



Research- Crafting Techniques

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MASKS – UNVEILING THE ARTS AND WORKS
BEHIND THE MASK

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ABSTRACT

This document provides an initial list of the craftsmen and their techniques selected for a wider and broader review which will set the basis for the technical contents of the online training for the project.

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INDEX

1. INTRODUCTION	4
2. SPAIN	6
3. ITALY	10
4. ROMANIA	14
5. PORTUGAL	19
6. ANNEXES	24

1. INTRODUCTION

The main objective of MASKS project is to provide training in crafts related to the culture of the mask. Considering the concept of mask in a broad sense, on the one hand, the project aim is to make the knowledge of the mask visible and, on the other, to grant visibility to the crafts, artisans and mask makers who work in the selected territories of the four European countries involved for research and documentation activities.

Nothing can be valued if it is not known and the policies that contribute to strengthening their heritage development depend on this fact, as the creations of the selected artisans do not simply produce products for everyday use, but contribute to the representation of small, depopulated areas. Cultural heritage can be considered a strong identity and self-representative element, a creative device for constructing meaning even and especially in small village communities. Craft activity can be fundamental in the processes of legitimisation of the collective imaginaries of these areas, but they are not limited to mere production, but in a global world they must and can be developed with artisans from outside the community itself. To this sense of belonging to which many people subscribe, the heritage of crafts offers an image, in some cases iconic, that is associated with the roots, identity, geographical location and affiliation of individuals and communities. Crafts provide information about life in the past, because it is cultural memory, but often are adapted to contemporary uses.

In 2003, with the Convention for the Safeguarding of the Intangible Cultural Heritage, UNESCO recognised the importance of traditional handicrafts, with other knowledge, know-how and technical skills, as one of the areas of intangible cultural heritage, providing indications and recommendations for its preservation and valorisation. Indeed, UNESCO asked member states to safeguard the techniques associated with traditional crafts, as they are part of the intangible heritage, because consisting in knowledge, technical know-how, embedded memory and creativity practises.

The 2005 Faro Convention also included the knowledge and use of cultural heritages resulting from craftsmanship in the right of European citizens to participate in cultural life.

We want to point out that we situate craft production as an activity that takes place within a global framework, that, in general, it cannot be separated from the capitalist market, although in crafts linked to masks there are still some local craftsmen who escape this logic. We are not dealing with a homogeneous process either, as the craftsmanship is diverse and we are as interested in the process as in the result. This is because it is a cultural product that is used in consolidated social practices that have a symbolic, economic dimension, and, for example when connected to tourism practices, it can take on political connotations too. In some European countries, crafts are recognised as an important element of the contemporary economic scenario and a key to the local development of rural and marginal areas.

The aim of this document is to explain, on one hand, the selection of artisans we have made from the four participating countries in MASKS that goes beyond their concrete ethnic identities, that we understand as a historical, non-essential, variable and dynamic ideological construction that emphasizes singularities, but relates to other identities. These selection of artisans, makers and techniques have been possible thanks to previous investigations carried out by anthropological scholars and researchers in the selected areas of the four European countries involved in the MASKS project, in addition to two other elements: a deep knowledge of these areas and the careful and long lasting building of networks of relationships with local stakeholders, including craftsmen and mask makers. On the other hand, this document contains the outcome of the preparatory work produced or coordinated by University of Basilicata for the research activities being undertaken. The research will be aimed at documenting the masks making by the craftspeople and other makers that are currently working in the four countries on masks, costumes, music and any related representation and practices, which will be asked to explain the techniques, materials used and equipment necessary to create them.

Specifically, in the final part of the document you will find: the database of craftsmen and techniques (annex one); the research guidelines (annex two); the release for data protection (annex three); the masks and techniques inventory form (annex four).

2. SPAIN

The selection of artisans in the case of Spain is limited to the autonomous community of Castilla y León, although there are masks in other regions, especially in the North and West of Spain. This region has a high concentration and shares characteristics in some cases with those of neighbouring regions.

The main festive context in which these manifestations take place is the traditional Carnival. The rites associated with this have a wide time frame, starting in the Spanish case at Christmas and culminating in the Carnival itself. These are winter festivals. During this period, transgressive celebrations with masks coexist with many others without. There is a concentration of celebrations of ancient rites in what Van Genep called the twelve magic days, from Christmas to Epiphany, and another concentration during Carnival. Many of these celebrations are modern revivals, mostly from this century, after the celebrations were lost due to the rural exodus to the cities in the 1960s and 1970s and developmentalism, which stigmatised them as obsolete and associated them with poverty. We include a mask of Corpus Christi, Solemnity of the Body and Blood of Christ, formerly Corpus Domini, which is a feast of the Catholic Church to celebrate the Eucharist. It is a spring feast. Fewer masks associated with this celebration have survived, but those that do exist are generally part of very complex and dense rituals. This is the case of the mask of Castrillo de Murcia in the province of Burgos. From this celebration, the costume worn by the masked man, El Colacho (artisan Alfonso Díez Ausín), will be investigated, although the technique of the old masks (several are preserved) and that of the latest ones made with a 3D printer will be shown.

In addition to masks and costumes, we thought it appropriate to include in the list of artisans those who make instruments associated with traditional festivals, including Carnival and Corpus Christi. We have included a craftswoman who makes cowbells (craftswoman María Niano), a common element in all the festivities associated with Carnival, and two luthiers specialising in traditional instruments such as three-hole flutes of various types and drums of different styles that accompany these one-handed flutes, castanets, bagpipes, square tambourine, dulzainas (a kind of flute no longer in use in the

current masquerades, but present in old ones) and other traditional instruments (craftsmen Manuel Pérez Becerro and José Manuel de Bustos Rodríguez).

Among the Spanish artisans (from Castilla y León) invited to participate in MASKS, we have consciously sought to ensure that the diversity of materials and techniques is as varied as possible. For this reason we have artisans working with recycled iron/iron, leather, paper, cork, ceramics, earthenware, wood, paper, cardboard, oak buds, vegetable elements, vegetable fibres (rye and corn), resin, polystyrene, foam rubber, polyester, latex, silicones, plastics, fabrics, glues and natural fabrics. However, although materiality is very important, a diachronic (ethnohistorical) and synchronic (present-day) vision of the mask has not seemed essential. MASKS is a project that from its genesis has contemplated the two main types of crafts that operate around the mask.

The first is traditional craftsmen (local craftsmen) who more or less reproduce their masks using ancient techniques and reproduce designs and colours that identify the product with a specific locality and with specific masks. In this line we have the artisans of Sanzoles (Zanora), Villanueva del Valrojo (Zamora), Llamas de la Ribera (León), Pedro Bernardo (Ávila) and Riofrío de Aliste (Zamora) being able to incorporate others if necessary and if the execution period of the project allows it.

