Intangible Cultural Heritage | Art | Open Knowledge

# Art Pluriverse:
# A Community
# Science Series

Biennale of Western Balkans

1st edition: Textile Heritage
and Weaving Communities

## Art Pluriverse: A Community Science Series

Intangible Cultural Heritage | Art | Open Knowledge

"Art Pluriverse" is an annual community science series initiated by the Biennale of Western Balkans as part of its year-round programme, in connection with the History of Art Laboratory, School of Fine Arts, University of Ioannina, Greece. Art Pluriverse aims to uplift intangible cultural heritage through community science, by engaging communities and the public in co-creative research in close collaboration with artists and researchers. Drawing on art, intangible cultural heritage and open knowledge, the programme foregrounds communities who safeguard local practices, by documenting their artistic heritage and traditional knowledge through open, educative and participatory methods. The collaborative process leads to the co-creation of research-based art and the development of digital community archives based on open-access principles, envisioning an Art Pluriverse for collectively experiencing and sharing tradition anew.

## 1st Edition: Textile Heritage and Weaving Communities

The first edition focused on textile communities in Greece and the wider Balkan region. The programme included two modules, the Artist—Community Synergies and the FAIR Community Archives course.

**Artist—Community Synergies**
Co-creation of research-based artworks through artist—community synergies, exploring the artistic heritage and cultural knowledge of the communities through new media and contemporary art practices.

**FAIR Community Archives**
Digital community archives developed through an educational course that documented the communities' work as digital cultural heritage based on the FAIR, CARE and OpenGLAM principles.

Parallel activities:

**VR meeting space**
Open to the public, developed through an exam-long digital design workshop based on 3D modelling experimentation with the forms and semantics of traditional textile patterns.

**Open pinned map**
Online mapping of textile communities and GLAM textile collections in Greece and the wider Balkan region in a format open for contribution.

# The Art Pluriverse: Curatorial text

Art Pluriverse is a community science series for arts and culture that envisions a boundary spanning approach to intangible cultural heritage (ICH) through art and open knowledge. Art Pluriverse is inspired by the concept of pluriversality as expressed in the recent publication "Pluriverse: A Post-Development Dictionary" (Kothari et al., 2019), where traditional knowledge is extended to eco-cultural relations of locality, biocultural memory and grassroots collectivity. It further acknowledges the research study conducted within the CitizenHeritage project (Zourou, 2021) that largely informed our unaderstanding of the concept of citizen or community science as a novel participatory framework in the area of cultural heritage, able to leverage communities in knowledge creation processes based on open science research practices.

The programme intends to situate ICH in an intercultural applied context, drawing on the anthropological theory of Manuela Carneiro da Cunha that brings a deeper understanding on the concept of reflexivity when diverse cultures coexist (da Cunha, 2009). It actively follows the development of the Declaration on Open Access for Cultural Heritage (Heidel & Wallace, 2020), which aims to inform towards equitable and consistent practices around open access, including emerging questions in areas such as decolonization, indigenisation and ICH. It is further motivated by the call on a community-centred approach for ICH's continuity (Aikawa-Faure, 2009) and inspired by Aboriginal new media art research as published in "Transference, Tradition, Technology" (Claxton et al., 2006).

Art Pluriverse seeks to uplift cultural knowledge systems identified as traditional, local, indigenous or folk, aiming to draw attention towards diverse epistemologies of knowledge co-production. ICH describes living cultural practices that are community-based and collectively experienced, e.g. from shared aesthetic traditions to communal resource management. ICH's multivalent manifestations often deviate from object-centred approaches and

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Alivizatou, Marilena. Intangible Heritage and the Museum: New Perspectives on Cultural Preservation. Walnut Creek: Left Coast Press, 2016.

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Cunha, Manuela C. "Culture" and Culture: Traditional Knowledge and Intellectual Rights. Chicago: Prickly Paradigm Press, 2009.

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Kothari, Ashish, Ariel Salleh, Arturo Escobar, Federico Demaria, and Alberto Acosta. Pluriverse: A Post-Development Dictionary. New Delhi: Tulika Books, 2019.

Tlostanova, Madina. Gender Epistemologies and Eurasian Borderlands. New York: Palgrave Macmillan, 2010.

Varvarousis, Angelos. "Who is Afraid of Change?." Consider Journal Issue No1, Societe Publishing New Zealand, (2019): 56-65. (Illustrations by Sir John Tenniel, Alice's Adventures in Wonderland, 1865. Artwork and Graphic Design by Christina Biliouri.)

WIPO, Intellectual Property and Genetic Resources, Traditional Knowledge and Traditional Cultural Expressions. Switzerland, 2015/2020.

Zourou, Katerina. Higher Education engagement in citizen enhanced open science in the area of cultural heritage. CitizenHeritage consortium, (in preparation) 2021. https://www.citizenheritage.eu

materialities, allowing the mapping of more processual, affective and symbolic ensembles. Through the community science series we envision to further explore ICH and its ecosystem of related concepts, as cultural expressions, collective memory, living heritage and ephemera, up to digital folklore, genetic resources (WIPO, 2020) and living paradigms of commoning through alternative movements and livelihoods that value traditional social systems (Varvarousis, 2019).

We acknowledge that processes of globalisation and cross-cultural hybridisation can often revive cultural heritage, allowing it to respond to contemporary multifaceted social and cultural environments (Alivizatou, 2016). In this context, we aim to foster convivial spaces of physical and digital co-existence that bring together past and contemporary intangible cultural practices, while advocating for inclusive community participation of regionally active groups and small collectives, including LGBTQ+, BIPOC, diasporic, cross-border and common interest or common needs communities. Art Pluriverse is conceived as a field in the making, a confluence of pluriversal ways of worlding and being, gradually forming its meaning through consecutive editions that will be focusing on different intangible heritage practices. A critical apparatus for the slow exploration of intangible culture within the interdisciplinary art and cultural discourse.

# 1st Edition: Textile Heritage and Weaving Communities: Curatorial note

*Arrigoni, Gabriella. Artistic Prototypes: From Laboratory Practices To Curatorial Strategies. Doctoral Thesis, pp. 35-36, January 2017.*

*Burcikova, Mila. "Craftivism 2000: Utopia of Socially Engaged Craft?." Malcolm Ferris (ed). Making Futures: The Crafts as Change-maker in Sustainably Aware Cultures. Vol. 2. pp. 8-14, 2011.*

*Jefferies, Janis & Hui Po Keung. "Why does Community Matter? What are we Weaving?." Janis Jefferies (ed). A Reader TECHSTYLE Series 2.1: Fabpublic! -Talking about Textile, Community and Public Space. Mill6 Foundation, Hong Kong, 2018.*

*Parker, Rozsika 1984 The Subversive Stitch: Embroidery and the Making of the Feminine. London: The Women's Press; New York: Routledge (1989).*

*Robertson, Kirsty & Lisa Vinebaum. "Crafting Community." Textile: Cloth and Culture. 14:1 (2016): 2-13.*

"Embroidering
is a feast
and spinning
is a stroll"

[Greek traditional song]

Historically in the Balkans, 'spinning turned into strolling' in the hands of the weavers, while the stroll of craftspeople weaved paths across wide regions, knitting together nodes of trade. Whether around the spindle or along geographical routes, craftspeople have always created communities and networks around textiles.

The first edition of Art Pluriverse, Textile Heritage and Weaving Communities, aims to weave together networks of practices that foster and raise awareness around the textile artistic heritage of the Balkan region. The programme supports the co-creation of research-based artworks through artist—community synergies and the development of digital community archives drawing on the FAIR, CARE and OpenGLAM principles, addressing the rights and interests of communities for self-representation and ethical preservation of their cultural knowledge and heritage as a means of empowerment.

Textile making has a shifting agency from the individual to the collective and into community making (Robertson & Vinebaum, 2016). Deeply rooted in local cultures and everyday life, textile making largely involves knowledge production based on intergenerational women communities. Its social, artistic aspects and cultural expression in the public realm (Hui/ Jefferies, 2018) can be now seen through the prism of Community Science.

