

How volunteering leads to the successful region development of cultural sites in Greece.

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ABSTRACT

This project refers to the development of a traditional settlement area in Siatista, Greece. The subject of scientific work has a dual purpose, which is thoroughly analyzed in the main body with clarity. Firstly, the main aim is to promote and preserve the cultural heritage.

The Siatista area has an appropriate historical and mountainous background, which must be designed with the general and specific objectives for tourism development, agriculture and environmental awareness. On the other hand, the project analyzes the key role of voluntary thinking in the development of the area. In order to overcome the effects of the economic crisis of the past decade not only in Siatista, but also in many parts of Greece.

Moreover, in modern society, young people are adopting a more urbanized way of life so they are leaving small villages, choosing to go to the big cities or abroad in order to chase better opportunities on employment and education. However, the analysis of the project is an optimistic example of the return of a couple who was actively involved in Siatista and volunteering, promoting and protecting Siatista's cultural heritage. This is their example followed by other Siatista residents.

As a result, a folklore museum was created which is the center of the cultural events of the traditional settlement. The couple's willingness and involvement of residents in the group increases tourism and collaboration with schools and other organizations. Today, many children are actively involved in museum activities and know the role and responsibility of preserving traditional architecture, historical past and important rural areas. Not only this is an alternative way of preserving the past, but is also the happiness and inspiration to be part of the mosaic of history, present and future in the place where they come from.

Key words: Preservation, Cultural Heritage, Cooperation, Sustainability

1. Culture and Museum

1.1 Cultural heritage background

The concept of culture came from anthropology and sociology. The anthropologist E.B Tylor in the late 19th century laid the foundations for a definition describing culture as a “complex whole that includes knowledge, faith, art, law, manners and customs and other skills acquired by man as a member of a social group”.

Nonbert Elias points out that the concept of "culture" has a twofold content and includes at least two levels as it is mentioned at the same time in moral and material values. In this sense, culture is materials and intellectual achievements of human activity. Based on this content Marx distinguished on the one hand the level of infrastructure (materials) and on the other hand the superstructure that are related and interact with each other (Filiás, 2000).

In France the term "culture" refers to moral and material values while in Germany identifies as “a set of technical and practical knowledge and skills that allow the man to act on nature”. In his book with the title "Culture", Raymond Williams, points out that there are at least four definitions of "culture":

- A developed mental state – as a person of culture, “one cultured person”
- The development processes - such as "cultural interests", the cultural activities
- The means of processes - both in relation to culture, arts and humanitarian and mental processes.
- And finally, “a way of life”, “a declared system” through which a social class communicates, reproduces, experiences and researches.

The use of the word “culture” mostly refers to definitions 3 and 4. Often the two merge and become similar. However all four definitions are useful and critical. The term “cultural heritage” first appeared in legal texts in the mid-19th century.

In Article 4 of the Unesco Convention as a natural and tangible cultural heritage of the country mentioned among others the buildings, the historical places, monuments, books, documents, works of art as well as projects of lesser or zero value, where over the years they acquired cultural value. A more complete definition given is the legacy from physical objects and intangible characteristics of a group or society, which have been inherited from older generations and are preserved in the present to

conceded to the next generation. In the literature and contract texts or recommendations of the relevant bodies the term cultural heritage often is identified with the term cultural good.

The definition of "cultural good" is not explicitly mentioned in the internal laws of the states, nor in their conventions. As "cultural goods" means "the testimonies of existence of the individual and collective activity of a man (Bitsani, 2004). The contribution of culture and the relationship of life between society and cultural heritage is a factor of social cohesion, tolerance and self-knowledge.

1.2 Museum and the nine muses

The origin of the word "Museum" derives from the nine Muses, the daughters of Zeus and patrons of letters and science. In ancient times, museums were dedicated to the worship of muses, where they were cultivated arts, music, dance, poetry and philosophy. In Roman times, in museums were conducted philosophical discussions, while in the Renaissance period are exposed private collections of the European aristocracy.