The second can be considered as contemporary, produced by artisans or artists who move from fine arts to crafts that they modify and reinterpret to satisfy new heritage needs, both material and spiritual. These artisans create works for public works such as murals (artisans Carlos Adeva and Ángel Vicente) and sculptures for streets and squares (artisans José Javier Sánchez and Jesús Hernández Sánchez) or small decorative pieces or souvenirs (artisans Ángel Vicente and Miguel Elisardo Bueno). The latter may be linked to the localities of the masks that they reproduce or represent (artisans José Javier Sánchez and Jesús Hernández Sánchez) or which, due to their affiliation and birth, are foreign to them and which they make their own (artisans Carlos Adeva, Miguel Elisardo Bueno, Jana Úbeda González, Juan Villa Herrero, Román Muñoz Rey and Pilar Prieto & Jacinto Muñoz). In some cases we have artisans who combine the two skills, on the one hand, they reproduce the mask of their places of origin with traditional materials such as wood, cork, iron, animal skins... (artisans Jana Úbeda González, Carlos Andrés Sánchez, José Javier Sánchez and Jesús Hernández Sánchez); while, on the other hand, they

make sculptures with synthetic materials such as resins, silicones, polystyrene, synthetic hair, etc. (artisans Miguel Elisardo Bueno, Juan Villa Herrero and Román Muñoz Rey).

Heritage gives a sense of belonging to people who belong to different groups, but in the XXI century this idea cannot be exclusive. For this reason, it seemed appropriate to combine, on the one hand, the work of artisans who have an ethnic knowledge of the communities and their masks, being natives or very close to them; while, on the other hand, we incorporate artisans federated in our centre of reference in the territory, the Confederación de Artesanos de Castilla y León (CEARTE). The former reproduce the crafts on the basis of the oral tradition implemented with their skills; and the latter master the ancient techniques learned through apprenticeships with other craftsmen (master apprentices) or in schools of arts and crafts or at university studying fine arts, which, logically, they also implement by testing and researching. In many cases, the latter are also teachers who teach future professionals to amateurs the techniques they know (Carlos Adeva, Jana Úbeda González and Juan Villa Herrero).

The work of the local builders, who in all the selected cases are enthusiastic and maintain the tradition of their masks (Llamas de la Ribera, Sanzoles, Navalacruz - Ávila), is not exempt from innovation and creativity. This innovation often comes from the breakdown of the craftsmanship of autarchic communities, which is impossible to take on in modern times. For example, it is not possible, nor would it be reasonable or legal, to kill protected wild animals to make a mask. Logically, these builders, although they evoke their ancient peasant cultures, which were also creative and innovative, are workers who live in a globalised world and who participate in today's social and artistic dynamics.

The work of the artisans transcends the interest in keeping ancestral crafts alive by incorporating an artistic conception that fuses them with dynamic, current and personal designs while continuing to investigate new techniques. Some of them define themselves as artists because they understand that they are capable of thinking up their own designs, but in all cases they define themselves as craftsmen capable of mastering ancient techniques with work systems that alternate the technology of the past with that of the present. For example, freehand drawing is not incompatible with 3D sketching, nor is sculpting with a gouge or clay moulding with a 3D printer. The federated artisans, in some cases, also have a commitment to the tradition of the masks and other festivities for which

they produce their work. This is the case of the two luthier artisans (Manuel Pérez Becerro and José Manuel de Bustos Rodríguez) who take part in festivals and folkloric gatherings all over the world.

We would like to clarify that, if the time, material and human limits of the project were not exceeded, this selection of artisans could be larger. Through various ethnographic works already carried out and others planned through the Chair of Studies on Tradition and the Department of Anthropology of the University of Valladolid, as well as the teaching and association work of CEARCAL artisans, there is already a network of contacts and interested parties useful for future research activities and documentation of the techniques. In this sense we are pessimistic, as there are craftsmen who close their workshops without generational replacement, but we are optimistic, as there are many people who are being trained in craft techniques. And the same happens with the mask culture, as we are in a social context with small population centres that are suffering from a dramatic demographic agony, but at the same time in these communities the mask is a fundamental element to maintain the cohesion of the group from the diaspora. We are witnessing the recovery of many festive celebrations with masks that had been lost in the past. These artisans are fundamental.

3. ITALY

The Italian area selected for the MASKS project is the Basilicata Region, also called by the old name of Lucania. This little region is located in the south of the country and is subject to a strong and progressive demographic contraction, with an underdeveloped and fragile economy and a lack of infrastructures. The key sectors identified for a sustainable local development are mainly: agriculture, tourism and traditional or artistic crafts. Specifically the economic sector of crafts is considered very important, because it allows the inhabitants of smaller villages not to emigrate to other, more industrialised, areas and to engage in some work activities linked to the territory and local craft traditions. With regards to some types of crafts enterprises, such as the so-called 'artistic handicraft', they are included in a total of about several thousand of craft enterprises surveyed in Basilicata, and there are at most a hundred or so which, due to the dynamics linked to the development of tourism in the region, are mainly located in the touristic city of Matera.

The presence of a good amount of available literature and documentation, both locally produced and scientific, provides a fairly clear picture of the production of masks used in some villages of Basilicata during different ritual and festive contexts. For example in the 1950s we just find literary quotes of the Lucanian masks in the famous literary works of Rocco Scotellaro and Carlo Levi or in the ethnographic report of Ernesto de Martino. Thanks also to several more recent anthropological research, based on a well-established, long-term ethnographic relationship, over the years it has been possible to investigate in-depth the masks of the region in different contexts in which they are produced and used.

As in Spain, in Italy these rites and events during which masking takes place concern mostly the Carnival festivities and in some case other so-called 'winter rites'. As the anthropologist Ferdinando Mirizzi has written, in Basilicata, with the exception of the mask of Cucibocca in Montescaglioso, who walks threateningly the streets of the town on the evening of the period of the Epiphany - the presence of masked individuals and groups is essentially found in the period of time between the feast of Sant'Antonio Abate and Shrove Tuesday, that is, in the period that the liturgical calendar assigns to Carnival. Indeed this connection between the holy anchorite and the beginning of the carnival cycle is marked in almost the whole region, as in many other places in the South of Italy and beyond.

In some small villages, located within natural parks and marked by abandonment and demographic decline, characterized by very tiny squares and narrow alleys, cellars and oil mills, palaces and former convents that seems to evoke an ancient history, in the period between Epiphany and Shrove Tuesday zoo-, phyto- and anthropomorph masks, the loud sounds of cowbells and fires, once perhaps rituals, evoke a distant time and a world that for the most part no longer exists, thus making actual what is profoundly out of date in the customs, gestures, behavior of the Lucanian people in the present.

The anthropologically interesting aspect is the contemporaneity of these rites, which are characterized by the production and use or re-use of masks. During the contemporary ritual practices these masks of carnival ceremonials and traditional masquerades are re-actualize, re-signified and re-functionalised, in forms that are almost always more organized and structured than the improvisation that characterized them in the past. Sometimes assuming different symbolic value for the community heritage or for new generations, such as who decide not to emigrate or who returned to live in their villages after experiences in other places and try to seek a connection to the place of origin.

Furthermore it is very important to look at the contextual dynamics and the processes of adaptation, transformation and patrimonialization that characterize the individual Carnivals and masquerades in their uniqueness and diversity, beyond hypothetical common traits that could be highlighted.