Community Science projects organise scientific knowledge through processes of open, collective experimentation and research. During the programme, we develop such processes, by raising awareness towards textile crafts as community building and socially engaging practices, where Traditional Knowledge and Traditional Cultural Expressions are valued and safeguarded as a critical part for the development of sustainably aware cultures (Burcikova, 2011).

# Towards open and ethical community science practices in arts and culture

Art Pluriverse aims to contribute to humanities research in the fields of art sciences and cultural heritage, by developing a novel approach for civic engagement in the form of a community science programme for arts and culture. The project aims to foster relationships with communities of practice and facilitate the ethical sharing and investigation of their local and traditional knowledge through interdisciplinary art practices, bringing forth gender, eco-cultural and other critical issues. In this context, textile heritage is approached through visual culture, creatively investigating the shared affective states and aesthetic worlds of communal creations. The project further supports openness and cultural data-mindfulness through the development of FAIR community archives, fostering open-access publishing as well as sovereignty over data management for the collective benefit of the communities.

# Good community science practices

## In artistic creation

▶▶▶ The synergies developed between artists and communities were the result of a mindful match-making process, assigning a community to an artist according to their skills, experience and mindset, in order to unravel common and complementary aspects. The co-creative process was moderated by the curatorial team, setting up a collaborative framework focused on fostering relationships, overcoming barriers and facilitating communication.

▶▶▶ The co-creation of research-based artworks was both a challenging and liberating experience for artists and communities, inviting them to find new ways of welcoming each other into their own practices, techniques and codes of sharing knowledge, in order to ultimately envision a common project based on mutual learning.

▶▶▶ The overall artistic production was structured around online visual diaries, open to the public throughout and after the conclusion of the synergies. The diaries inspired artists to share visual material and descriptive information of the work-in-progress on a weekly basis, thus acknowledging artistic prototypes as objects carrying knowledge, while offering audiences the opportunity to follow through the creative process.

## In digital cultural heritage

▶▶▶ The digital community archives which document the artistic heritage of the participating textile communities, are developed as community-governed knowledge infrastructures, following a mindful approach on data stewardship informed by the CARE principles, that respects the interests and rights of the community members for the long-term collective benefit, monitoring and enrichment of their archives.

▶▶▶ All data documented in the digital community archives and on Wikimedia Commons are made available as open data under a CC BY-SA 4.0 license, with attribution of each file to the related community. Metadata is open and reusable with a CC0 license. The online course sessions are being shared as OER (Open Educational Resources). The overall research practice follows an open science approach, based on inclusion, equity and sharing.

▶▶▶ The cultural knowledge carried by communities that safeguard traditional textile techniques is being documented as open knowledge, drawing on the FAIR data principles and the PARTHENOS Guidelines on FAIRifying data in the humanities, for making community data and metadata Findable, Accessible, Interoperable and Reusable in a broader network of interconnected cultural commons.

# Participating Communities:
# In their own words

## Crimean Tatar Community

"

*Our task as a community is to study and preserve the authentic language of Crimean Tatar ornamentation and adapt it to the modern living conditions. It becomes possible with the use of technologies, in particular digital archiving."*

Esma
Adjieva

Informal creative associations "Chatyr Dag" and "Ornek Ustalary," led by artist and craftsman Mamut Churlu from Crimea, bring together craftsmen who own the system of symbols of the Crimean Tatar Ornek ornaments* and use them in their creativity, promote Crimean Tatar textile practices, safeguarding and enhancement on the basis of traditional knowledge. NGO "Alem" unites everyone who is interested in preserving, promoting and developing the Crimean Tatar cultural heritage. The team of "Alem", led by Esma Adzhiieva, performs general strategic planning of the element's safeguarding activities, serving as a contact point for the craftsmen, Crimean Tatar community and state agencies on the implementation of plans of the element safeguarding and promotion.

*\* "Ornek" is a system of symbols and their meanings, currently used in embroidery, weaving, felting and other types of applied arts. A distinctive feature of Ornek is understanding of these symbols' meanings by craftsmen who combine them into ornamental compositions to make a message.*

## SEN Heritage Looms

"

*Since textiles have always been a vessel of human culture, we aspire to document the modern textile art in Greece. In the context of documenting our cultural heritage, the study of the tools, materials, ways, as well as the symbols that were used to decorate our body and space, with a blissful variety truly, makes a permeation into our history, which continues indissoluble from antiquity to the present day."*

Sofia
Tsourinaki

The SEN Heritage Looms is the oldest handweaving community of the nineteenth century that still survives in Greece, almost in its original form. It was founded in 1872 by a women's society in Athens, as an effort to educate and train young girls, a radical undertaking by that time. A rich collection of the unique, handwoven textiles have decorated the Hellenic Palace, the House of Parliament, the Cathedral of Athens and were often awarded in world exhibitions. Following a recent innovation of the historical buildings, the SEN Heritage Looms is now open to the public and to educational visits with classes in historic weaving, spinning, dyeing, felting, fibre arts and various experimental archaeology projects. The SEN Heritage Looms is now conducted by the textile expert Sophia Tsourinaki, whose special area of study is the archaeology of textile production, with focus on combining theoretical analysis with practical knowledge garnered from handicraft processes.

## Roma Community Office Aliveri

> **"**

*Popular culture can be a meeting point for minorities and the public on equal terms as well as an opportunity for positive interaction between communities. This process also highlights the critical contribution of women in preserving the elements of our traditional heritage."*

Ioulia Triantafyllou

The Roma Community Office Aliveri has been operating for 20 years and aims at the social integration of Roma residents living in this settlement. The social scientists, educators and the Roma mediator of the centre through the empowerment groups with women and teenagers of the settlement, aim at the social integration of women but also at the change of their image in the wider community through their own creations. In collaboration with the Roma community, we recorded their traditional tales and stories as told by them and created the printed material "the 12 Roma tales". One of the fairy tales, "the rooster and the pound" became a puppet show in which the women sewed the figures and the children of the settlement dramatized it. The group of women in collaboration with non-Roma women created "the tree of life", a weave that by embroidering it, each woman told her own story and path. The Center has repeatedly organised handicraft and weaving workshops among Roma and non-Roma women, such as traditional Roma purses ("Kisia"), Christmas bazaars with ornaments and looms woven in order to spread elements of Romani culture. Their latest creation is the woven "Roma Routes" which depicts the history of the local community and their route and evolution. All this, along with traditional costumes and wedding dresses, was presented at the exhibition "Roma women create" held at the Art Center in June in Volos.

## FEX Progressive Union of Xanthi

The FEX Progressive Union of Xanthi (Filoproodi Enosi Xanthis, FEX), is a historic cultural association which has been closely connected to the history of the town. Founded in 1952 by the people of Xanthi, it comprises a network that respects, rescues and promotes local culture and tradition. The active participation of citizens initiated a bottom-up process which gave birth to a unique community that is run by both volunteers and professionals. Being present in the local cultural scene for over seventy years, indicative results of this community's work are the creation of libraries, the function of cultural and educational workshops and the establishment of the Folk Museum of Xanthi. Today, over 900 people, members of FEX, are engaged, either implicitly or explicitly, in the intangible cultural heritage and art of our region. The museum has a collection of over 2000 textile-items including objects such as flags, aprons, peasants' bags, haversacks, waistcoats, kilted skirts

> **"**

*Back to the past to see and understand who we really are. Traditional weaving art makes us look at things of the everydayness. The traditional dress captured, apart from the many hours of work, the aesthetics, tradition and community of the one who used to wear it, reflecting in other words an element of her or his identity. We thank the whole team that made Art Pluriverse come to life and we hope that our community added its own touch. Open and accessible knowledge for everyone is our vision!"*

Konstantinos Vlachos

woven textiles and women dresses, of different patterns, colours, sizes and textiles form this unique mosaic of Balkan traditional clothes, all coexisting in one small geographical area like ours.

