

Technical and methodological framework for development of the project SlowFood-CE: Culture, heritage, Identity and Food

O.T1.1 Model for the identification and documentation
of gastronomic cultural resources - GCH mapping



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TECHNICAL AND METHODOLOGICAL FRAMEWORK FOR DEVELOPMENT OF THE PROJECT Slow Food-CE: Culture, Heritage, Identity and Food

1. Introduction

1.1 Preface

This document presents the technical and methodological model designed, developed and refined within the project “Slow Food-CE: Culture, Heritage, Identity and Food,” a European transnational cooperation project aimed at improving the capacity of local actors, both public and private, to safeguard and promote their gastronomic cultural heritage (GCH)¹, integrating economic, environmental and social sustainability.

The Slow Food-CE project promotes a virtuous idea of development that links gastronomy to responsible consumption and to the promotion of the diversity of food, agricultural production, communities and local cultures. Gastronomic cultural heritage is part of the legacy that belongs to a community and can become an engine for the development and promotion of virtuous local economies. Thanks to research and the involvement of producers, chefs and all the actors that revolve around the world of food, it is possible to discover local plant varieties and animal breeds, the skills and techniques of traditional food processing and the folklore and cultural landscapes connected to gastronomic knowledge. These foundations of awareness and knowledge can then be used to construct a promotion project able to give food its true value.

With the objective of promoting Central Europe’s food heritage, the Slow Food-CE project has put together a discovery and promotion process that unites five cities in a single process of scientific

¹ Gastronomic cultural heritage is an integral part of the intangible cultural heritage. Here is the definition of “intangible cultural heritage” provided by Unesco in the *Convention for the Safeguarding of the Intangible Cultural Heritage* (2003), article 2: “1. The ‘intangible cultural heritage’ means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

2. The ‘intangible cultural heritage’, as defined in paragraph 1 above, is manifested inter alia in the following domains:

- (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- (b) performing arts;
- (c) social practices, rituals and festive events;
- (d) knowledge and practices concerning nature and the universe;
- (e) traditional craftsmanship.”

(<http://unesdoc.unesco.org/images/0013/001325/132540e.pdf>). Cf. the analysis of this definition in *Identificazione partecipativa del patrimonio culturale immateriale*, a cura di ASPACI, Associazione per la Salvaguardia del Patrimonio Culturale Immateriale, redatto nell’ambito del Progetto E.CH.I. - Etnografie italo-svizzere per la valorizzazione del patrimonio immateriale P.O. di Cooperazione Transfrontaliera Italia Svizzera 2007-2013 (http://www.echi-interreg.eu/assets/uploads/ReportASPACI1_ISBN_web.pdf).

research and transnational cooperation: Venice, Dubrovnik, Brno, Kecskemét and Krakow. The results of this process transcend the local environment in which it was tested, leading to the construction of a model with wider applicability and replicability.

The project took a primarily ethnographic and anthropological approach, characterized by empathetic listening realized concretely in the collection of life histories and testimonies, with particular attention to the themes of food and food cultures. Over the last few years, a scientific framework for gastronomy has been consolidated. “Gastronomic sciences” are now widely discussed, understood as “the intelligent knowledge of whatever concerns man’s nourishment” (Brillat-Savarin, 1825), in other words a holistic body of knowledge, defined by new theories and new methodologies, to which many disciplines contribute: anthropology, economics, history, law, agronomy, chemistry, etc. From this perspective, the project’s focus was the fundamental role that rural communities play in defending ethnodiversity and biodiversity when faced with the cultural and agricultural standardization imposed by globalization.

In order to facilitate a better comprehension of the entire project and its replicability in new contexts, it is useful to clarify what we mean by “ethnodiversity” and “biodiversity,” two key concepts for the Slow Food-CE project, with some brief definitions.

Ethnodiversity

The term “ethnodiversity” is used here to refer to cultural diversity, i.e. the diversity that characterizes the different human communities that populate planet Earth. Diversity in this sense includes the differences between one city and another as well as different cultures or cultural traits that, though they developed in unrelated contexts, may come into contact with each other in new contexts, territories, and cities, generating exchanges that, throughout history, have contributed to shaping urban identities, including in their gastronomic dimensions. This process is ongoing and, in recent years, has greatly accelerated within the broader context of globalization.