About the selection of masks and techniques that was proposed for the MASKS project, assuming that there are currently no structured forms of craftsmanship developed around masks production, it was decided to identify a few considering interesting because they meet some requirements. First of all, we selected masks made with different techniques, and materials able to represent the creativity of local knowledge, expertise or know-how widely recognised in the context in which the masquerades take place; these masks are currently used for socio-cultural performances and are expression of gender balance and between generations. Most of the selected masks are made of 'sustainable' materials that do not compromise the human-environment or human-animal relationship, because they seems to respond to an environmental sensitivity of the new generations of makers. Finally, there are masks that recall traditional shapes and characteristics, although artistically revisited, in other cases they are the result of technical and craft skills for which

the possibility of entrepreneurial development for commercial and tourism purposes is foreseen. These last cases usually receive more attention from local stakeholder.

The Lucanian masks are produced by different materials, such as paper, ivy, wood, iron wire, metallic and textiles materials, straw, coloured fabrics, plastic and metal strings, recycled and natural materials. The techniques used by the local makers range from papier maché to tailoring and sewing; but most of the masks are constructed using bricolage techniques with different natural and recycled materials.

Several research that has been carried out has shown that each masquerade finds its meaning within its particular local stories, in which personal experiences and specific creative contributions, individual or collective, act and converge in constantly changing contexts in which they continue to live and perform their functions on a social level.

The case of the village of Montescaglioso, in the Matera area, is very interesting at this regard, because we can find two different masks used during the local winter rites. The first one is above mentioned Cucibocca, and the second one is the so-called Carnevalone, a mask of historical Carneval made by recycled paper and revitalised in recent years. During the Carnival period groups of these masks parade around the village involving mainly children and spontaneous group of young people. Around the Cucibocca mask, a craft activity of Valentino Didio, president of the local association for promoting the territory, has already sprung up, where Valentino produces small miniature masks made of papier-mâché and other recycled materials.

With regards to the Carnival of Satriano di Lucania, in the Potenza area, it is a carnival subject of anthropological attention since the 1980s. According to anthropologist Sandra Ferracuti, who has observed and studied it during the past ten years, this recent tradition builds on the local historical mask of the Rumita so as to add a layer of meaning connected to the contemporary concerns of the generations of those who were born from the 1980s onwards. It especially focuses on the symbolic use of the mask as a way to express the urge to reestablish a sustainable relationship with the natural environment. The material she uses are variable (fabric, mostly) but her work always includes ivy leaves and fibers, with which she decorates face masks, shoe covers, skirts, pants, and camisoles. During each Carnival, other 'spontaneous' female characters appear that are creatively crafted to convey characters that are in-between human and forest essences.

In Aliano, a small village with less than a thousand inhabitants, there are historical masks known as “horned masks”. This is a definition by the anthropologist Enzo Spera, who in the 1980s documented the local historical Carnival by describing all the masks, which included some masks with horns. In this village all the inhabitants participate in Carnival rituals, many wear the self-made papier-mâché masks (such as the young maker Gianmaria de Salvo); but there are also mask makers who do not wear them but produce them for others characters (for example Giuseppe Balzano or the senior maker Domenico Capuano). Also worth mentioning is the experience of an Aliano artist and sculptor, Nicola Toce, who produces papier-mâché masks that reinterpret traditional forms.

The Tricarico Carnival, on the other hand, is characterised by two main masks, the Cow and the Bull, which parade ringing loud bells and perform a ritual dance evoking the practice of traditional transhumance, now no longer in use. These masks are produced by local makers, often the same people who wear them during rituals; they are made from fabrics, recycled elements and coloured strips of fabric and other materials. In this specific case the makers are both men and women and part of the heritage community, they have learnt to make masks through oral traditions and preserve this knowledge to be passed on and shared with future generations.

Lastly, there is the village of San Mauro Forte in which we find the ritual of Campanacci, that opens the Carnival period on the day of Saint Anthony Abbot. During these masquerade dozens of groups made up of people dressed in traditional agro-pastoral garments recovered and running through the village ringing large, noisy bells. The masks worn by men or by women (female characters is the so-called Pacchiana) are different and are self-made in the homes of the parade participants. Interesting in this case is the instrument used during the parade, the bells; the traditional production of which is in the process of disappearing; there is only one bell maker still alive in the nearby village of Stigliano. The handicraft construction of bells could undoubtedly be better valorised.

In addition to the listed masks and techniques, there are further interesting masks in Basilicata and in Lucanian Carnivals, both historical or contemporary, that could be explored and whose production could be documented for training activities within MASKS.

4. ROMANIA

In Romania the overview of past investigations on masks and masquerades reveals a primary focus on the documentation of the ritual performance - from preparations to the final ritual moments, the masks and mascoids, costumes and props, beliefs and imaginary associated, as well as interviews with mask-makers. Instead, most recent anthropological research, carried out mainly by the University of Bucharest, the National Museum of the Romanian Peasant and the “Folklore Archive of the Romanian Academy” Institute, investigates the dynamics of the customs and its evolution, including processes of festivisation and heritage-making/patrimonialisation in the contemporary times.

The rituals and festivities subject of such researches in the last 30 years or so and characterised by the production and use of masks include for example: The Fărșang Carnival; the Urzenlauf (‘The Fleeing of the Lole’) ritual with its performance, masks and costumes; the Cuci Carnival of the Muntenia region located near Bucharest; the Căluș ritual investigated over the 30 years; the Chipăruș game in the village of Nereju with the community's memory of the ritual practice; Malancas and other masked processions for New Year’s Eve investigated in several villages in Bucovina; The Urșii (‘Bears’) and other mask carnivals in the Moldova region and in Bârsănești (Bacău); masquerades in the Maramureș region.

Furthermore, a dedicated structure within the National Museum of the Romanian Peasant, the Fairs and Exhibitions Bureau, works to maintain contact with active craftspeople, including planning fieldwork visits and interviews with masks artisans and organizing their participation to thematic fairs held at the Museum regularly (at least once a year). The Museum fair becomes a place for networking and selling their mask products.

With regard to festive and ritual context of masquerades and other events that take place in rural areas and during which masks are produced and used, unlike in Spain and Italy where masquerades mainly concern so-called ‘winter rites’, in Romania we can be considered different context: Carnivals, Spring rituals, Summer rituals, Christmas and New Year’s Eve and Funeral rituals. These ritual ceremonies and traditional masquerade are characterised by different aspects, as summarised below.

CARNIVAL - beginning of Easter Lent

- Urzenlauf (Fuga Lolelor) - Cincu, dept. Braşov. The Carnival custom is held on the eve of Easter Lent, in the German community in the village of Cincu (close to Făgăraş). It has fallen into oblivion, especially after the German community left mainly for Germany. In the past years it has gained more visibility, after the revival activities of the association “Fuga Lolelor Cincu” and KraftMade Association, who’s members mobilized the local community and the German community from Cincu that was living abroad.

- Cuci Lăsatul Secului (Easter Lent) - Brăneşti, dept. Ilfov. This Carnival has Bulgarian origins and is held at the beginning of Lent. The custom has been preserved until present days in several villages from Ilfov County. The three types of traditional mask that are still in use today are: ‘Cuci’ (consisting in big avimorphic masks and a specific costume), ‘Cucoalice’, a feminine form of ‘Cuci’ (transvestites with anthropomorphic masks, symbolizing an old woman) and spontaneous masking (usually mass-produced masks which show personalities from the public sphere or parodies of traditional funeral and marriage processions, symbolising disorder and social criticism).