# Di Moullieri

An art that is lost can become an art that is "reborn". Di Moullieri, which means «by women» in the Vlach language, (former "Bezi" Metsovo) wishes to represent the textile industry of Metsovo in the 20th century, which has characterized, locally, the identity of the area. The promotion of the cultural value of the activity of the Metsovitissa woman and the traditional art of weaving is considered necessary, given the conditions and growth rates of the standard industry which tends to be established as well as the art

"

*The weavers of the Metsovo area were invited for the first time to present their work and their textiles outside the community in an international event. Their enthusiasm was great and through this cooperation it became evident how important it is for them to talk about something that encompasses and expresses their whole lives. The participation of the weavers of Metsovo was more than touching for me. Through this action, the vision of the "Bezi" community was reinforced, where the textile heritage of Metsovo is promoted together with the agitation of its continuation and preservation."*

Marilena Tzalonikou

of weaving which has had a declining course in recent decades. The purpose of this action is twofold; on the one hand, the promotion and preservation of weaving handicrafts that tend to be eliminated and on the other hand, the deposition of this rare folk art in a starting point for redefining its value, in the integration of the local and supra-local economy. Women with personal experiences in the local area will help us understand the mechanisms of development and operation of the art of weaving in the area of Metsovo, in an effort to attribute the general social context which plays an important role in the placement of the art of weaving in the life and commercial cultural activity of the place.

# Rizarios Crafting School

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The Rizarios school of Monodendri was founded back in 1979 aiming in the educational, cultural as well as the social development of the area of Zagori. The main purpose of the school is the preservation of the traditional arts that tend to be extinct. At the same time though it functions as an institution providing its students professional training during a time where job search is really difficult. The woven products are created with traditional

*The art of weaving has been taught for over 40 years at the Rizarios Crafting School of Monodendri, with the mission to preserve and promote cultural heritage, and communicate the skills and knowledge. However, when the weaving practice meets technology with new ideas and participation of artists, we can talk about works of art. This has been realised with our participation in the Biennale, where the dynamics of the art of weaving were showcased, as an important emerging chapter of contemporary art."*

Ifigeneia Gepi

manual loom machines. The shuttle is operated through a mechanism manually by hand and in combination with the foot pedals produces a handmade fabric. The embroideries are produced on the loom by the dexterity of the fingers where at the same time are weaved.

# Artist—Community Synergies

The Artist—Community Synergies sought to join the creative vision of contemporary artists with the long-standing tradition of communities. Following an open call, five contemporary artists were paired with five communities by an international selection committee, in order to co-create research-based artworks. The pairing was based on the mediums and experiences of the artists, as well as the legacy and need for safeguarding of the communities.

Two main methodologies were implemented in the Synergies: setting up a co-creative research workflow between artists and communities, and  creating an online, open archive as a means to involve the public in the processes of art-based knowledge production. The co-creative exchange was adapted by each pair of artists-communities, who shared diverse skills, tools, stories and visions, while creating cooperative learning environments based on relationships of care, openness and the urge to create, especially in the context of the current restrictions.

In addition, sharing the creative process online, on a weekly basis, was a way to involve the public in the workings between artists and communities, while highlighting the tools, thoughts, dialogues, barriers and research paths created along the way. Shifting the attention from the final artworks to the making process has served a broader scope as well: to focus on the reflective, iterative process where on the fly steps of creation and prototyping are considered valuable in a research-based artistic creation. Artistic prototypes can become manifestations of knowledge, as they form tangible instantiations of new ideas, issues and open questions that can lead to further research.

The Artist—Community Synergies unfolded in five distinct ways, composing pluriversal paradigms of creative communication and collaboration in diverse settings. During each week artists uploaded visuals, sketches, research material and a description of the weekly progress. At the end of the programme all works were showcased inside the VR meeting space through a VR show with the artists' presentations.

**The selection committee of the "Artist—Community Synergies" Open Call consisted of:**

Dr Janis Jefferies, artist, researcher, theorist and Emeritus Professor of Visual Arts at the Department of Computing Goldsmiths, University of London.

OLOOP, design group founded in 2003 by three textile designers and artists: Tjaša Bavcon (MA), Jasmina Ferček (MA) and Katja Burger Kovič (Assistant Professor at the University of Ljubljana). They work in many different fields of visual arts and design, including product design, spatial design, textile art and participatory art.

Dr Vasiliki Rokou, Emeritus Professor of Historical and Social Anthropology at the Department of History and Archeology, University of Ioannina.

# Participating
# Artists

# Inês Neto dos Santos collaborated with the SEN Heritage Looms

*"Participating in this project has made visible the infinite connections between a subject I'm most involved and interested in, fermentation, and the history and traditions of textiles. I have become fascinated by the intertwining of these two crafts, and their potential for weaving together two of the most fundamental social values: care and sustenance."*

Inês is a multi-disciplinary artist, born in Lisbon (1992), based between London and Brussels. In London, she completed an MA in Visual Communication at Royal College of Art (2016) and a BA in Graphic and Media Design and Illustration at London College of Communication (2013). Her practice stands between performance and installation, using food, people and spaces as metaphors and prompts for discussion and conversation. She creates contexts and frameworks through which to explore sustainability, narrative, collaboration and togetherness. Alongside her art practice, Inês teaches, writes and cooks - to inform her work in a variety of ways. Her work has been exhibited in London, Lisbon, Madrid, Kuwait, Athens and Porto.
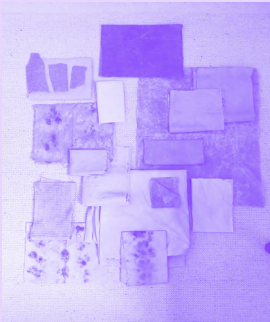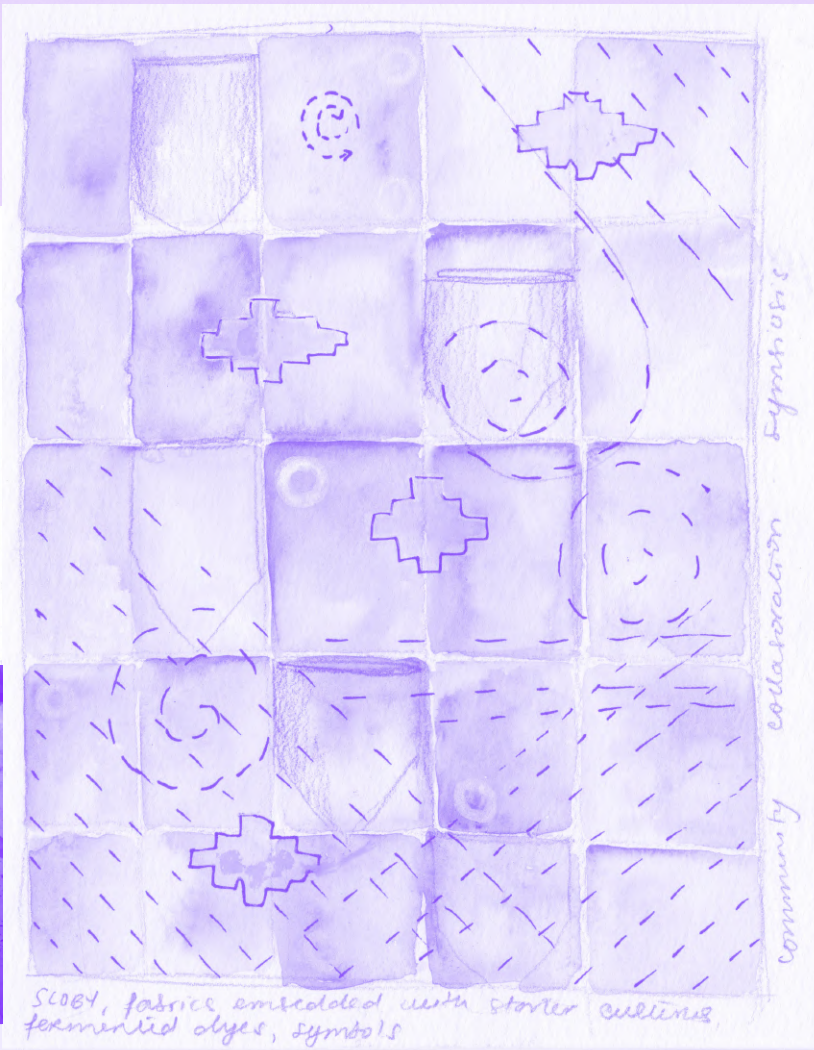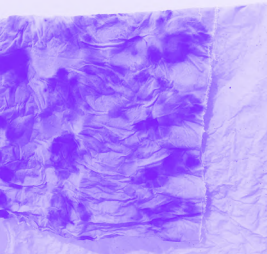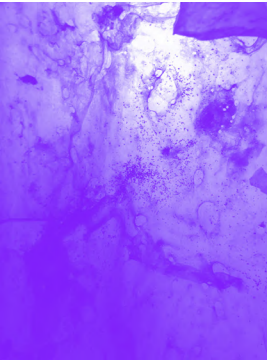
*week 1*