At the end of the 17th century and at the beginning of the 18th century, the term was introduced specifically for buildings that housed collections of objects and was first used in the object report description. While the first definition of what is a museum was given by George Groove Brown in 1889, who completed it in 1895.

The term Museum according to the official definition of ICOM (International Council of Museums) is a permanent nonprofit institution in service of society, open to the public, whose work is the collection, study, preservation, disclosure and reporting of evidence of human culture and environment, aiming at study, education and entertainment" (Ambrose and Paine, 1993).

From the first moment of its operation, the museum was a mean for the education of citizens in matters of aesthetic education and culture self-awareness, national identity and unity ("education mandate" - "the museum as propaganda") (FES Kaplan (1994). They are places where findings and data are collected and exhibited history and culture. Historically, dozens of museums have been a symbol of a city-region (Defner & Makrigiorgou, 2012).

Global examples have shown that museums and in general cultural activities have contributed to the revitalization of the degraded areas, in their promotion and in conclusion in the complete modification of their identity (eg Guggenheim Museum of Art, Bilbao) (KD Salata, A.Giannakou, 2016).

Therefore, the role of museums as cultural promotion organizations, especially if a museum has special specifications and features to emphasize its uniqueness, can be linked to the image of the city and to contributes to its disclosure to a wide audience which shows interest in museum visits.

According to a famous saying from the archaeologist and director of the National Museum of Anthropology of Mexico, Ignacio Bernal Garcia: "The museum is a house of the past but also a door of the future ". It is up to the people in charge to stay open in the service of society.

1.3 Museums as meeting places in the past, present and future

The founders of private museums having as unique motivation their passion for their birthplaces and the desire to save their cultural heritage, they managed to voluntarily bring back "forgotten memories".

The French historian Pierre Nora supports that nowadays the museums should be referred as "Places" of memory, because they constitute living "environments" of memory (Nora, 1989). According to Gazi, the museums, as public monuments of remembrance, are established to meet important needs. "Memory sites spring from many needs: to honor the past, not to erase the memory of an event or to maintain our identity, to pass mnemonic material to next generations".

All the exhibits in the museum, which their founders collected with so much effort, produce a narrative which helps to create memories. The museum is a place of memory because it collects objects that express the collective memory, connecting in this way the past with the present and the future. The museum is directly related to the past. This means that the museum creates a nostalgic atmosphere between the visitors. The objects of the museum are the carriers of important moments and events of the past. Every object on display in the museum has a reason to exist, it has its own individual memory, which is linked to the story of the man who possessed it. For example, the loom in the Derou Museum narrates its own story, the history of a weaver and its existence in the museum is not accidental. It connects the socioeconomic

situation of the place with its local history. Moreover, it creates a bridge between one's past and individual memory to a place, becoming the custodian of the collective memory.

As Crane points out, museums not only store culture memory, but also directly involved in its creation and handling: "The museum preservation defines the memory of entire cultures through representative objects, choosing what is worth preserving and remaining in our memory".

1.4 Folklore museums - open to society

Folklore museums appear in the middle of the 19th century. The reasons that contributed to their creation, were the destruction of local traditional cultures, the exorcism of the industrial revolution, and the development of national consciousness, with the creation of nation-states.

During the 19th century they became the custodians of traditions and nations while the collecting activity is connected to its current Romanticism and ethnocentric-nationalist ideals (A. Kyriakidou-Nestoros 1978). At the end of the 19th century, folklore museums are beginning to particularly widespread in the Nordic countries. In 1872 the Nordiska Museet was inaugurated in Stockholm by Artur Hazelius (K. Hudson (1978), with subject the Scandinavian popular culture, while ten years later in Skansen (a natural hill) was formed by him, the first -in the whole world- open-air museum.

Museums are cultural institutions, in the service of society, open to the public, collecting, maintaining, researching, documenting, communicating and exhibit, for the purpose of study, education and entertainment. Folklore museums do not exist to produce national symbols. The museums approach people's way of life and demonstrate how identity came from the interaction of different identities, how it change over time and in place, and contribute to what one might call universal human identity. In Greece, the establishment of folklore and history museums were associated with the unbroken continuity of the Greek nation since antiquity to more recent times (Avgouli M.1996).