- Fărşang / Nunta cornilor / Fărşanc / Zăpostit – Mountainous Banat region (jud. Timiş, Caraş-Severin). Carnival custom that is held at the beginning of Easter Lent, mainly by the German communities in Banat, but it also was adopted by the Romanian community. The custom is going on for three days, each of the days with a different meaning.

SPRING RITUALS Sf. Gheorghe (Saint George), Muncel, dept. Cluj.

The transition from spring to summer is a critical time for both people and the fruits of the field, which is why the holidays still carry remnants of a mindset reflecting fears that are difficult to explain today. The day of Saint George the Great Martyr (April 23) and Armindeni (May 1), but especially the cycle of days in the fifth week after Easter, Pentecost, are rich in meanings that have their sources, on one hand, in archaic mythology, and on the other hand, in the sacred history of Jesus Christ. For example Sângeorz is one of those agro-pastoral holidays whose prestige is especially reinforced by its placement in a decisive temporal context for the well-being of traditional life.

SUMMER RITUALS - Rusalii (Whitsuntide / Pentecost) - several villages from dept. Giurgiu, dept. Dolj, dept. Argeş, dept. Vâlcea.

In the southern part of the country the exuberance of the Pentecost celebration is marked by the presence of the Căluşari, groups of virtuoso dancers endowed with healing powers and the ability to drive away evil spirits. Their tumultuous dance, acrobatic elements, tends to be a kind of imitatio dei, as it is said to be intended to counteract the malevolent influence of the Şoimanele (lele). Over two centuries ago, the căluşari had their faces covered with masks so that no one could see or even guess their faces. Today, only the mute (Mutul) wears a mask or has his face smeared with soot and women's makeup. The mute or Bleojul of the Căluş is a grotesque character whose authority can easily be questioned, as he often hides behind the guise of a buffoon.

CHRISTMAS AND NEW YEAR'S EVE

- Crăciun (Christmas) - depts. Vaslui, Maramureş, Vrancea, the region Făgăraş, Haţeg (Transylvania). The masks accompany the Christmas carolers during Christmas festivities (caroling, going from house to house). There are some typical masks, such as the "Turca" (fantasy animals, with the horns of a deer, the beak with rabbit fur, the body made of an old carpet); the "Goat" (similar to Turca, but more simple).

- Anul Nou (New Year's Eve) - Botoşani, Neamţ, Maramureş. The mask, costume, parody, and pantomime create a scene where wild imagination brings to life both fantastical and grotesque characters as well as representations of human flaws. With the strange and often hideous masks and costumes, there's also a colorful parade that satirizes the world's hierarchy and institutions, all of which are momentarily ignored for the celebration. At dawn on New Year's Day, parades of animal masks appear.

FUNERAL RITUALS

The Chipăruşul game is one of the remnants that confirm the mythic and cultic substratum of funerary rites. Documented only in the Vrancea region, but lost from the active repertoire for nearly a century, it is now evoked through a series of masks of undeniable complexity and archaic nature. The masks that some local artisans produce are being used in shows and artistic performances. Alongside zoomorphic masks such as the goat,

horse, and stork, which, according to beliefs, guided the wandering soul, the old woman and the old man masks are some of the most important.

The survey proposed in the database for the MASK project covers all the regions in Romania where masked customs and Carnivals are present (5), all the important ritual contexts (7) within their different preservation stages. Typological differences on masks concern: materials and techniques involved in its creation (5), the anthropological meanings and character illustrated by the mask (12) and different types of craftspeople (1 artist, 9 artisans and at least 4 local performers of the custom).

In order to illustrate some of the most representative and diverse types of masks that are still used today in Romanian rural areas it was necessary to follow the most significant contexts in which they can be observed, as described above, and identify the most important craftspeople that produce them. Another criteria was the typological one. Identifying the most relevant criteria to classify the masks, as presented above, helped to select the craftspeople and masks that should be included in the project. The classifications of context revealed that two types of masks are being researched:

- Carnival masks (the antique function was magical and ritualistic, for exorcizing evil today they have mostly an entertainment function and the satirisation of human flaws;)
- Ritual masks (eg. the "moșii" in the "Chipărușul" game have a funerary cult function, while the "Mutul" or "Blojul" accompanying the "calusari" groups serves to balance the solemnity of the dance; once was the leader of the dance, thus had an initiatory function, but today it is a hilarious, grotesque mask, still preserving the connotations of fertility)

Regarding the techniques and materials used, our project plans to incorporate the most significant and varied masks along with their creators, including vegetal masks, textile masks, costume masks, wooden masks, and papier-mâché masks.

To illustrate and incorporate in the project the most important types of masks and craftspeople it was necessary to analyze also: the preservations of traditional techniques in the creation of masks, the quality of the person creating the masks (eg. artisan, craftspeople, artist, or performer); representative change in masks use and context: functional mutations (from a ritual to various spectacular contexts - situated inside and

outside the oral culture); important adaptation of techniques and materials; masks that carries relevant meaning in supporting local identities; artistic use of traditional knowledge.

5. PORTUGAL

The Iberian Mask Academy (Portugal) are selected for the project Maks artisans from various places, especially from Trás-os-Montes, although there are masks in other Portuguese regions. Ancient traditions survived in the rural parts of Portugal in the form of dance, art, processions, rituals and games. In these areas (mountains, rural isolated areas), the relationship between the Roman Catholic Church and paganism as been an ambivalent one. While some traditions survived only in the remote valleys, mountains or rural plains inaccessible to the church's influence, other traditions were actively assimilated over the centuries. Masquerades remain more deeply rooted in the transmontanas communities, since in few other parts of the country can we observe the practice of these rituals with masks.

The act of masking is not exclusive to man, even though in the northeast of the country there is a predominance of the masculine gender over the feminine.

These masquerades are integral rituals of the Winter festivals. Dances, music, the rattling, the messing up and a certain uproar that is felt as they pass by, are associated to the masked men. The presence of masked men at the celebration creates, at the same time, an opportunity to experience something with supernatural and sacred characteristics.

Winter Solstice Masquerades, in Portugal, begin on 31st October and end on Ash Wednesday, although it is during the Christmas period that masks and masked rituals take on greater prominence, in the twelve magic days from Christmas to Epiphany during which boys' festivals take place, coinciding with Christmas, St. Stephen's Day, New Year's, and Epiphany. The second moment is Carnival, from Saturday to Ash Wednesday, the day of Death and the devils. The only Portuguese masquerade in Summer Solstice takes place on 24th July (Bugiada – Sobrado, Valongo).

The mask is an element shared by all cultures and civilizations throughout history. It has always held primary functions, serving as an essential accessory for performing magical rituals, allowing the masked figure to take central stage in celebrations. Ancient male secret societies used masks in initiation rites, and archaic peoples used them in rites of passage, enabling young men to interact with the supernatural, bring back the dead, and,

through them, gain knowledge and sexuality, thus becoming adult men fully integrated into the community.

