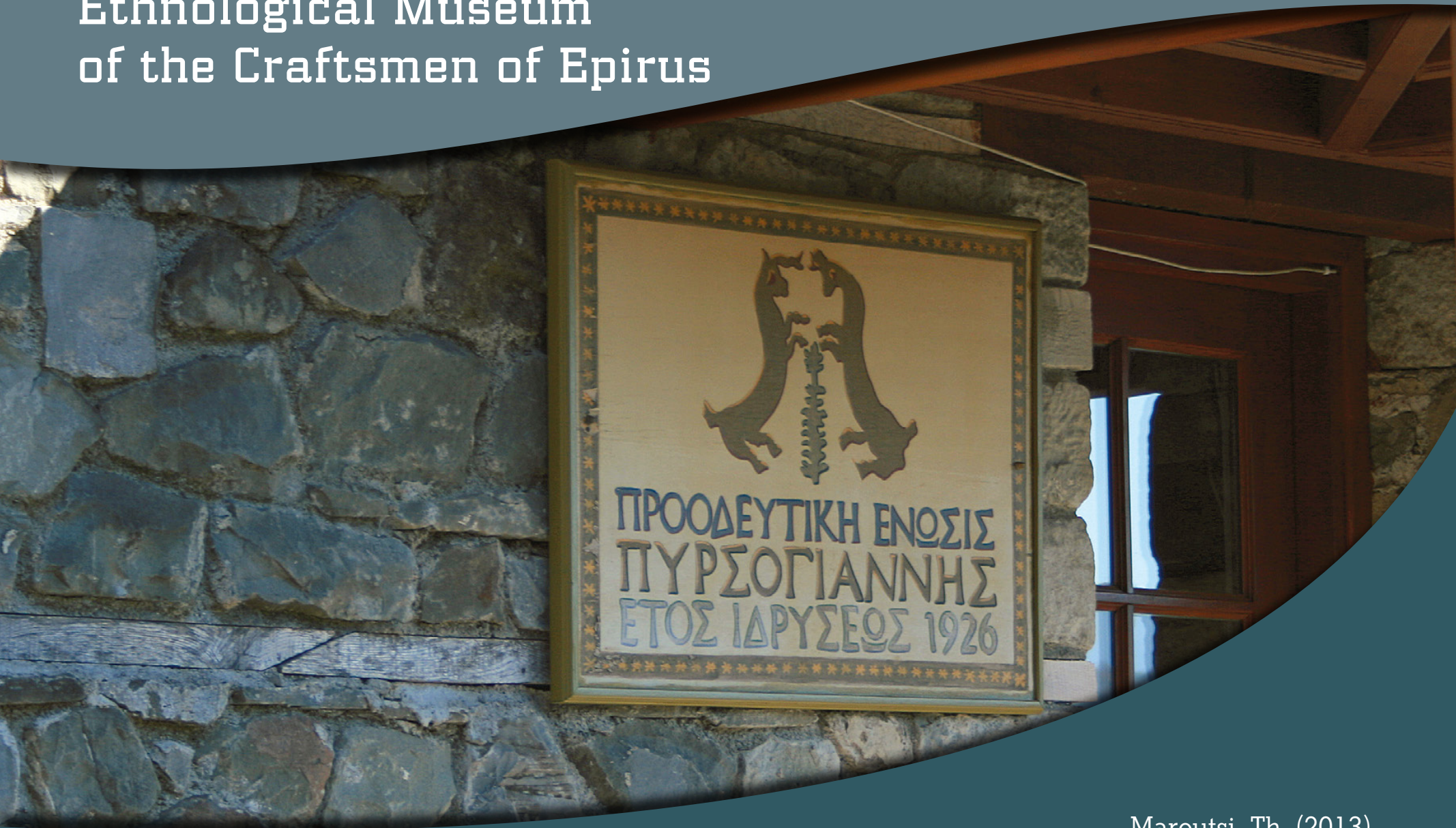


## **Case Study:** Ethnological Museum of the Craftsmen of Epirus

The Ethnological Museum of the Craftsmen of Epirus  
as a potential platform provider