The first museum of folklore was founded in 1882. The first folklore museum in Greece was founded in 1918 with name "Museum of Greek Handicrafts" at the initiative of the poet Georgios Drosinis and archaeologist Konstantinos Kourouniotis.

2. Volunteering - culture and private initiative

2.1 Relationship between Volunteering and Culture

Volunteering is an indicator of culture and the means of improving the quality of society's life. Volunteering and Culture are interrelated and complementary concepts, where values of human existence such as art, education and sports are promoted mainly by organized group or individual volunteers efforts and express the creative side of man. Volunteering produces Culture. Volunteering is the only one that has the corresponding potential to support this transformation of Culture, into the creation of new values, such as reciprocity, the social solidarity, the social benefit and, more generally, its strengthening collective consciousness.

Cultural heritage is shaped by communities and individuals. With given this finding, one could take for granted the participation of the public in its preservation, and transmission to the next generations. Nevertheless, culture was usually treated as an element of the elite and was considered to concern a specific section of the population. Since the 1980s, studies have focused on the decision process but also in the motives for visiting a museum while followed by visitor surveys to evaluate the customer satisfaction and quality of service in order to measure and improve museum performance (Cerquetti, 2014).

Their participation is also considered necessary for the preparation and implementation of conservation programs, which are favored by international aid. The Faro Agreement in 2005 was considered to be able to build a cultural capital, the which in turn could lead to other kinds of social integration and even empowerment (Ashley, 2014).

The people who collect objects of cultural heritage in an energetic and passionate way, not only live in the joy of acquisition, but feel the need to share them. They are possessed by feelings of debt, to save, preserve, publicize and contribute to the social total. They consider themselves the custodian of valuable cultural goods. The main object of the volunteers of culture and cultural heritage is their contribution to the preservation of national identity.

2.2 Culture as a pillar of sustainable development

Culture is now considered the fourth pillar of sustainable development (UCLG 2009, Hawkes 2001), with an important role in supporting others three pillars, namely social, economic development and environmental protection. John Hawkes in a 2001 article entitled "The Fourth Pillar sustainability ", points out the important role of culture in the public sector planning and development perspective.

It is typically stated that "culture, which concerns prosperity, creativity, diversity and innovation must be a separate and distinct point of reference in sustainable development, together with social equality, environmental responsibility and economic sustainability". (Hawkes, 2001). In the UNESCO International Convention for 2005 on Protecting and Promoting the Diversity of Cultural Expressions (Unesco, 2005), the role of culture in sustainable development is recognized.

Specifically, Article 2 in paragraph 6 refers to the notion of sustainable development: "Cultural diversity is an important asset for individual and for societies. The protection, promotion and preservation of culture diversity is an important prerequisite for sustainable development towards the benefit of present and future generations".

Article 13 also makes explicit reference to the integration of culture in sustainable development: "Stakeholders should strive to integrate culture into their development policies at all levels for the creation of conducive conditions for sustainable development and protect sectors related to the promotion of diversity cultural expression".

In the consultation of the United Nations, in 2012, which concerned the role of culture in the "post-2015 development agenda" (UNESCO, 2012), is emphasized that "the cultural and creative industries are one of the fastest growing sectors in the global economy and that culture contributes to sustainable development, because it contributes in relieving the economy and poverty. The cultural heritage, the cultural and creative industries, sustainable cultural tourism and cultural infrastructure can be considered strategic tools for the production of revenue" (UNESCO, 2012, p. 3).

Therefore, it can be considered that the human-centered model of growth generates more efficient revenue, which will help in further survival and development. In particular, the following measures are proposed through which culture can promote sustainable development (UNESCO, 2012, p. 7).

- Integration of culture in the idea of development, aiming at the promotion of participatory sustainable development.
- Support for sustainable cultural tourism, cultural and creative industries, cultural institutions and urban rejuvenation.
- Economic development under the leadership of culture must take into account the protection of fragile cultural property, which is a unique and non-renewable capital.
- Utilization of traditional knowledge and practices for the promotion of environmental sustainability but also the research for synergies between traditional environmental practices and high technology.
- Promotion of intercultural dialogue for the exploitation of social cohesion, aiming at a development-friendly environment.