The Celtic and Roman antiquity is the primordial time that is recreated each year by these enigmatic masked figures. The beginning of Christianization marked the consolidation of these celebrations, despite persistent prohibitions by ecclesiastical authorities, which associated the masked figure with the Devil. Consequently, the masked figures were always distanced from Christian rites and were, in fact, demonized. However, in their pagan and archaic context, they were sacred characters performing sacred rituals. Only non-mythical activities are "profane," while these characters celebrate rituals deeply imbued with esotericism, despite their contemporary association with the Devil by the people. Some researchers emphasize the pagan origins of these rituals. According to Abade de Baçal, these customs relate to mythical rites of expelling winter, symbolized by death. The punitive actions against women by devils are linked to the Lupercalia, celebrated by Pan's priests, who whipped women symbolizing fertility. The masked festivals in Portugal, often associated with devils, are deeply esoteric rites. They have withstood the test of time and historical and social changes, remaining a valuable cultural heritage and an identity marker for the region.

Among the Portuguese artisans invited to participate in MASKS, we have made a deliberate effort to ensure a wide variety of materials and techniques. However, while the physical aspects of the masks are important, we have not focused on providing a comprehensive historical and contemporary analysis of them. From its inception, the MASKS project has considered both primary types of craftsmanship involved in mask-making: Isidro Rodrigues (Aveleda, Bragança) – Sculpted masks in recycled tain, tinfoil, copper, brass and iron from disused objects, adorned with other materials of plant and animal origin; Óscar Barros (Penafiel, Porto) – Sculpted and modeled leather masks; Miguel Moreira e Silva (Bragança) – Reinterpretation of the culture of Tras-os-Montes and ancient pagan masks and rituals, merging various influences from the Maori aesthetic to the Japanese Hannya – and Octávio Marrão (Baçal, Bragança), both sculp masks in recycled tain, tinfoil, copper, brass and iron from disused objects, adorned with other materials of plant and animal origin; Amável Antão (Bragança) – Wood carving (chestnut, alder, walnut, cherry tree, ash, oak); Adão Almeida (Lazarim, Lamego) – Wood carving

(alder); Sandrina Fernandes (Ousilhão, Vinhais) and Sofia Pombares (Podence, Macedo de Cavaleiros) – Traditional weaving technique for making costumes for masquerades, using traditional loom quilts (sheep wool) with fringes; Célio Pires (Constantim, Miranda do Douro) – Bagpipes and other traditional instruments for festive rituals with masks, from wood carving, leather and tissue sewing.

To popularize and promote Portuguese masquerades and artisans, the Iberian Mask Academy organizes various exhibitions, produces and sponsors documentaries, and participates in conferences. Additionally, it's involved in and supports the revitalization and maintenance of these rituals across the country. A great example of this promotion is the exhibition "Ritual Masks of Portugal - Roberto Afonso collection", that presents 46 assemblages and traditional costumes, that include over 80 original wooden, cork, tin, crochet lace, paper mache, leather, gourd, and straw masks, created by 50 artists|craftsmen, representing 41 masked festivals in Portugal – districts of Bragança, Coimbra, Guarda, Porto, Viana do Castelo, and Viseu.

Breaking with the traditional and conventional mask exhibition concept, the collector's 3D compositions serve as a guide to masked festivals in Portugal, organized chronologically, combining various elements associated with each represented ritual, complemented by some costumes used by the masked boys and illustrated with texts by Alex Rodrigues, Alfredo Cameirão, Antero Neto, António Tiza, Isidro Rodrigues, José Moreira, Margarida Codesso and Roberto Afonso, for a better understanding and contextualization of the rituals presented. This exhibition offers the possibility of organizing activities and/or conferences on the presented theme, where all types of audiences and schools are invited to participate in. In addition to conventional ways of event promotion, the official and institutional channels of the exhibition's organizing entities, promotion is carried out through the collector's social media platforms, local and regional media (televisions, radios, newspapers, magazines) and the website of the Iberian Mask Academy. Exhibition catalogs are also sent to schools in the area where it is displayed, to encourage students and teachers visits and we activities such as mask drawing and modeling workshops, conferences, guided tours, and discussions, among others are carried out. The main purpose of this exhibition/collection is to showcase and promote the universe of masquerades in Portugal, the types of costumes and masks used by the participants, as

well as to identify the respective crafts/artisans and their birthplace and residence, along with the dates and locations where the festivals occur and a brief description of each ritual. Here is a list of Portuguese Masquerades: The Cabra e do Canhoto Feast – 31st October, Cidões (Vinhais); The Old Man and the Galdrapa – 13th December (or Sunday), São Pedro da Silva (Miranda do Douro); Boy’s Feast – 25th and 26th December, Aveleda (Bragança); Boy’s Feast – 25th and 26th December, Varge (Bragança); Christmas and Charolo’s Feast – 25th December, Pinela (Bragança); Saint Stephen’s Feast – 26th and 30th December, Parada de Infanções (Bragança); Saint Stephen’s Feast – 26th and 27th December, Grijó de Parada (Bragança); Saint Stephen’s Feast – 25th and 26th December, Torre de Dona Chama (Mirandela); Saint Stephen’s Feast – 31st December and 1st January, Vale das Fontes (Vinhais); Saint Stephen’s Feast – 26th December, Rebordãos (Bragança); Saint Stephen’s Feast – 25th and 26th December, Ousilhão (Vinhais); Saint Stephen’s Feast – 25th and 26th December, Rebordelo (Vinhais); Saint Stephen’s Feast – 27th December, Travanca (Vinhais); Saint John the Evangelist’s Feast – 27th and 28th December, Constantim (Miranda do Douro); Chocalheiros’s Feast – The Old Man – 25th December and 1st January, Vale de Porco (Mogadouro); The Old Men’s Feast – 25th December, Bruçó (Mogadouro); The Careto and the Old Lady’s Feast – 25th December, Valverde (Mogadouro); Saint Stephen and Baby Jesus – “Chocalheiro” – 26th December and 1st January, Bemposta (Mogadouro); Holy Baby’s Feast – Farandulo – 1st January, Tó (Mogadouro); Old Lady’s Feast – 1st January, Vila Chã de Braciosa (Miranda do Douro); Boy’s Feast – 5th and 6 th January, Baçal (Bragança); Boy’s Feast or Three Kings’ Day – 6th January, Rio de Onor (Bragança); Feast of the Three Kings’ Day – 1st til 6th January, Salsas (Bragança); Feast of the Three Kings’ Day – 6th January, Rebordainhos (Bragança); Feast of the Mascarão and the Mascarinha – 6th January, Vilarinho dos Galegos (Mogadouro); Carnival – Shrove Tuesday, Lagoa (Mira); Carnival – Shrove Tuesday, Podence (Macedo de Cavaleiros); Carnival – Shrove Tuesday, Ílhavo; Carnival – Shrove Tuesday, Lazarim (Lamego); Carnival – Shrove Tuesday, Santulhão (Vimioso); Carnival – Shrove Tuesday, Vilar de Amargo (Figueira Castelo Rodrigo); Carnival – Shrove Tuesday, Cardanha (Moncorvo); Carnival – Shrove Tuesday, Vila Boa (Vinhais); Carnival – Fat Sunday, Alfândega da Fé; Carnival – Entroido Crastejo – Shrove Tuesday, Castro Laboreiro (Melgaço); Carnival – Shrove Tuesday, Sambade (Alfandega

da Fé); Death's Day – Ash Wednesday, Edrosa (Vinhais); Devil's Day – Ash Wednesday,
Vinhais; The Death, The Devil and the Censorship – Ash Wednesday, Bragança; Bugiada
– 24th July, Sobrado (Valongo).