The main elements that combine to define the concept of ethnodiversity are:

- languages and dialects
- kinship systems
- organization of family life
- religions, myths and rites
- food practices²

Biodiversity

This term refers to the diversity of life at various levels, from the simplest (genes and bacteria) through plant and animal species and up to the most complex (ecosystems), all of which intersect, influence each other and evolve. Biodiversity enables plants and animals to adapt to climate change, to attacks from parasites and diseases and to unforeseen circumstances. A biologically varied system has the capacity to resist shocks and re-establish its own balance, while a system that lacks diversity (of genes, species, processes, etc.) is more fragile.

Today the tendency toward the globalization of consumption contributes substantially to biodiversity loss in the broadest sense of the term, namely the loss of variation across landscapes, cultural traditions handed down for generations, knowledge of plant and animal species, variability

² In other words, all those food “norms” that regulate the structure of meals and related social interactions. Dishes, for example, are divided by communities into daily, festive and special, but also according to the seasons. Food practices mark calendrical rhythms both in daily life and during festive days. They also include the relationships that form between one dish and the next, and most notably the rules defining exclusion, selection and combination that then determine if a dish is festive or not in the framework of a culinary system (understood as the set of ingredients, condiments, and procedures shared in a given historical and territorial context).

of foods and artisanal food preparations and knowledge of the edible, nutritional, medical, cosmetic and other properties associated with different animal and plant species.

1.2 Why a model

A widespread interest in food culture and gastronomic practices is typical of the present era and the most affluent societies. This is evident in the extent to which the narration of food has powerfully entered our everyday life, including in the media. Media attention, however, tends to simplify—or even vulgarize—gastronomy, which instead should be understood as a new and solid science that allows food to be interpreted as one of the most important links in the evolutionary process of humans. For these reasons, now more than ever before, it is essential to rethink the methods for investigating and communicating about food, starting from a recovery of the knowledge and practices that belong to gastronomic cultural heritage, which is not only an invaluable intangible inheritance that needs to be better understood and interpreted but also the foundational trait of what Jacques Le Goff incisively called “a Europe of gastronomy.”

New modes of communication, new understanding and new awareness, therefore, make it necessary to start from a narration of food, based on memory, learning and *ethos*, that is able to envision and scientifically redefine new possibilities and gastronomic horizons.

In order to achieve these cultural goals, it is necessary to give methodological homogeneity and uniformity to the multiple efforts being carried out by cultural associations, public administrations, research bodies and others when it comes to the heritagization of gastronomic knowledge.

From a methodological point of view, the primary objective is the “systemization” of these multiple efforts, bringing them into a single synthesis so as to be able to have available, at a European scale, comparable data collected and processed in a unified way as we see the gradual dissemination and use of this methodology and as the number of communities adopting it increases.

The model’s replicability in other local contexts, outside of the cities in the Slow Food-CE partnership, will not only confirm its validity and enrich the data on a Europe-wide scale, but will also provide further stimuli for identifying and promoting good practices and innovative urban policies. The proposed model, though developed in urban contexts, can also be applied in its essence to different scenarios such as small communities or larger geographic areas.

1.3 Heritagizing gastronomy: A postmodern need

The Slow Food-CE project has made the focus of its attention the research, definition and experimentation of a model for understanding and valuing the heritage of intangible knowledge related to the gastronomic culture of the urban contexts involved. The project has the aim of improving the capacity of local public administrations to understand and interpret the theme of gastronomic heritage according to the needs and opportunities of their local areas so as to develop innovative urban policies, with the idea of the project then being replicated in new and different contexts.