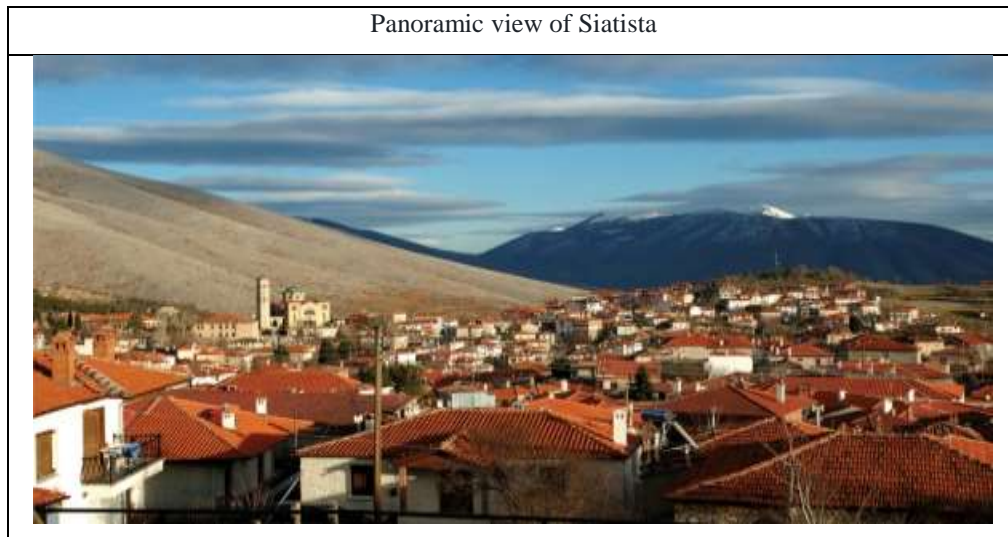
Culture works unifying, creatively and manipulatively. Development can not exist without culture and vice versa. The culture is a partially renewable cultural capital and a state good. As Fabian points out, "Cultural products and services are one of the fastest growing elements of the global economy and should be included in the study of urban economies. The planning of the cultural economy and its role in employment, economic and capital movement must be included in the economic development of cities".

Undoubtedly culture contributes to the increase of employment and investments, in research and development, in the saving of energy resources, the improvement of education and the fight against poverty and social exclusion. Cultural Heritage, in particular, provides the standards of the sustainable environmental management through traditional ways and techniques, resources for economic growth and innovation and the tools for social inclusion.

3. Field of study: Private Folklore Museum in the traditional settlement Siatista

3.1 Siatista, Western Macedonia, Greece

Bare slopes, climbed vineyards, imposing mansions, old cobbled streets, museums and libraries, famous wines and wineries, famous furs and ascetic landscapes constitutes Siatista of the Municipality of Voio, in the West Macedonia.



Source: Wikipedia, [last visited:17/8/2020.10:22]