ANNEXES

This annexes section contain one document prepared by the partner of the countries involved in the MASK project with the coordination of the University of Basilicata. This document is the **Annex 1: The database of crafts and techniques**.

Then there are the following three documents prepared by the University of Basilicata:

- **Annex 2. The research guidelines;**
- **Annex 3. The release for data protection;**
- **Annex 4. The masks and techniques inventory form.**



Annex 1

Database with Masks and Techniques

	COUNTRY	REGION or AREA	CITY or VILLAGE	MASK	TECHNIQUE/S	MATERIALS	ARTISAN, ARTIST or other CRAFTSPERSON	RITUAL or FESTIVE CONTEXT	Link to images	Masks websites or other online resources
	Italy									
1		Basilicata Region	Aliano (MT)	Mask of Aliano (so-called "horned masks")	Papier-mâché	recycled materials, paper and colored fabrics	Giuseppe Balzano (artisan)	Historical Carnival	https://drive.google.com/file/d/1WXTM2HnAWrtkMEMj3K5B_2W6oTZKQ9b/view?usp=sharing https://drive.google.com/file/d/1V7KEMjYkMzEz4_Zh-EsVlnVz0PMz4/view?usp=sharing	https://www.carnevaletoricalliano.it/
2		Basilicata Region	Aliano (MT)	Mask of Aliano (so-called "horned masks")	Papier-mâché	paper and recycled materials	Nicola Toce (artist)	Contemporary Carnival	https://drive.google.com/file/d/1a1vMyUYb_hzl_qi6GEvK5DQZLwz/view?usp=sharing https://drive.google.com/file/d/1UqH4RCe03WFe_idGSpAval_ZyK0gA8/view?usp=drive_link	https://www.carnevaletoricalliano.it/
3		Basilicata Region	Tricarico (MT)	Le Maschere (MaskY): Toro (bull)	Tailoring; Sewing	colored fabrics and other textiles materials	local makers	Historical Carnival		https://www.marinaberardi.net/it-carnevale-di-tricarico-tranumanza-itico-e-pratiche/
4		Basilicata Region	Tricarico (MT)	Le Maschere (MaskY): Vacca (cow)	Tailoring; Sewing	colored fabrics and other textiles materials	local makers	Historical Carnival		https://www.protocolotricarico.it/it-carnevale-di-tricarico/
5		Basilicata Region	Satriano di Lucania PZ)	Rumita (Rumit')	Bricolage	ivy, wood, iron wire, plastic/metal strings	Carmine Pascale (local historian/collector) and Donato Perone (retired teacher)	Historical Carnival / Contemporary Carnival	https://www.carnealedisatriano.it/wp-content/uploads/2020/01/rumita-2018.jpg	https://www.carnealedisatriano.it/
6		Basilicata Region	Satriano di Lucania PZ)	Folletta	Tailoring; Sewing	colored fabrics and other textiles materials; ivy	Lella Di Roberto	Contemporary Carnival	https://www.carnealedisatriano.it/wp-content/uploads/2020/01/dettaquio-folletta.jpg	https://www.carnealedisatriano.it/
7		Basilicata Region	Montescaglioso (MT)	Cucibocca	Bricolage	recycled materials (fabrics, straw, wood, etc.)	local makers	Christmas festivities		https://www.facebook.com/ianottecucibocca/
8		Basilicata Region	Montescaglioso (MT)	Miniature Cucibocca	Bricolage	recycled materials (fabrics, straw, wood, etc.)	Valentino Didio (artisan)	Christmas festivities	https://drive.google.com/file/d/1MOZ4X70cGmEIXv8KpQzKJdNm7f/	https://www.facebook.com/people/La-Dispensa-Del-Cucibocca/10007597703957/
9		Basilicata Region	Montescaglioso (MT)	Carnevalone	Bricolage	recycled paper	local makers	Historical Carnival		https://www.youtube.com/watch?v=6B3uEbGv3ZA
10		Basilicata Region	San Mauro Forte (MT)	Campanaccio (man)	Bricolage	recycled materials (fabrics, straw, ...)	Giancarlo Mita	Feast of Saint Anthony Abbot		https://www.facebook.com/campanaccio_sanmauroforte/locales/IT
11		Basilicata Region	San Mauro Forte (MT)	Pachiana (woman)	Bricolage; tailoring	colored fabrics and other textiles materials	local makers	Feast of Saint Anthony Abbot		https://reteitaliana.santantuono.it/festa-di-santantonio-abate-a-san-mauro-forte/
12		Basilicata Region	San Mauro Forte (MT)	Bell	Bell art	metallic materials iron, bronze, sheet metal)	local makers	Feast of Saint Anthony Abbot		https://www.opensoundfestival.eu/2019/it/45-campanacci-san-mauro-forte
13		Basilicata Region	Teana (PZ)	L'Orso (L'Urs)	Bricolage	natural materials and animal skins	local makers	Historical Carnival		
14		Basilicata Region	Lavello (PZ)	Domino	Tailoring; Sewing	colored fabrics and other textiles materials	local makers	Historical Carnival		
	Romania									
1		Neamț department	Valea Seaca (com. Bălățești)	"Moșnegi și babe (Old people)" masks	sewing; bricolage	Textile materials, wool, cotton, cloth, furskin	Iulian Mihalachi (artisan)	New Year's Eve carnival	https://iamaroc.com/iulian-mihalachi/	https://drive.google.com/drive/folders/1IPHcn7d44kuNzQxSCXj49nM5X50x87?usp=sharing
2		Neamț department	Timișești, Roman	"Moșnegi și babe (Old people)" masks, "Draci" (devils)	sewing; tailoring	textiles, wool, organic materials (beans, corn beans)	Albu Ion (artisan)	New Year's Eve carnival, but also as decoration	https://youtu.be/d5vPS-qQzkg	https://www.viziteazansat.ro/2010/12/27/ion-albu-mester-popular-din-timisesti-neamt/
3		Neamț department	Piatra Neamț	"Moșnegi și babe (Old people)" masks	sewing; tailoring	textiles (eg. coloured cloth)	Maria Petrican (artisan)	New Year's Eve carnival		
4		Botoșani department	Dracsini, (com. Bălușeni)	Devils, Old People, Captains, Postmen	sewing; bricolage	recycled textiles, animal horns, sheepskin left-overs, wool, cloth, leathers, buttons, coins, beans	Ioana & Ana Negoiță	New Year's Eve carnival "Dance of the Hideous"	https://drive.google.com/drive/folders/1Scj0bTbyYVEG2IugKBm4fneC8aFEwxd?usp=sharing	
5		Vaslui department	Bârâd	Devils	sewing; weaving; wood carving	goatskin, textiles, leather, animal horns, cloth, wood	Marineta Dumitriu	New Year's Eve carnival	https://drive.google.com/drive/folders/1JCoEBC-Lda8X_eLJSH0iY-94dCRLD2?usp=sharing	
6		Maramureș department	Săcel	"Draci" (devils) masks for the "Vilfaim" custom	sewing; bricolage	Textile materials, wool, natural materials (horns etc.)	Vasile Țușca (artisan)	Christmas festivities ("Vilfaim" popular theatre presenting the birth of Jesus)	https://www.youtube.com/watch?v=vniYyA9jE	and part 2: https://www.youtube.com/watch?v=lnQ8vFCTyAt6a
7		Maramureș department	Sarasău	"Draci" (devils) masks for the Vilfaim custom	sewing; bricolage	Textile materials, wool, natural materials (horns etc.), plastic toys etc.	local makers	Christmas festivities		Draci din sarasau (youtube.com)
8		Maramureș department	Cavnic, Șurdești, Baia Sprie	"Bronzoși", or "Bronzoși" (depending on the village)	sewing; bricolage	wool, skin of sheep, textile materials, red tassels	local makers	Christmas festivities, New Year's festivities (depending on the village)		Cetele de bronzoși alunga spiritele rele din casele cavnicarilor. Este un obicei unic in Maramures - video Dailymotion
9		Brașov department	Cincu	Lole (Urzelinauf)	sewing; bricolage	textile materials, paper, other materials	contact person (but not artisan): Mariene Stanciu, who also created a small museum-exhibition on the Lole	Carnival; saxon communities	Fuga Lolelor - un spectacol inedit la Cincu - 19 ianuarie 2023 (youtube.com)	
10		Ilföv department	Brănești	Cuc (cuckoo)	Papier-mâché	paper, corn husk, wool, fur, crepe paper, textil, recycled plastic	Constantin Anghel (craftperson)	Carnival; beginning of Easter Lent	https://www.droppbox.com/scfi/qv9lvliqwo2vvoftnrv/20240318_165917.jpg?rkey=ea8z695cmkda2wbpyza5qz&di=0	
11		Vrancea department	Nereju	Chipârșus "Uncheși", "Urși", "Babe", "Moși" (Uncle, Ugly persons, Old Women and Men)	wood carving and leather	wood, animal skin and horns, textiles, leather	Serban Tertiu	Funeral custom (today only in festival form) and winter costumes	https://www.facebook.com/TertiuSerban/	
12		Galați department	Tulucești	different characters: "Urși", "Babe", "Moși" (Ugly persons, Old Women and Men)	Sewing	leather, dried vegetables, feathers, cow or goat horns	Paul Buță (artist)	rents / sells masks for different customs and artistic performances	https://traditiicreative.ro/catalog/masca-populara-paul-butu/	
13		Giurgiu	Mârșa	"Mut" (Mute)	Sewing	textil, wool and fur	Gabriel Bătrănu (craftperson)	Whitsuntide (Pentecoste)		
	Spain									
1	Uva	Castilla y León (Zamora)	Sanzoles	El Zangarrón	Two techniques: Sculptures with recycled iron (wrought iron), leather mask	recycled iron, leather	José Javier Sánchez Hernández (artist / craftperson)	Historical Carniva: 12th and 26th December	https://enfocuzamora.com/2024/01/16/tradiciones-esculpidas-en-hierro-en-un-taller-de-sanzoles/	https://elzangarrondesanzoles.com/#uno