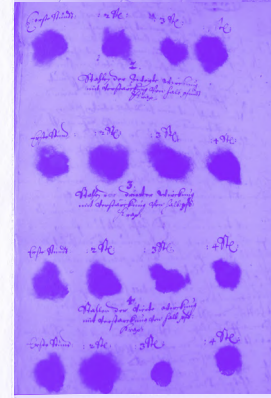*week 2*
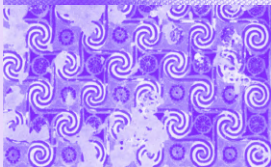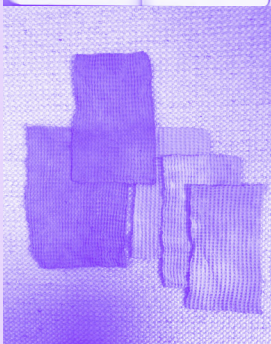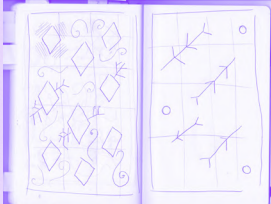
*week 3*

Examining cloth. Relievo from near St. Wendel (Germany).

SCOBY, fabrics embedded with starter cultures, fermented dyes, symbols

community — collaboration — symbiosis

came from Finland to... 
family, the Kinnunens. Betty told me a poignant story concerning her husband's uncle Van, Waino Alexander Kinnunen, the last of 13 kids in that family, who was born after their arrival in the United States:

Van lived alone in a 3 room cabin in the woods up the road from us and in his early 90's was still pretty independent. . . . After his 95th birthday, Van took a fall and his health began to fail. . . . One afternoon, watching TV by his bedside, he asked calmly, "Can you take care of the seed?" I assured him that he had shown me well how to do that and I would. The middle of the next night, I realized his light was on and I went in to find that he had died.

The "seed" is one Finn way of expressing "the starter" or "culture" of the Finn dairy product *fiilia (viili)*. Though Van was born in Fort Bragg, the "seed" had come from Finland with the Kinnunen family and probably dozens of other families as well. The corner of a clean handkerchief had been spread with a bit of the cultured milk, dried, rolled up, and tucked carefully into personal belongings for the long trip to a new life. Seed or culture is the means for the continuation of life, a new life, in a new land, or phase of life.

For Uncle Van, knowing that the seed remained well cared for, the legacy that allows for cultural continuity, was reassurance that life would go on even

BROOKLYN BOTANIC GARDEN RECORD
PLANTS & GARDENS

DYE PLANTS
AND DYEING
— a handbook
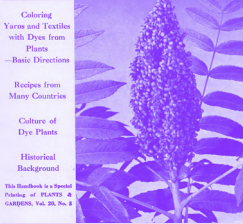
Coloring
Yarns and Textiles
with Dyes from
Plants
—Basic Directions

Recipes from
Many Countries

Culture of
Dye Plants

Historical
Background

This Handbook is a Special
Printing of PLANTS &
GARDENS, Vol. 20, No. 3

# Project description

This project explores the connections between fermentation and textiles, seeing the fermentation process as a signifier for community, collaboration and togetherness. Working through metaphors and relying on conversations and knowledge exchanges between the artist and SEN Heritage Looms, this project seeks to express the importance of symbiosis, in the ways through which we relate to each other and express our minds. Working together, we propose to explore and develop a series of site-specific, plant-dyed fabrics as well as other bio-materials created through fermentation, applying both the artist's and the community's knowledge/skills to the fabric process, whilst still allowing for improvisation. As a final outcome, we propose to collaboratively design and make a quilt. Its design will make use of metaphors to express our group's experience and cultural meanings of collaboration and community, interpreting it through the lens of sustainability and using fermentation as an anchor.

# Maria Juliana Byck collaborated with the Roma Community Office Aliveri

*"Not much transpired as we had originally imagined, yet our unexpected process revealed significant insights of beauty and value. Although we did not share language, culture, internet connection or geographic location, we connected through the stories and memories of the thread, needlework, weaving, and everyday clothing. We relied on the universal bonds forged between women through textiles for generations."*

Maria Juliana Byck, a social practice artist and experimental filmmaker, conducts place-based investigations to create installations and social interventions. Through workshops, walks, and collective research, she activates different social spheres to encourage cross-cultural and inter-generational exchanges. Maria's recent creative reuse initiative #projectsemedaki featured designs made of clothing diverted from the landfill transformed by integrating traditional handcrafted textiles. Maria has produced many community-led social justice and media accountability initiatives focusing on environmental and economic issues in Vietnam, Greece, Italy, England, India, Nepal, Taiwan, and the United States. Her multi-disciplinary approach expands on the traditions of immersive installation, public space performance, and documentary film.
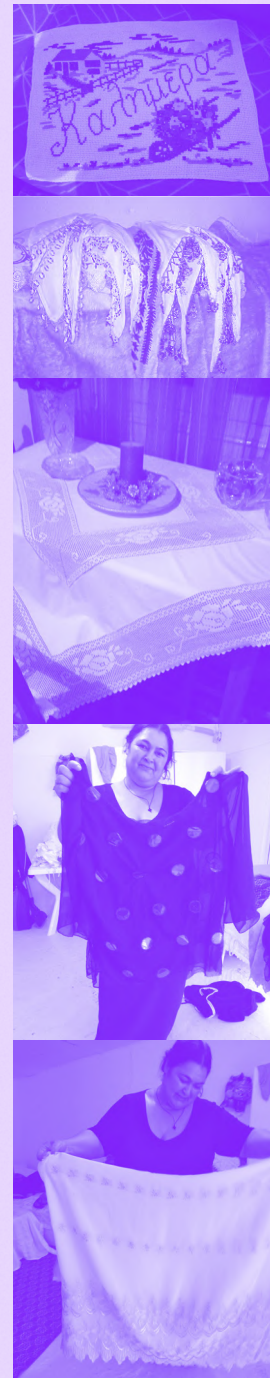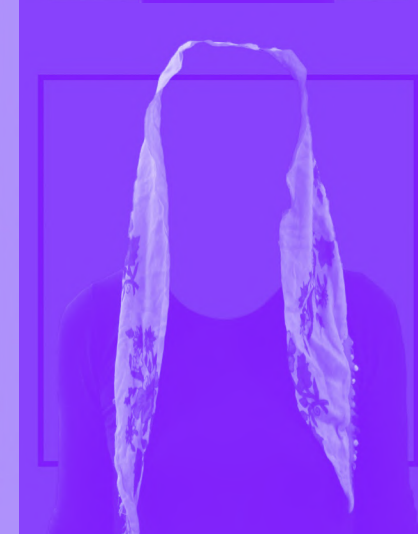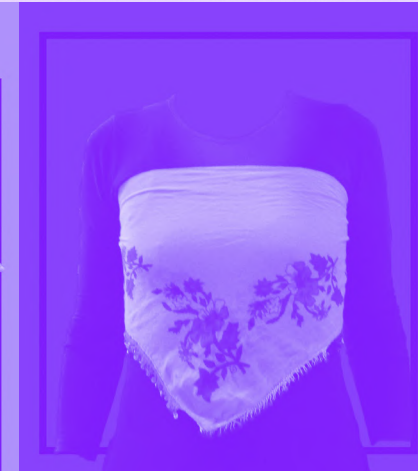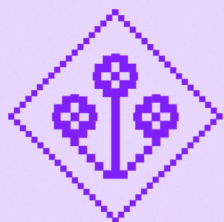


*week 1*

*week 2*

*week 3*

## Project description

Working in collaboration with the Roma Aliveri Community, Maria expanded upon the themes addressed in her recent work which explores the potential of fashion to address social issues. Beginning with storytelling and sharing of textile memories, new ways to combine style and craft traditions emerged. The goal was to bring cultural heritage handicrafts together with contemporary design to demonstrate the possibility of a future in which nothing is disposed of but rather everything is designed for re-use in new forms. We explored the power of clothing to reflect our personal identity and collective struggles, and to inscribe a public narrative that reflects individual and shared desires.