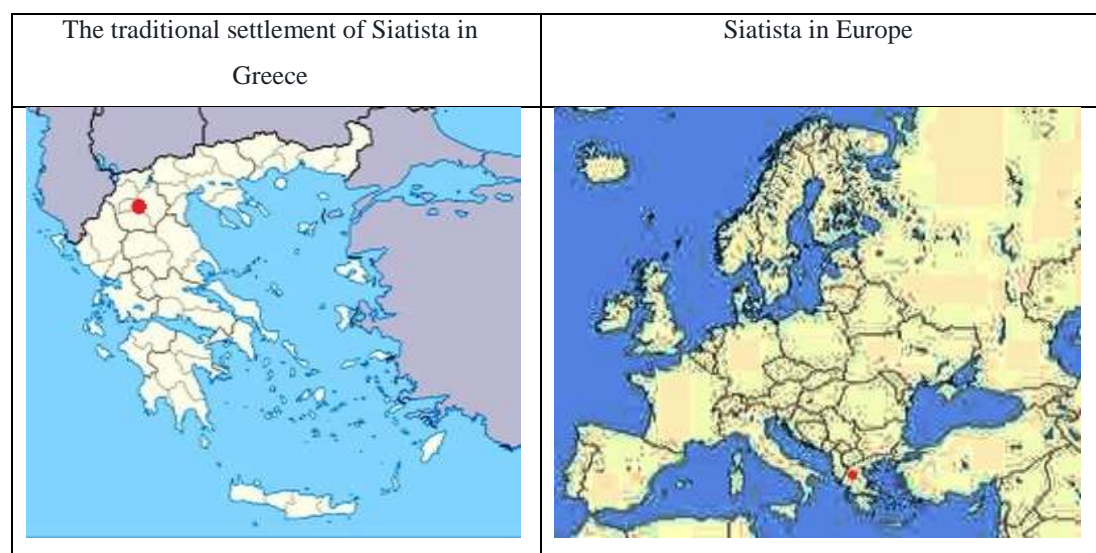
A city with a life of six centuries, founded with a settlement in the 15th century. It has an upward residential and population course until nowadays, but the top economic, architectural and cultural period coincides mainly with 18th century, the "golden age" of Siatista.

Almost all the brilliant mansions and the most important ecclesiastical monuments of the city belong to the period of the prosperity of Siatista. It's a period of development of the transit trade of Siatistines with its cities of Italy (Venice), the Balkans (Durrës, Belgrade, Semlin) and Central Europe (Vienna, Budapest, Bucharest). The famous negotiators, conductors and retailers, transported products to European markets, bringing back a lot of wealth, but also cultural experiences and ideas of Europe, in the city, which was named after the wealth (gold coins) and the well-being of the inhabitants of "flourochori". Many Siatista shopkeepers set up important trading houses and banking units in Austro-Hungarian cities, Vienna, Budapest and elsewhere.

The processing and trade of furs in Siatista began at the end of the 16th century. The shopkeepers with their caravans carried the furs to markets of Central Europe, after processing and sewing them with rudimentary tools of the time.

Leading publishers and journalists who published the first Greek newspaper in Vienna with the title "Efimeris" from 1791 to 1797, were the Siatist merchants and typographers brothers George and Poplios Poulios, known by the brand name Markides Pouliou. They were collaborators of Rigas Velesinlis and in their printing house were printed revolutionary pamphlets and books of the nationalist.

Theocharis Torountzias, one of them, was also a Siatista comrade of Rigas Feraios who died tragically with him in Belgrade. In Siatista there are most and richest fresco-ed mansions of Macedonia, masterpieces of Macedonian folk architecture.



Source: Wikipedia [last visited 17/8/2020,10:23]

In harmony with human nature, in the south of Siatista highlights the Burinos mountain. The fauna and flora of Burinos are studied of many scientists and especially of the "Messi Nero" valley which is property of the Municipality. In this valley surrounded by its peaks of Burinos, a number of rare plants have been found and some of them completely new to science, (eight endemic plants).

For this reason, this valley has been placed under NATURA 2000 protection status as a private area of natural beauty. The uniqueness and the rarity of its flora makes Burino a true botanical paradise.

3.2 The mansions of Siatista

Typical examples of 18th century architecture in Siatista are its mansions, built by wandering guilds (synafia) of Epirus and Macedonian craftsmen. Living samples of the old momentum of Siatista testifies the high standard of living and culture of its inhabitants.

In the whole city there are 88 registered Byzantine monuments and traditional buildings. These buildings, in addition to their imposing exterior, they dispose an even more impressive interior decoration (layout spaces, murals, wood carvings, etc). A quite interesting fact is that their architecture is similar to that prevailing architecture of the Byzantine era. About thirty of them survive to this day with obvious signs of abandonment.

3.3 The fur industry as the economic lever of growth

The processing of furs in Siatista and the route of the fur industry is intertwined with the life of the city itself. The processing and the trade began in Siatista in the late 16th century. With the emerging crisis in Europe (early 19th century) many Siatistas immigrated to America , several of them are involved in the art of fur.