Annex 2

Research Guidelines

ANNEX 2: RESEARCH GUIDELINES

1. Introduction notes

The following guidelines aim to provide guidance on how to best organise the activities planned in WP2 (Research) in order to achieve the objectives of documenting mask making techniques. Although there are several cultural differences between the contexts in which masks are used, between the practices of masking that can be documented, and between rituals and festivities contexts in which masquerades take place, it would be important to reach quantitatively and qualitatively similar results in the four countries involved in the project.

Considering the variability and creativity of the contexts as well as the complexity of the research fields and documentation conditions, these guidelines are to be considered with a certain degree of flexibility and may be subject to change and adjustments, but without prejudice to the importance of achieving uniform overall results consistent with the MASKS project objectives.

It is suggested to point out any critical issues or doubts encountered during the period of research and documentation activities or any requests for changes that deviate from the guidelines in order to discuss them collectively within the consortium of partners and with the University of Basilicata coordinator of the WP2, with the aim of reaching a compromise that is as shared as possible.

2. Criteria for the selection of case studies

While the temporal range in which masks and masquerades are to be identified should relate to the so-called 'winter rites', different anthropological aspects of masks and techniques may be explored in depth depending on the interests of the research team and specific territorial features. Indeed, understanding the term mask in a broad sense, in the world of masquerades both material and non-material elements can be identified and different aspects can be explored, such as face masks, costumes, performances, dances, music and

songs of oral tradition, objects and other artefacts specially used during those festivals and rituals times.

Starting from the Database completed by the contact persons from partner countries involved in the MASKS project (available at this link: [Database with masks and techniques](#)), the selection of those case studies to be investigated in depth and whose mask making documented for training purposes must be carried out according to the following shared criteria. These criteria must be met by all as far as possible, except in exceptional cases to be discussed in the partner consortium and approved especially by the University of Basilicata, the partner coordinator of the WP2.

The masks to be selected for research and for which construction techniques must be documented have to meet one or most of the following criteria:

- masks made with different techniques, knowledge and materials representing the creativity of local know-how;
- masks that are an expression of gender balance and between generations;
- masks actually used for socio-cultural performances;
- masks whose technical expertises and cultural competences (know-how) are widely recognised in the context in which the masquerades take place;
- masks made of 'sustainable' materials that do not compromise the human-environment or human-animal relationship;
- masks that recall 'traditional' shapes and characteristics and are artistically revisited;
- “new” masks made of innovative materials and recalling or evoking the shapes, functions, knowledge and know-how of traditional masquerades;
- masks that are the result of technical and craft skills for which the possibility of entrepreneurial development for commercial and tourism purposes is foreseen.

3. Deontological issues and rights to use of cultural property

Field research and documentation of living cultural practices requires that special attention be paid to the deontological conduct of the researchers towards the collaborators involved in the research.

First of all, those who will conduct research and produce training materials are requested to adopt maximum transparency regarding the destination of the research/documentation products and data, the cultural property rights, the proper and respectful use of the data to be produced.

The Release for data protection (at this link: [Release for Data Protection 29April2024.docx](#)) must be translated into the mother tongue of the partner countries in the MASKS project and signed by all persons involved during the research and documentation activities, especially by research collaborators (e.g. craftsmen/craftswomen, artists, musicians, performers, etc.). These releases must be complete with the required data and carefully kept by the researchers in each country. At the end of WP2 activities, all the signed release forms must be archived in the project Google Drive with the photographic, audio video and textual materials produced.

In addition, in most cases the period in which the research and documentation activities will be carried out does not coincide with the period of the 'winter rites' and the actual need to produce and use the masks, it will be necessary to request that the masks be produced outside the usual periods. Therefore since the production of the masks will take place on demand, a fee must be provided that is equal for all research collaborators (craftsmen/craftswomen, artists, musicians, performers, etc.). The amount of the fee must be decided within the consortium, communicated to the partner in charge of WP2 and considered adequate to be paid to the research collaborators for the time, materials and expertise applied in the construction of masks. It would be appropriate for the compensation to be set equal in the four countries involved in the MASKS project.