# Mina Kouvara collaborated with the FEX Progressive Union of Xanthi

*"It has been an unexpectedly liberating process, despite the current circumstances. I feel that our overall experience—having discovered qualities, prospects and limitations in community and research-based artworks—will comprise a valuable contribution towards the potential of open knowledge and open artistic practices, as well as to the promotion of innovative ways of engaging with cultural heritage. I am so grateful to have been part of it!"*

Mina Kouvara is an artist/maker, architect and researcher, holding an MSc in Environment and Development of Mountain Regions (NTUA). She is a founding and former member of the NGO "Boulouki", that focuses on the traditional building techniques; and also, in early 2020, she co-created the art initiative "Quokka" along with actor/artist Alkistis Voulgari. Her approach, as a practitioner and researcher, is based on transdisciplinarity and bridging the gap between theory and practice. Access to knowledge, landscape and culture comprise the core of her work, which is dedicated to rebuilding our relationship to Nature, History and Beauty, while keeping our collective intelligence sharp.



*week 1*



*week 2*



*week 3*

## Project description

The idea was to approach textiles as a fundamental part of the wider circle of human activity and creatively interpret them. Based on images of traditional Thracian women's costumes, from the rich collection of FEX, we followed a deep-mapping process in order to explore the multiple layers of their natural and cultural environment. Focusing on the aprons – being a bold manifestation of identity –, and by exploring attributes like colours, materials, patterns and symbols, we tried to get to know the women-makers related to them. The "final" artwork WOVEN WOMEN, created by the artist, was inspired by the three rites of passage of their life, incorporating information discovered during the research. To demonstrate the process as it evolved and to provide a platform for interaction with the public, the webpage https://thracethreads.wordpress.com was also published. Such an approach to understanding heritage is proposed to comprise an interpretive tour (live or virtual) about the costumes displayed at the Folk and History Museum of Xanthi, managed by FEX.

# Maria Varela collaborated with Di Moullieri

*"During the programme we managed to form a small group of Metsovo residents interested in preserving textiles' heritage and work as a community. The time frame had been very tight, which was restrictive for people to create bonds and let themselves work creatively. I am smiling that this project has been the enactment and they will evolve productively in the future."*

Maria Varela is a multidisciplinary artist focusing on the creative applications of new technologies, data visualization through the act of weaving and the collaboration with women communities. She experiments with ways in which the archival event is transcribed from the digital environment into the physical world. She creates digital and physical objects, systems, environments and live events exploring concepts of identity, memory, tradition and their constructions. She has presented her work in numerous exhibitions in Greece and abroad, in museums of contemporary art such as EMST in Athens and Bozar in Brussels, and art festivals such as Festival de Arte Contemporânea Sesc_Videobrasil in São Paulo, Media Art Biennale in Wroclaw, Siggraph in Vancouver, Transmediale in Berlin, ISWC in Seattle, Piksel in Bergen, Visual Dialogues (Stegi - Onassis Foundation) in Athens and more. She is nominated for the 2021 Contemporary Art Award of the Taoyuan Museum in Taiwan.
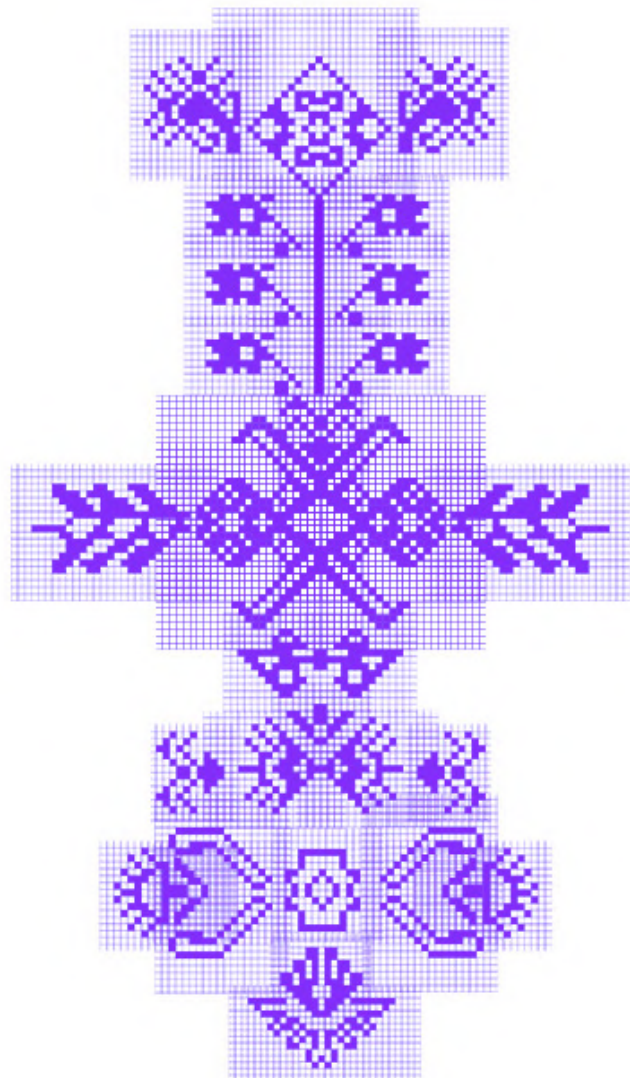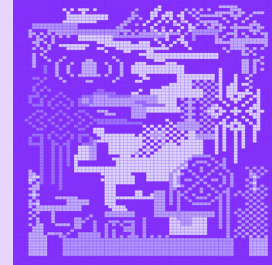
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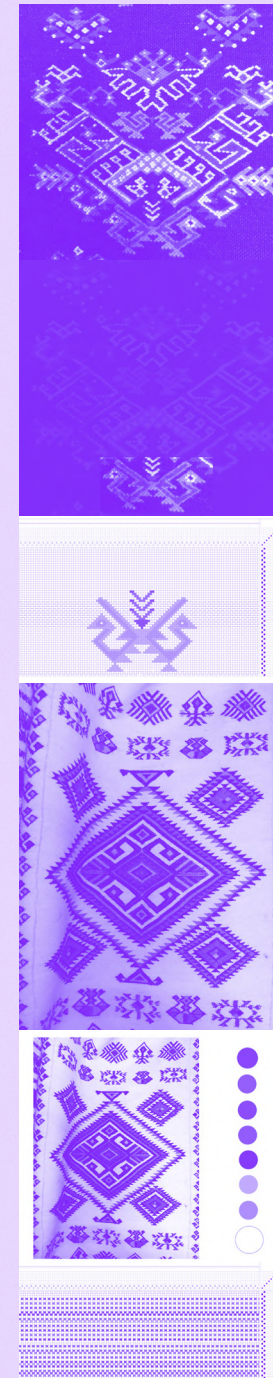
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*week 3*

## Project description

We explored traditional textiles as part of the dowries making and their importance in the household's everyday use. During the 4 weeks we examined color palettes depending on textiles' usage, how they are formed based on wraps' colors and we analyse traditional motifs. In group meetings we exchanged personal stories and remembrances based on each participant's favourite textile, part of their dowries. It led to a feeling of togetherness and a shared love for their unique heritage. The meetings concluded to the design of a new hybrid pattern which derived from smaller parts participants brought to the project. The new pattern stands for a collaborative narrative based on individuals' experiences. The collaboration developed a unique aesthetic identity by using a traditional language aiming to bring the experiences of the past into the present. The motif that was created constitutes a place of memory. Future steps will be to complete color composition and weave it.