The course of the fur industry after the Second World War and especially in the early 60's is significant. Many Siatista's inhabitants emigrated in West Germany mainly and in other countries like France, Canada, America, and they managed to penetrate either as workers or as merchants into the local circuit of fur. A part of these fur processes began to transfer in Siatista, where the first processing handicrafts and processing of fur clippings appear.

The main characteristic of this period is that the fur workers gathered the scraps from whole fur skins from he factories in which they worked for free and sent them to Siatista, where they were sewn together and were sent abroad for sale. This fact draw the attention of many to engage in fur-making, either as laborers or as micro-craftsmen, resulting in the massive production of the fur garments sector. This period is the season that establishes Siatista as a center of production of fur from fur scraps.

The construction of this type of fur follows a peculiar pattern. One coat consists of thousands of small pieces of fur. These pieces are the raw material that is introduced in the laboratory.

The processing goes as follows:

The first stage is sorting. The little pieces of fur are divided into categories, depending on the quality, the hair and their color. The following step is to list each category on paper. Then the pieces are assembled on a machine (there are special furs machines). By stapling the pieces are formed into larger pieces, which they are assembled to get their final shape, like coat, cardigan etc.

Over the years and the continuous growth of demand mainly by middle- and upper-class consumers in America, Canada and Europe, fur units and fur farms (fox, mink) are being set up in Siatista. The treatment of fur skins with the help of special machines and suitable craftsmen contribute to their appearance. The great patience and skills of Siatista fur workers have managed to turn Siatista and as an important fur center. Siatista furs are channeled to the local market as well as to many foreign countries.

4. Case Study: Folklore Museum of Siatista

4.1 Museum a place of remembrance

The Folklore Museum of Siatista is an open to public, traditional house, owned by the couple Ch. Tsitsiou and Tatiana Derou. It constitutes a custodian of the local folk tradition as it helps to awaken the local society, having its own special role in promoting cultural heritage to the next generations.



Source: Siatista.info [last visited, 16/8/2020,12:03]

The goal of the founders of the museum is its contribution to the promotion of the collective, national and individual memory and the development of historical and national consciousness through elements and objects of popular tradition. More specifically:

- The promotion, preservation of the identity of the local society.
- The connection and preservation of tradition and popular culture with education. The implementation of educational programs of folklore culture.
- The stimulation and promotion of alternative tourism, utilizing the cultural heritage of the place to attract tourists aiming at the economic reconstruction of the region.
- The organization, revival of cultural folklore events both for residents and tourists in the area.
- The promotion of cultural relations between Greek and international communities.

The founders of the Museum, Ch. Tsiotsou and Tatiana Derou, worthy successors of the tradition of the great benefactors of Siatista, they bought the house where the servants of a mansion lived, restored it and it has been operating since 2007 as an open to public, traditional residence.



Source: siatista.info [last visited, 17/8/2020,14:30], athinorama [last visited, 15/8/2020,13:34]

Its owners who were passionate about the popular tradition, collected by themselves and also with the help of the locals, any valuable material. Mrs. Tatiana

Derou guides the visitors herself, narrating the history of each object, while admission to the Museum is free. It's a stone house of the last century, with hewn stone and ironwork in the windows, with a large wooden gate and door pegs and tall fences. The residence is enriched with abundant and remarkable folklore material of the last three centuries.

The collection on display that adorns the rooms and the floor of the house, consists of 3800 items, which were collected by Siatista in about 30 years. Agricultural tools, household utensils, wood carvings, embroidery, and clothing, folklore objects full of historical and social memories of the 18th, 19th century. This creates a valuable and multifaceted set of information around every object, a legacy for current and future researchers. Every corner has a story to tell, a live dialogue between living people and the exhibits.