- ▶▶ dynamic contribution to the inter-Balkan communication through the strategic location of Pirsogianni in Greece within Mastorochochia on the borders
- ▶▶ founded by the "Progressive Association of Pirsogianni"  
-the organization created with the objective to safeguard the cultural heritage of the craftsmen of Epirus

# Case Study: Ethnological Museum of the Craftsmen of Epirus



## **Case Study:** Ethnological Museum of the Craftsmen of Epirus

The "Progressive Association of Pirsogianni":

- ▶▶ contributes to the creation of the Museum and Conference Centre
- ▶▶ promotes the development of knowledge
- ▶▶ raises the awareness of the public
- ▶▶ enriches the local and international societies with relevant information reflecting the highest ethical standards

# Case Study: Ethnological Museum of the Craftsmen of Epirus



Maroutsi, Th. (2014),  
The building of the "Ethnological Museum of the Craftsmen of Epirus" @ Pirsogianni, Epirus, Greece.

## **Case Study:** Ethnological Museum of the Craftsmen of Epirus

The Ethnological Museum of the Craftsmen of Epirus:

- ▶▶ currently in the process of development
- ▶▶ incorporates the strategic plans of the most contemporary theories
- ▶▶ acts according to the research of advisory bodies, e.g. UNESCO

## **Case Study:** Ethnological Museum of the Craftsmen of Epirus

The tangible and intangible assets of the museum:


- ▶▶ exhibition material consists of a remarkable documentation of the tangible artefacts directly associated with local architecture and the trans-Balkan aesthetic trends of the last three centuries
- ▶▶ technologically updated educational platforms
- ▶▶ a Conference Centre
- ▶▶ scientific conferences and lectures in collaboration with other Balkan countries
- ▶▶ collaboration with a future School of Masonry

# Case Study: Ethnological Museum of the Craftsmen of Epirus



Το ζύγι ή (το) σαούλ(ι), (=το νήμα της στάθμης). – Α': πολύ παλαιό. – Β': νεότερο. – Γ': σύγχρονο. («Αρμολόγ», τχ. 8-9, [Μάης 1980], σ. 35)

Κόπανος



ὁ κόπανος εἶναι ὅσοις ἡμέραις  
μὴ τὴ διαφορά ὅτι ἔχει καὶ ἀπὸ τῆς  
δύο μέρη δόντια μικρὰ καὶ αὐτὸν  
ωρερὰ ὁ σκευάτης τὴ ἀγγρον ἀρχίη μετὰ  
τὴν χτενιά καὶ τὰ κιάνη ἢ δὲ ἀφαιρῆ  
τὰ ἐξογκώματα πού ἀφήνει ἡ χτενιά  
διότι ἔχει μετὰ τὴν ἰσοπέδωσιν εἶναι ἀναγκαῖον  
ἐργαεῖα χεῖρ ἐν πελεκάνῳ

Ὁ κόπανος εἶναι ὅπως ὁ μάτρακας μὲ τὴ διαφο-  
ρά ὅτι ἔχει καὶ ἀπὸ τῆς δύο μερῶν δόντια μικρὰ.  
Μὲ αὐτὸν περνάει ὁ πελεκάνος τὰ ὄγκωματα  
μετὰ τὴ χτενιά καὶ τὰ κάνει ἴσια· ἀφαιρῆ τὰ  
ἐξογκώματα πού ἀφήνει ἡ χτενιά διότι ἔχει μετὰ  
τὴν ἰσοπέδωσιν εἶναι ἀναγκαῖον ἐργαεῖα χεῖρ  
ἐν πελεκάνῳ.

Μαστόρικα εργαλεῖα: ο κόπανος, εἶδος μάτρακα.

(«Αρμολόγ», τχ. 8-9, [Μάης 1980], σ. 38: Σχέδιο καὶ γράψιμο τοῦ Πυρσογιαννίτη πελεκάνου Γιώργου Φλινδρῆ).



[left]: Armoloi (1980), Tools and Text Written by the Master of Masonry Craft George Flindris.  
[right]: Anonymous (1932), Craftsmen of Pirsogianni Working at Pogoniani, Epirus, Greece.