# Konstantinos Gkarametsis collaborated with the Rizarios Crafting School

*"By collaborating closely with a community, I was able to merge old analog craftsmanship with new media and technology, adding a new aspect in my sofar artistic methodology.*
*The mutual respect and exchange of knowledge offered me the opportunity to deal with my roots, by altering and transforming it into a contemporary hybrid code. I feel deeply thankful for the chance to be able to expand my point of view while honoring my hometown's tradition."*

Konstantinos Gkarametsis aka GRAAM is a multidisciplinary visual artist, designer and educator. He holds an MFA in "Digital Arts" from Athens School of Fine Arts. In his artistic practice, he deals with different mediums (moving image, performance, sound, photography) and his projects usually take the form of video-installations. The process of transforming existing places into a new world of aesthetic experience is a fundamental element of his work, which negotiates the human condition related with notions such as absurdity, grotesque, boundaries and the notion of repetition. His artistic practice is highly based on improvisation, experimentation and aleatoric processes. He is also the founder of the studio GRAAMAARG aiming to explore the boundaries between arts, crafts and design.
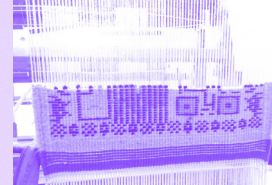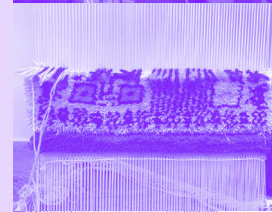


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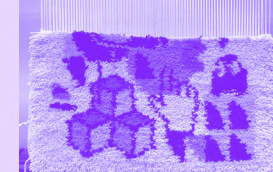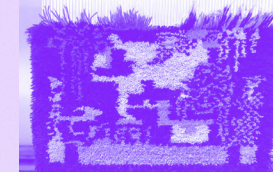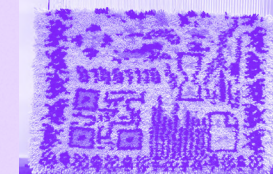
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## Project description

The project  Text _( f ) _iles  explores the possibilities of traditional grids and motifs through the aspect of the digital matrix, aiming to create a connection between digital and physical craftworks. Inspired by retro computer games, pixel art, social media imagery and traditional embroidery patterns the project consists of a series of HTML and CSS code typed into text-files. The web browser reads the files, renders and translates the text into visible images. As the browser reads an algorithm to create content, similarly a craftsperson reads and translates an algorithm to create a new craftwork.

# FAIR Community Archives

The FAIR Community archives have been conceived as an educational course for learning to develop digital community archives that document living traditional crafts communities in the Balkan region. The course contained presentations, workshops and community meeting sessions, familiarising researchers from the humanities field with digital cultural heritage practices and ethical ways of documenting community data. During the course, the FAIR community archives of the participating communities were initiated, drawing on principles of open-access and ethical data sharing as the FAIR (Findable, Accessible, Interoperable, Reusable), OpenGLAM (Galleries, Libraries, Archives, Museums) and CARE principles (Collective benefit, Authority to control, Responsibility, Ethics).

The course followed a three-fold approach including presentations, workshops and a post-event workflow plan. The presentations covered topics on the digital documentation of intangible heritage based on standards and community engagement (Dr Manvi Seth, ICOM CIDOC ICH WG), on open licenses and policy options for respectful sharing of intangible and Indigenous heritage (Brigitte Vézina, Creative Commons), and a historical overview on the critical role of art, media and archival experimentation in the creation of community archives and digital heritage interpretation, from past acts of resistance to post-digital folklore (Nikos Voyiatzis).

Furthermore, the course followed a technical path with two workshops for learning to document intangible heritage community data and media on Wikimedia/Wikidata (Konstantinos Stampoulis, Wikimedia Community User Group Greece) and for learning to create community archives and digital heritage collections based on the open-source software Omeka S (Simone da Silva, DIG IT UP). Two video walk-throughs of cultural heritage applications were also shared, the Wikidocumentaries which builds on the concept of microhistory, citizen historians and open infrastructures for global cultural heritage through a wiki platform (Susanna Ånäs, Open Knowledge Finland) and the iWareBatik designed to showcase and communicate the intangible textile heritage of Batik (Puspita Ayu Permatasari, PhD cand. USI UNESCO in ICT for Sustainable Tourism).

Finally, after the completion of the course a post-processing plan took place for connecting the community archives to national cultural aggregators (as searchculture.gr of the National Documentation Centre in Greece) and consecutively to Europeana, in order to make the community archives discoverable and part of the digital cultural heritage commons.

## The selection committee of the FAIR Community Archives Open Call consisted of:

Evelin Heidel (a.k.a. Scann), longtime member of Creative Commons and currently working at the Open GLAM initiative.

Dr Cleo Gougoulis, assistant professor of Folk and Popular Culture at the Department of History and Archaeology (former Department of Cultural Heritage Management and New Technologies) and serves as the Deputy Head of the Department at the University of Patras in Greece.

Dr Dorina Xheraj-Subashi is a lecturer and researcher of Museology-Culture Heritage at the University Aleksander Moisiu in Albania and is the Albania Country Coordinator for Interpret Europe.

# Participating Researchers

## Eleonora Geortsiaki documented the Roma Community Office Aliveri

*"Through the workshops I have enjoyed the process of documenting archives on Wikimedia Commons and Omeka S. Additionally, I am glad to contribute, through documenting, to the general purpose of the BoWB 2020. From the first moment one of my main motives was the idea of the FAIR community archives and the documentation of cultural heritage that this year's biennale is based on."*

Eleonora Geortsiaki graduated from the School of Fine Arts in U.o.I. with her thesis concentrated on the connection between nature and the human body. Currently, she is a part of the "Together, So Far So Close" exhibition at the MOMus. Eleonora has participated in exhibitions in Greece and Cyprus. Some selected exhibitions are the "Art Instead" and the "Quarantine Exhibition" at Space52. Furthermore, she has attended various workshops and conferences, such as the "My Body-Image" by Onassis Stegi and the 15th National Conference for Multidisciplinary Social Sciences. In 2019, she was an intern in the National Theatre of Thessaloniki.

## Cecilia Palmér documented the FEX Progressive Union of Xanthi

*"Art Pluriverse provided the space to connect and envision ways to not only open the access to archives, but most importantly, how to create platforms to share authentic stories by the custodians of local culture in a bottom up approach to cultivating heritage."*

Cecilia Palmér is a designer and technologist, working between crafts, fashion, digital transformation and sustainable development. She founded the online platform The Craft Atlas, mapping and connecting traditional handicrafts globally. Currently she is researching the digital transformation in the crafts sector through her thesis project at Karlstad University. In her projects of the past 15 years she has been exploring ways to future-proof consumer culture through circular, open and participatory modes of fashion and making. Cecilia was born in Sweden and is based in Berlin & Bergen (NL).

## NGO "ALEM" (Esma Adzhiieva, Vlada Fomina) documented the Crimean Tatar Community

*"Participation in the program was a unique experience not only for the Crimean Tatar community, but also for representatives of Ukraine in general. The well-structured program allowed us to get a general impression about the digitalization of elements of intangible cultural heritage and the possibility of implementing FAIR principles in our future work."*

Esma Adzhiieva is the founder of NGO "ALEM", created 11 years ago. "ALEM" team performs general strategic planning of the Crimean Tatars ICH element's safeguarding activities, serving as a contact point for the craftsmen, artists, Crimean Tatar community and state agencies. Esma initiates and implements projects related to support of the artists' community: organized summer residences for masters of applied arts, initiated the submission of the Crimean Tatar ornament Ornek to the Representative List of the Intangible Cultural Heritage of Humanity. As an expert of the Ukrainian Cultural Foundation and Expert Council of the ICH, Esma deals with the analysis of cultural projects on the state level. Vlada Fomina is a member of NGO "ALEM". She tries by her work to make the art of Crimean Tatar masters visible to the world, and the creation of an archive is one of the tools by which this will be possible.