4.2 The contribution of the Museum to the cultural and tourist development of the area

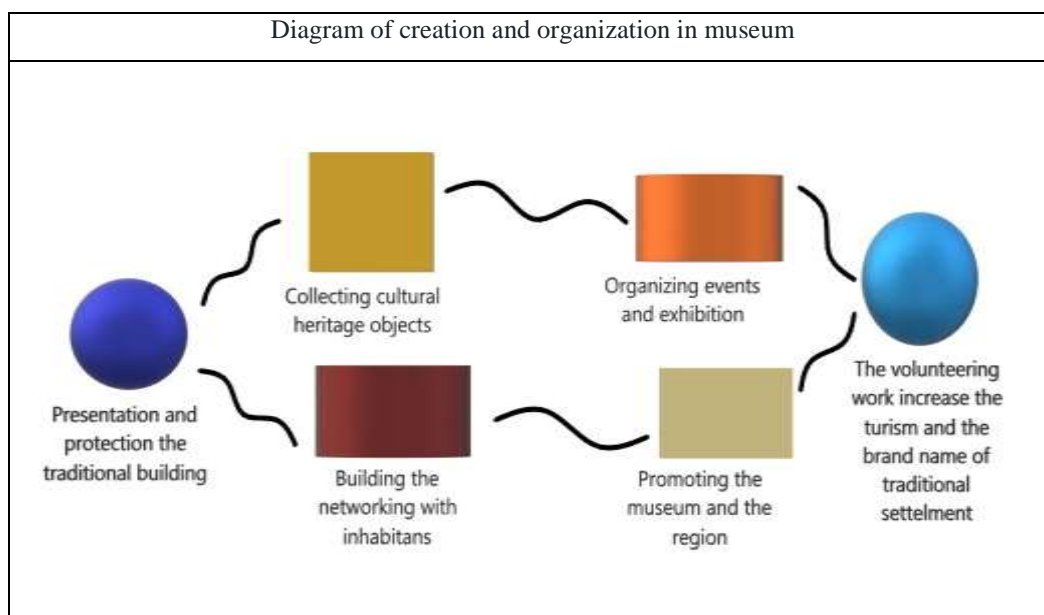
The self-employment of the inhabitants of Siatista in the fur sector, the long-term economic crisis and the fur industry crisis, brought significant blows to the economic and social life of the city, with multiple negative effects mainly in the field of employment and of social cohesion.

The traditional settlement, however, gathers several cultural and tourist elements that can attract visitors to the city and the wider area.

Its two picturesque districts, Chora and Geraneia, exist one of a kind Macedonian architecture mansions, large imposing schools, historic churches, the Botanical Museum, the Folklore Museum, the ecclesiastical museum, the central historical library, the wineries and cellars. The local products, customs and traditions compose an image for the city that satisfies even the most demanding traveler.

The folklore museum of Siatista managed to become a center of creativity where all manifestations of modern civilization are present. As a centre of creativity and extroversion, it was directly linked to the local community, strengthening its cultural identity. The founders of the Museum managed to awaken and to inspire the local community, by opening the houses and donating their family "memories" to the museum.

At the same time, the Folklore Museum provides an opportunity of connection with other monuments (mansions, library, churches), creating important cultural routes, which make a decisive contribution to the development of an alternative and dynamic form of tourism. In the context of the "Economy of Experiences", the cultural routes give new interpretations to the monuments, saving and promoting the intangible heritage through networks.



Source: Own Processing

Moreover, they offer employment and innovative small and medium-sized enterprises of sectors such as tourism and gastronomy. Cultural heritage can be a source and vehicle of a regional development and at the same time a form of preservation of the cultural diversity of the regions (Majdoub, 2010).

This shift to regions and communities perhaps yields better results since small-scale local projects of economic development can allow local people to have more active involvement in their design and execution (Snowball & Courtne, 2010). In order to have an active participation, of course, investments must precede to stimulate infrastructure, local culture and cultural products development of local cultural production but also to stimulate the local identity and pride of communities (Kouri, 2012).

Conclusions

The founders of the Folklore Museum, as benefactors-volunteers have the goal to encourage the local community to discover and explore its cultural heritage through initiatives and actions. The local society will engage through volunteering within a group to discover its local identity, taking part in this way in a constant social dialogue.

The Museum as a place of meeting, dialogue and communication with society should aim to stimulate a sense of identity, of common heritage, in the promotion of locality and cultural identity. The Folklore Museum of Siatista with numerous traditional objects of folk art, can be combined with traditional art workshops and other events.

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