4. How to document mask making techniques

These guidelines do not contain precise recommendations and specific indications on how to conduct research and document mask making techniques, as many members of the consortium partners are already experienced and highly competent in ethnographic research and the documentation of traditional knowledge, know-how, performance and ritual practices, even in rural contexts such as those identified for the MASKS project.

Therefore, in addition to the information mentioned above, only a little more will be given on the characteristics of documentation to be produced for communication and training objectives and on how to check the progress and completion of planned activities.

Anyway with regard to interviews with craftspeople and mask makers, which can be conducted by the researcher as he or she believes is best and appropriate during the

complex ethnographic encounter, some useful and interesting suggestions are contained in the Smithsonian Folklife and Oral History Interviewing Guide edited by the Smithsonian Institute in 2016 (at this link: <https://folklife.si.edu/the-smithsonian-folklife-and-oral-history-interviewing-guide/smithsonian>).

Other inspiring suggestions are also contained in a valuable Toolkit recently developed within the project 'Filming Living Heritage' as a guide to filming intangible cultural heritage (at the link: <https://www.toolboxfocusvakmanschap.be/en/toolkits/research>). This useful toolkit, on one hand, provides a basic methodology for audiovisual documentation of living heritage, above all craftsmanship, skills and know-how, with some methodologies tested on the basis of 11 pilot projects in Flanders in the collaborative project 'Focus Craftership'; on the other hand, reflects on complex issues such as rights, Intellectual Property, ethical questions related to filming intangible heritage (<https://www.toolboxfocusvakmanschap.be/en/cases-templates-news/rights-intellectual-property-and-ethical-questions-related-to-filming-living-heritage>).

During ethnographic research will not be forgotten to produce the necessary information to complete all the fields in each inventory form (the English template can be found at this link: [Form for Cataloguing Masks_29April2024.docx](#)). In fact, in addition to the interviews and the documentation step by step of the mask making with a detailed description of techniques, used materials and necessary equipment, one inventorying form must be completed for each mask construction technique in order to build a digital catalogue of these creative crafts practices.

The audio-visual, photographic and textual materials produced during the interviews and delivered at the end of WP2 must follow all the required technical indications and be already edited. The specific type and characteristics of files to be produced and descriptive data sheets attached must comply with the instructions on their use and must be differentiated between:

- materials for project communication activities for which technical indications were provided by the partner Editrice L'Immagine (see the following link: [Technical File.pdf](#));
- materials intended for training purposes and which must follow the instructions that will be provided by the partner CEARCAL.

The monitoring of work progress will be carried out through the periodic compilation of a Checklist that will be specially prepared by the WP2 leader and added to the project Google Drive. Finally, the description of research and documentation activities carried out by the consortium partners, coordinated by the University of Basilicata, will be reported in the deliverables foreseen during the development of WP2. First of all there will be the deliverable D2.1 (Research), which will be prepared by the end of May 2024 and will contain: previous investigations on the project topics, the research contexts, the inventorying of mask-making techniques, the choice of techniques to be documented and the craftspeople and makers to be interviewed. Then there will be the deliverable D2.2 (Final Research Report), which will be prepared by the end of October 2024, where a detailed account of the outcomes of the ethnographic research on masks and the documentation of techniques will be reported. Any further information on the technical specifications of the materials to be produced or other information about research and documentation activities may be provided during the development of the project according to the needs that may emerge and the outcomes of the discussions between the consortium partners.



Annex 3

Release for Data Protection

RELEASE FOR DATA PROTECTION

(authorisation in accordance with the General Data Protection Regulation - EU Regulation 679/16)

Project name

Date of audio-video interview and photographs

Interviewer(s)

Name of person interviewed.....

Date of birth.....

Address

Telephone number.....

E-mail address.....

Mask and craft technique(s).....

By signing the form below, you give your permission for any audio recordings, video recordings and photographs made during the MASKS project to be used by researcher(s) for educational purposes through an open data web platform, catalogues and exhibitions.

Audio recordings, video recordings and photographs provided will be appropriately stored in the project archives and for which it is assured that no use will be made that may be detrimental to the dignity or reputation of the person/entity involved.

By giving your permission, you give up any copyrights, actions or claims arising from the above.

I agree to the uses of these materials described above, except for any restrictions noted below.

Name

Date and signature.....

Researcher(s) signature.....

Date.....

Restrictions description.....



Annex 4

Masks and Techniques Inventory Form

Annex 4

FORM FOR CATALOGUING MASKS and CRAFTS TECHNIQUES

MASK DENOMINATION	
LOCAL DENOMINATION (with which the mask is identified or known)	
CRAFTS TECHNIQUE/TECHNIQUES (bricolage; tailoring; sewing; weaving; leather; papier-mâché; wood carving; sculpture; ceramics; mural painting; etc.)	
MATERIALS (paper; wood; iron; fabrics; feathers; recycled materials; textiles materials; natural materials; organic materials; animal skins; resin; cork; earthenware; etc.)	
RITUAL or FESTIVE CONTEXT Historical Carnival; contemporary Carnival; winter rite; feast of a saint; New Year's Eve Carnival; Christmas festivities; Whitsuntide; masked re-enactment; etc.)	
CHRONOLOGICAL DATA OF THE MASQUERADE (dating, duration, cyclicity, periodicity)	
MASK DESCRIPTION	
TECHNIQUE/TECHNIQUES DESCRIPTION	
HISTORICAL-ANALYTICAL OVERVIEW	
ACTORS INVOLVED (individuals; groups; heritage communities; organisers; associations; stakeholders; etc.)	
BRIEF ANALYTICAL OVERVIEW OF RECENT OR ONGOING INNOVATIONS	

(description of any recent or ongoing innovation in the appearance, construction technique, or context in which the mask is used)	
PROCESSES of LEARNING, TRANSMISSION, PRESERVATION and ENHANCEMENT (if any)	
RELATED TANGIBLE and/or INTANGIBLE CULTURAL ELEMENTS	
LOCATION (address where the mask is produced, used, sold, stored, referred to, etc...)	
COUNTRY	
REGION OR AREA	
CITY or VILLAGE	
LATITUDE (decimal format)	Latitude in this format: 44.927513
LONGITUDE (decimal format)	Longitude in this format: 10.227513
ARTISAN, ARTIST or other CRAFTSPERSON (with personal data, context, relation to element, role in mask making and masquerade)	
RELEASE for DATA PROTECTION and INTELLECTUAL PROPERTY RIGHTS	yes/no
COPYRIGHT (if any)	yes/no
ORIGINAL SOURCE ARCHIVE/DATABASE (if any)	
ORIGINAL URL (if any)	
REFERENCES to IMAGE, AUDIO and VIDEO FILES DESCRIBING MASK AND CRAFTS TECHNIQUES	named files, in high-resolution format and provided with data use release
BIBLIOGRAPHY AND LINKS TO ONLINE RESOURCES	
LIST of ATTACHMENTS (transcript of interviews, images, photo, audio, videos, etc.)	

COMMENTS AND OTHER OBSERVATIONS	
TAGS (list of tags separated by commas)	
PLACE and DATE of form completion	place + day/month/year
SOURCE (institution responsible for the inventory form)	i.e. UNIBAS, UVA, UNIBUC,...
PROJECT	Unveiling the Arts and Works behind the MASKS
AUTHOR/S of the INVENTORY FORM (list of person separated by commas)	