## **Case Study:** Ethnological Museum of the Craftsmen of Epirus

The Museum will:

- ▶▶ facilitate the participation of the institutions from the whole Balkan Peninsula
- ▶▶ foster scientific, technical and artistic studies as well as research methodologies, with a view to effective safeguarding of the intangible cultural heritage

These efforts will facilitate an interactive relationship between the countries, enriching and enhancing the collected material concerning the cultural heritage and transmitting the knowledge to a wider audience

# The Trans-border Cooperation



CHwB Regional Restoration Camps (2014),  
[http://chwb.org/albania/wp-content/uploads/sites/4/2014/03/Gjiro\\_Annoucement\\_Spot\\_1.jpg](http://chwb.org/albania/wp-content/uploads/sites/4/2014/03/Gjiro_Annoucement_Spot_1.jpg).

# The Trans-border Cooperation

The cross-border collaboration between Greece and other countries of the Balkan Peninsula encouraged by the tendencies of the European Union for the safeguarding of ICH of crafts

# The Trans-border Cooperation

The cross-border programmes and projects for promotion, protection, safeguarding and revitalization of the tangible and intangible cultural heritage of craftsmanship aim at:

- ▶▶ unifying transnational cultural ties through educational programmes
- ▶▶ training or restoration camps and conferences encouraging the mobility of students
- ▶▶ involvement of local communities and wider-reaching partnerships

# The Trans-border Cooperation



Cultural Heritage without Borders, (2014),  
Preparing the tools for the felt-making workshop

# **The Trans-border Cooperation**

The cultural network:

- ▶▶ national and international universities
- ▶▶ foundations and institutions
- ▶▶ governmental agencies and NGOs

## **CONCLUSION:**

The cultural network as a base of network of local museums!

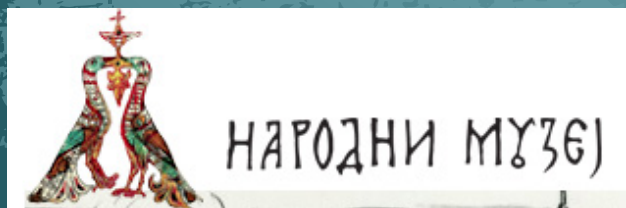
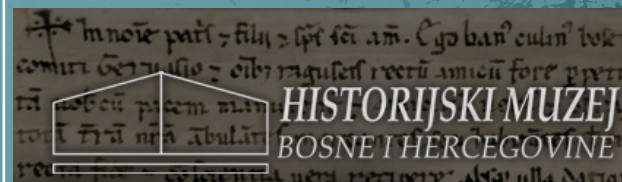
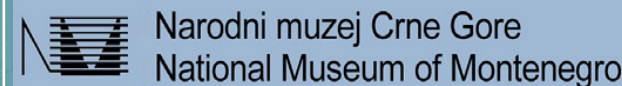
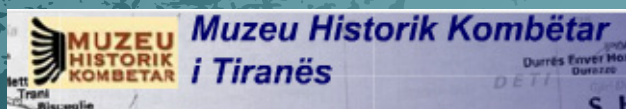
# The Trans-border Cooperation

The cultural network:

The "**Balkan Museum Network**" platform supports, strengthens and promotes the role of the museums in Balkan Peninsula, which was weakened mainly due to political, social and cultural conflicts

# The Trans-border Cooperation

## The cultural network:



# The Trans-border Cooperation

The cultural network:

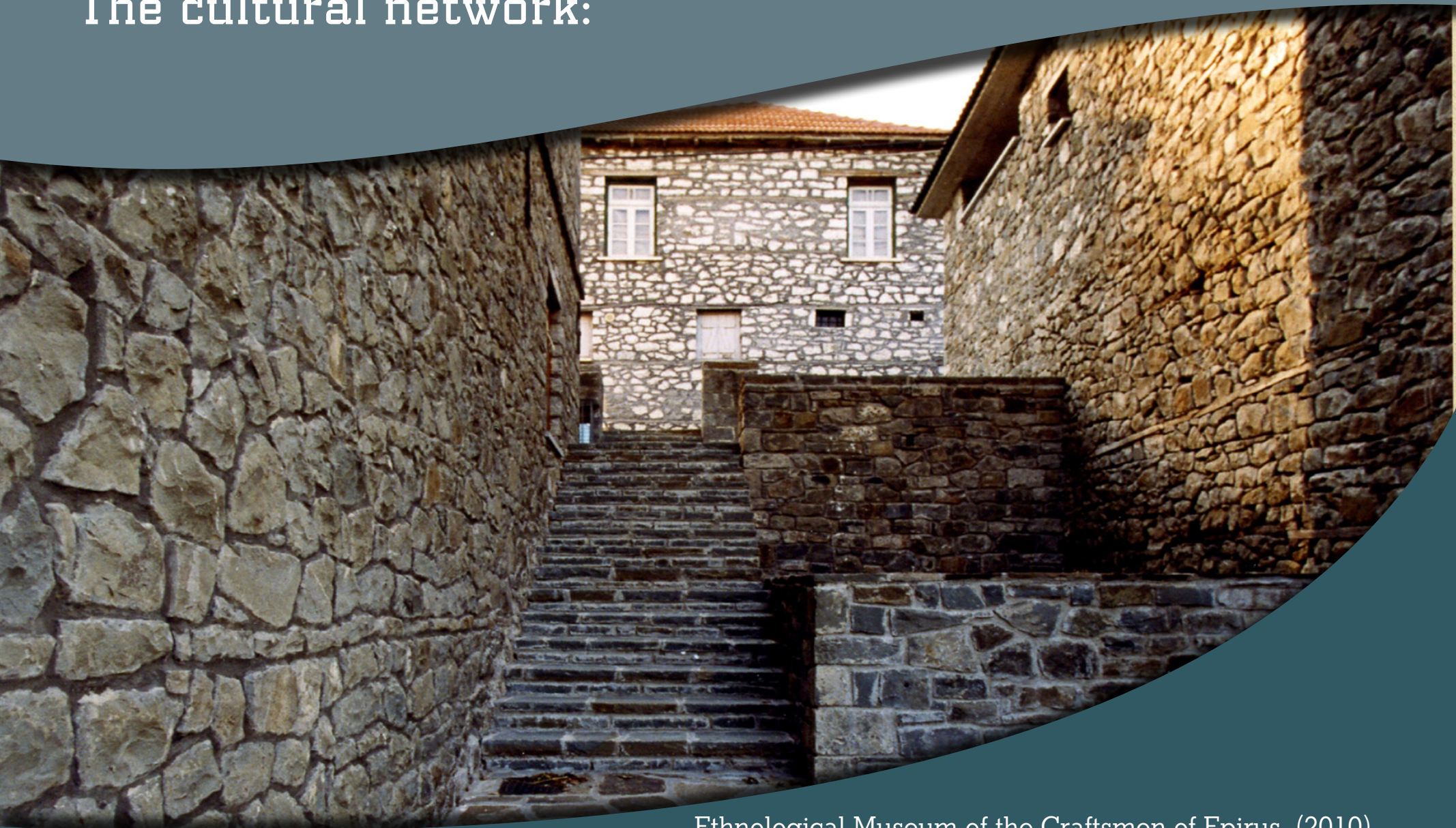
Nineteen museums from:

- Albania
- Kosovo
- Macedonia
- Montenegro
- Serbia

under the "communication and development platform"

# The Trans-border Cooperation

## The cultural network:



Ethnological Museum of the Craftsmen of Epirus. (2010),  
The building of the "Ethnological Museum of the Craftsmen of Epirus" @ Pirsogianni, Epirus, Greece.

# The Trans-border Cooperation

**Common policies and practices** should be formed for safeguarding the shared ICH by using the same managerial tools of European law and standards

The **Ethnological Museum of Craftsmen of Epirus** in collaboration with Balkan museums can develop collective educational programmes and workshops for the dissemination of cultural knowledge

# network Mastoro choria

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netWork  
Mastoro  
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The Balkans “have a powerful ontology  
[and] deserves serious and complex study”

Maria Todorova



THANK YOU!

M A I N H E R I T A G E M A N A G E M E N T

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