In particular, it has been possible to identify a series of specific features and issues that the individual urban contexts involved so far experience in their relationship with the local gastronomic heritage—a series of aspects potentially of much wider interest, and themes and interpretative junctions of greater significance. These are the crosscutting connections that emerged, trajectories around which it is possible to organize a general reflection on gastronomic heritage:

- The break from the past that the 20th century witnessed, in other words the loss of traditional elements linked to the past and the simultaneous rise of new traditions
- borders, territory, city-countryside relationship, coast-hinterland relationship, land-sea relationship
- ethnographic museums and ecomuseums, considered as archives of gastronomic memories, places for the preservation of the legacy of material culture that belongs to both the methods of cultivating agricultural products and rearing livestock, but also the practices of conserving foodstuffs as well as culinary practices
- open-air markets and street food
- gastronomic practices
- the relationship between the “industrial city,” seen as a real place but also as image and perception, and gastronomic heritage

From the analysis of these critical connections, further macro-areas of general interest were also identified, which to varying extents could see other European cities involved:

- education and training
- communication and storytelling
- heritagization of material and immaterial cultural resources
- markets
- territorial borders
- foodscapes
- tradition/innovation

In particular, the topic of education and training, linked to gastronomic heritage and knowledge, is a fundamental step in the construction of good practices, effective urban policies, innovative cultural development processes and civic awareness. One of the recurring needs that European cities currently manifest is of education and training on gastronomic heritage, local culinary traditions, etc. for operators. These are the themes to which mapping can provide, at least in part, innovative and effective responses.

2. Reference context

2.1 Influential projects and models

The theme of food, and of its becoming a science, is a trajectory of knowledge with which Slow Food, Terra Madre and the University of Gastronomic Sciences have been deeply involved in recent decades. Once the reductive question of physical sustenance has been overcome, food (to be understood as a complex system) touches many different areas, such as sustainability, environmental conservation, health and ethical consumption, as well as cultural heritage.

The method that was developed to support these activities of recovering, heritagizing and safeguarding gastronomy draws on different experiences of research characterized by mutually reinforcing and thematically complementary methods that can serve the current project’s objective. The project objective (to identify and document gastronomic cultural heritage as a driving force of local development) is pursued through various practical tools, including mapping, which work to:

- rediscover and promote traditional food products and the artisanal knowledge necessary for their production and their preservation over time
- reinforce gastronomic culture in all aspects
- increase the awareness and self-esteem of producers of gastronomic culture
- promote local gastronomy and its associated knowledge as tools to promote the territory
- advocate for a new model of development that respects the environment, traditions and cultural identities and brings consumers closer to the world of production
- create a virtuous network of international relationships and increase the sharing of knowledge and practices

Over the last few years, thanks to the efforts of Slow Food and the University of Gastronomic Sciences, the epistemological framework of gastronomy has been consolidated, giving rise to new theories and new methodologies. In this overall framework, the Ark of Taste and the Granaries of Memory encompass a great heritage of knowledge and memory, representing a response and an additional antidote to the state of “collective oblivion” that characterizes globalized culture in our historical moment.

2.2 The Granaries of Memory

The Granaries of Memory project (www.granaidellamemoria.it) manifests itself as a multimedia archive run by the University of Gastronomic Sciences and the Slow Food movement, and has the aim of safeguarding the oral and practical knowledge of the world. It bears witness to a new humanism rooted in the values of good, clean and fair.

The Granaries of Memory salvages and gives back to new generations this fundamental part of the human evolutionary process, taking as its starting point autobiographies narrated by those who are still playing an active role in this rich ethnodiversity. In the space of a few years, hundreds of interviews have been collected, life histories of farmers, fishers, cooks, workers and artisans that shed light on the roots and past of our cities, our countrysides, our land and its products, restoring well-deserved dignity to this knowledge and these traditional communities. In this context, the growing awareness of youth has not been neglected, and their experiences have also been saved as memories for the near future.

The Granaries of Memory project is based on the collection of life stories using audiovisual techniques. The voices of the subjects are collected through unstructured interviews, carried out by anthropologists or other team members trained for this specific purpose. The duration of the interviews—from 10 minutes up to 3 or 4 hours of recordings—varies based on the human experience of the interviewee, their capacity to tell their story, the level of in-depth detail needed based on the specific themes being researched and the individual experiences of the person.