## Victoria Manganiello documented the SEN Heritage Looms

*"We collectively examined what documentation can and should be. Expanding my network and creating new connections from around the globe with whom I hope to work together in the future towards our common goals in promoting and utilizing FAIR principles and archives is extremely valuable."*

Victoria Manganiello is an artist, educator, producer and collaborator. She has received multiple recognized grants, commissions, and residency appointments and exhibited her work internationally including in Romania, Bulgaria, Taiwan, Croatia, and Italy and throughout the USA. She is an adjunct professor at NYU and Parson's the New School, both in New York. Exploring the intersections between materiality, technology, geography, and storytelling, Victoria's multi-disciplinary and installation work, abstract paintings, kinetic sculptures, and documentary films are made meticulously with and inspired by hand-woven textiles using hand-spun yarn and hand-mixed natural and synthetic color dyes alongside mechanical alternatives and modern technologies.

## Kirila Cvetkovska documented the Rizarios Crafting School

*"The FAIR community archives workshops provided space for sharing insightful knowledge on the importance and the possibilities for documenting cultural heritage. The opportunity to understand profoundly the potential of open-access content through direct community engagement as well, has been an invaluable experience - a 'food for thought' for future endeavors."*

Kirila Cvetkovska is an independent cultural practitioner from North Macedonia. Her research, curatorial and artistic practice dwell on the themes of collective memory, loss and detachment, exploring cross-cultural values and their manifestation. She is involved in collaborations both in the Balkans and internationally, focusing on social, literary and art historical explorations. She is also interested in examining issues of constructions of cultural history and identity, writing and creating visual narratives.

# Tutors

## Dr Manvi Seth (Chair, ICOM CIDOC ICH Working Group)

Dr Manvi Seth is Dean, NMI and Professor & Head in the Department of Museology, National Museum Institute. She has been awarded two prestigious grants jointly with the School of Museum Studies, University of Leicester, from the British Academy and UGC-UKIERI. She has conceptualized and coordinated research projects in the areas of Visitor Studies and Museum Education. She has a major research project ongoing on the documentation of Intangible Cultural Heritage in Ladakh and Uttar Pradesh, India. She has also been organizing Museum Education, Museum Outreach and Outreach to villages programmes. She has coordinated and conducted various international and national in-service training programmes. She is the Chair, Intangible Cultural Heritage Working Group, CIDOC.

## Course description

A discussion about the challenges of documenting intangible cultural heritage and the critical practice of community involvement in documentation. Broad frameworks of domains, structured information and the need for common vocabularies are addressed, together with a presentation of good practices in connecting museums with communities, in creating archives for communities in ethical ways and the role of education as a means of documentation.

## Brigitte Vézina (Director of Policy, Creative Commons Organization)

Brigitte is passionate about all things spanning culture, arts, handicraft, traditions, fashion and, of course, copyright law and policy. She gets a kick out of tackling the fuzzy legal and policy issues that stand in the way of access, use, re-use and remix of culture, information and knowledge. Before joining CC, she worked for a decade as a legal officer at WIPO and then ran her own consultancy, advising Europeana, SPARC Europe and others on copyright matters. Brigitte is a fellow at the Canadian think tank Centre for International Governance Innovation. She holds a bachelor's degree in law from the Université de Montréal and a master's in law from Georgetown University.

## Course description

Handling collections of Indigenous cultural heritage and "traditional cultural expressions" often brings about specific and complex copyright issues: Copyright is often not held by the Indigenous community that holds the cultural heritage; Cultural heritage is subject to customary rules. The world over, calls are being made for users to be mindful when borrowing from other cultures and to respect others' rights, interests and traditions. Cultural heritage institutions can respectfully handle traditional cultural expressions by ensuring their activities do not conflict with the rights, interests and wishes of the Indigenous communities who identify with them. What policy options are available to bring about a nuanced and respectful approach to opening up GLAM's collections?

## Konstantinos Stampoulis (Administrator, Wikimedia Community User Group Greece)

I am a Wikimedian, free culture enthusiast and advocate. I joined Wikipedia as a volunteer 17 years ago, I am an admin both in Greek Wikipedia and Wikisource, and I also contribute to Wikimedia Commons, Wikidata, and I translate the underlying software. I have organized outreach activities for Wikipedia since 2009, I am one of the founders of Wikimedia Community User Group Greece and I have attended several international Wikimania conferences with a full scholarship from the Wikimedia Foundation. Most of my outreach activities are around the Wikipedia Education Program, in several departments in the University of Thessaloniki, some GLAM related activities, and organizing the Wiki Loves X contests in Greece.

## Course description

The workshop introduces the mission of the Wikimedia Commons and guides through the upload wizard for adding and documenting multimedia files related to intangible heritage on Wikimedia, explaining the concept of structured data. It further introduces Wikidata and the gradual evolution of Wikipedia into a free, linked open database. It goes into the infrastructure of Wikidata and its applications, guiding the participants in the creation of Wikidata items for the textile communities.

## Simone da Silva (Director, DIG IT UP)

Simone da Silva is the director of gallery and heritage lab DIG IT UP. DIG IT UP is a Rotterdam based gallery and heritage lab. It tells the untold stories of Rotterdam from contemporary history based on their ROZOVO (Rotterdamse zoldervondsten) principle, which translates to attic finds. They work with the public every step of the way; from sourcing their collections, to having them curate the exhibitions and adding their own knowledge by contributing directly to the metadata in the online collection system OmekaS. Simone's personal mission is to save as much material as possible from extinction.

## Course description

In the workshop you learn the basics of Omeka S. It's hands-on, after a short introduction we will start with adding material and describing it. Please prepare 5 digital documents (picture, film or sound). We will add the metadata to it according to the Dublin Core. We will discuss adding fields, which fields and why. The different creative commons licenses and how to add them will also be discussed.

## Nikos Voyiatzis (Media designer, librarian, visual artist)

Nikos Voyiatzis (Athens-Bergentheim, 1982) is a specialist in network cultures, online and distributed archives and digital cultural heritage. His work explores information organization in its political and aesthetic dimensions, particularly in the networked context. Recent projects include "Hypersubjective spaces: speculative preservation of user-generated digital folklore since 2011", "Archives in transit: from the world of libraries to artificial intelligence", a series of workshops and an educational toolkit, preservation and documentation of "mouchette.org" with Martine Neddam, and participation in the publication of INC Amsterdam "Let's get physical" with the essay "The effect of the list".

## Course description

From community archives to post-digital folklore: In a journey from community archives of the 60s and amateur practises (Jeannette Allis Bastian) to early web experience in the browser of the 90s (Geocities, mouchette.org), to digital (Olia Lialina) and post-digital folklore, how can we understand the juxtaposition of the user and the archivist, new forms of community & memory, archiving as folk art (Rick Prellinger, Kenneth Goldsmith)? Looking at art, media & cross-platform archival experimentations throughout the years will bring us to contemporary expanded notions of documentation, preservation, reconstruction, reinterpretation (Martine Neddam) and networks of care (Annet Dekker).

# Walkthrough video tutorials

## Susanna Ånäs
## (Project Director, Open Knowledge Finland)

Susanna Ånäs (MA) is a photographer and media artist by background. She works with GLAM-Wiki and Open GLAM in Wikimedia, Open Knowledge and Creative Commons to advocate releasing content and data openly and about the benefits of sharing. She has a special interest in working with microhistory and Traditional Knowledge. During 2021–22 she will join developing the Creative Commons Global Network as a member of the Executive Committee. Recent projects include the online cultural hackathon Hack4OpenGLAM at the Creative Commons Summit 2020, the initiation of a local history wiki Paikallishistoriawiki and a local archiving project The Central Park Archives in Maunula, Helsinki.

## Video description

Wikidocumentaries builds a platform for citizen participation in cultural history. It brings together data, texts and media from Wikimedia projects and intertwines them with openly available content from other open repositories and the users themselves. It engages anyone in exploring the accumulated knowledge, to bring their contributions together with it, and to recombine it all into stories. For the memory organisation, Wikidocumentaries offers a platform for crowdsourcing. For the amateur and expert researchers it provides a peer community and tools for discovery and interpretation. From the point of view of the open environments, it helps to curate masses of content before they are added in the open platforms. Wikidocumentaries explores the challenges of shared small history by looking for best practices serving privacy and ethics in online sharing environments.

## Puspita Ayu Permatasari
## (PhD Candidate, USI UNESCO Chair in ICT for Intangible Heritage and Tourism)

Puspita is of Indonesian origin. Her PhD research is focusing on the linkage and the communication model of UNESCO intangible heritage of Indonesian Batik textiles with global fashion and tourism. Her research output will provide a theoretical background of ICT that is used to communicate the outstanding universal values of Batik as fashion heritage within the tourism domain. Her study also involves the human-computer interaction (HCI) in service design and the creation of digital technology applications dedicated to Batik in forms of website and mobile app.

## Video description

Batik is a textile-making tradition in Indonesia that was inscribed by UNESCO as Intangible Cultural Heritage of Humanity in 2009. iWareBatik is a digital platform that is designed to showcase and communicate the exceptional cultural values of Batik tradition that is protected by UNESCO as the legacy of humanity. iWareBatik stands for "I am aware of Batik", "interactive software of Batik" and "I wear Batik". The online platform serves to help international and Indonesian Batik stakeholders to identify the variety of Batik textiles, philosophical values behind the motif, its place of origin, and useful information about local producers. Since Batik characterises the culture of each region in Indonesia, iWareBatik platform also features information about Indonesian tourism overview related to Batik in 34 provinces across Indonesia. The creation of iWareBatik digital technologies is also aimed at raising the awareness of people towards sustainable tourism and preservation of UNESCO heritage properties (WHSs/ICH) in Indonesia. This project is realised thanks to the supports from Indonesian LPDP scholarship, Sobat Budaya Association, USI eLab, USI UNESCO Chair in ICT to develop and promote sustainable tourism in World Heritage Sites at USI – Università della Svizzera italiana, Switzerland.

# Parallel Activities



## VR Meeting Space

The VR public experience is a Virtual Environment specially designed to host the main events of the Art Pluriverse. It is the collaborative outcome of a digital design workshop that took place within the framework of the academic course "Spatial Representations II", taught by Iason Pantazis at the Architecture School of the University of Ioannina in Greece. The workshop acted primarily as a vehicle to explore spatial design and the ways that architectural representations manifest space through digital media by extensive research on the form and semantics of the symbols and motifs that are featured on traditional Balkan textiles. Following the creation of a digital archive based on the meaning and shape grammar of the symbols, the participants created dipoles which then were used to experiment on the design of avatars, patterns and spaces that populated the VR Meeting Space. The outcome of the workshop forms a strong commentary on the contemporary perception of digital public experience through the creation of a virtual environment bearing spatial qualities capable to instigate the notion of place at the visitors of the exhibition.
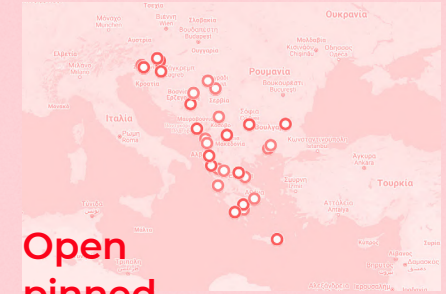
## Open pinned map

During the Art Pluriverse programme, the Biennale of Western Balkans developed an online interactive map for documenting textile communities and GLAMs with textile collections in Greece and the wider Balkan region. Aim of the open-ended mapping process
is to discover and present locations where traditional textile practices and techniques are still issued, exhibited or safeguarded as local cultural heritage. The use of mapping as a methodological tool of the research programme contributed in making visible the local practices, knowledge and cultural insight that have been developed in relation with the cultural footprint and constituted places of the Balkan region, highlighting them as meaningful locations. The research introduces a range of textile practices and institutional structures related to traditional textile culture. The map was initiated featuring over 30 entries from 10 countries, allowing users to browse all information at once or sort them by type or country. Each entry is displayed on the sidebar, providing indicatory information.

# Credits

## Partners

The Art Pluriverse Community Science programme 2020 - Textile Heritage and Weaving Communities is supported by the Ministry of Culture & Sports in Greece and the Creative Commons Organization, developed under the membership of the European Citizen Science Association and within the School of Fine Arts, University of Ioannina. The project is part of the Hack4OpenGLAM hackathon in the CC Global Summit 2020 and operates in partnership with inDICEs Horizon 2020 research programme and the Wikimedia Community User Group Greece. The project collaborates with the Athens Zine Bibliotheque and is supported by the Greek National Documentation Centre and its publication house.

## Committee members

Dr Janis Jefferies (Goldsmiths, University of London), OLOOP design group [Tjaša Bavcon, Jasmina Ferček, Dr Katja Burger Kovič] (University of Ljubljana), Dr Vasiliki Rokou (University of Ioannina), Evelin Heidel (Creative Commons), Dr Cleo Gougoulis (University of Patras), Dr Dorina Xheraj-Subashi (University Aleksander Moisiu)

## Participants

**Communities:** Rizarios Crafting School, Roma Community Office Aliveri, FEX Progressive Union of Xanthi, SEN Heritage Looms, Di Moullieri, Crimean Tatar Community
**Artists:** Inês Neto dos Santos, Konstantinos Gkarametsis, Mina Kouvara, Maria Varela, Maria Juliana Byck
**Researchers:** Eleonora Geortsiaki, Cecilia Palmér, Victoria Manganiello, Kirila Cvetkovska, NGO ALEM (Esma Adzhiieva & Vlada Fomina)
**Students:** Sofia Kalakou, Maria Patmanidou, Anna Gkoufa, Vasilios Dimos, Athanasios Kokkalis, Despina Kritikou, Evangelos Ntaflos, Maria Mparlou, Antonia Papavasileiou, Ioannis Papageorgiou, Ileana Pantazopoulou, Vasiliki Spiliopoulou, Elisavet Tsatsaroni

## Tutors

Brigitte Vézina, Konstantinos Stampoulis, Manvi Seth, Nikos Voyiatzis, Simone da Silva, Puspita Ayu Permatasari, Susanna Ånäs

## Advisory board

Georgia Angelaki (National Documentation Centre)
Villy Fotopoulou (Ministry of Culture and Sports)
Dr Evangelos Kyriakidis (Heritage Management Organisation)

## BoWB team

**Scientific coordinator:** Dr Christos Dermentzopoulos
**Programme curator:** Mariana Ziku
**Curator:** Elli Leventaki
**Associate curators:** Artemis Papageorgiou, Katerina Zachou
**Spatial design:** Iason Pantazis
**Communication:** Christina Ioannou
**Web design:** Penelope Thomaidi
**Illustrations:** Markos Karellas, Christos Kotsinis
**Zine design:** These Are A Few Of Our Favorite Things (Panayiota Theofilatou & Tassos Papaioannou)

We would especially like to thank Julia Brungs (Creative Commons) and Dr Iosif Polenakis (University of Ioannina) for their guidance, Ifigeneia Gepi, Vicky Pavlou, Asimina Tsambala, Nikoleta Tziombou (Rizarios Crafting School), Ioulia Triantafyllou (Roma Community of Aliveri), Dr Sofia Tsourinaki (SEN Heritage Looms), Marilena Tzalonikou (Di Moullieri) and Konstantinos Vlachos (FEX Progressive Union of Xanthi) for their collaboration.

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