The project serves as a space to collect testimonies with the aim of constructing a large archive of oral knowledge that can be used in critical and practical ways to combat the “collective oblivion” of the present time. This is not, therefore, an archive created out of a nostalgic pull towards a disappeared world, but rather an effort to safeguard knowledge and experiences that can still provide lessons and meaning for the future.

2.3 The Ark of Taste

The Ark of Taste is an online catalogue of gastronomic products (such as edible plant varieties, livestock breeds and food products), closely linked to the culture, history and traditions of a community or a place, whose survival is under threat. Currently the Ark of Taste contains over

4,800 products from 148 countries around the world (<https://www.fondazione Slow Food.com/en/what-we-do/the-ark-of-taste/>).

The Ark of Taste project was conceived to highlight the existence of these products and to publicize their risk of extinction, whether imminent or possible in the near future. The objective of this project is to invite everyone (producers, consumers, chefs, etc.) to take part in safeguarding and defending gastronomic biodiversity. The mapping and nomination process concludes with a brief description of the product published in the online catalogue of the Slow Food Foundation for Biodiversity.

The inclusion of a product in the Ark is a first step which can then evolve, where there is willingness among the local communities and the Slow Food network, into the development of specific protection and promotion projects, such as the Slow Food Presidia, Earth Markets, the Slow Food Chefs' Alliance, Slow Food Travel itineraries, etc.

To be included in the Ark of Taste a product must be:

- a food, either a domesticated species (plant varieties, ecotypes, indigenous animal breeds and populations), wild species (only if tied to traditional harvesting and processing methods and uses) or food product
- of distinctive quality in terms of taste, with quality defined in the context of local traditions and uses
- linked to a specific area, to the memory and the identity of a community and to traditional local skills
- produced in limited quantities
- at risk of extinction

In the philosophy of the project, the expression "risk of extinction" does not mean that a product is necessarily disappearing in the narrow sense of the term or from a biological perspective. What is considered at risk is not always the product itself, but its use or production. In fact, often the reasons that lead people to prefer a new product instead of a more traditional one, now considered "old," do not follow economic logic alone. Explanations can be linked to customs, trends or cultural attitudes, including the widespread diffusion of certain commercial brands or industrial products that, thanks to mass advertising, have succeeded in replacing traditional local products.

3. The Slow Food-CE method

The Slow Food-CE project takes the prior experiences of the Ark of Taste and the Granaries of Memory as its starting point. Out of their meeting and merging, as well as the experiences of and experiments carried out within the Slow Food-CE project partnership, a new working methodology has been developed, which is characterized by:

- **MODEL FOR GASTRONOMIC CULTURAL HERITAGE (GCH) MAPPING:** full in-depth analysis for the identification and documentation of gastronomic cultural resources of the different local contexts responding to the need to collect data and evaluations useful for heritagization.
- **TRAINING ON GASTRONOMIC CULTURAL HERITAGE (GCH) MAPPING:** to provide training on the method and also the use of tools to practically carry out the mapping

of gastronomic heritage at a local level, with the aim of improving GCH identification and documentation skills.

3.1 The mapping model

The objective of the model is to carry out a mapping of the local context, in other words to research, interview and collect information both from local actors (formal and informal, for example chefs, journalists, local gastronomy experts, traders and managers of cafés, hotels and other venues where gastronomic products are sold) and from the producers who are preserving gastronomic heritage.

The mapping is inspired by an already-established method known as “cultural mapping,” referring to the identification of everything to be found in an urban and peri-urban area that is associated with traditional food production and consumption, and thus representing a cultural resource to be valued and promoted.

The main tool of the mapping is the ethnographic survey, which is part of the more general stream of a consolidated anthropological practice, through the collection of life histories (“life history method”). The “life history” forms the “narrative base” of the evidence collected over the course of the project. Each research team must obviously adapt the list of questions to their own contexts and orient the survey toward the topics of local interest that they want to develop and delve into (for example, if an area has a strong winemaking tradition, then wine will be the theme on which the mapping work will particularly concentrate). The interviewees will also be asked to provide relevant information about local food biodiversity (agricultural production, livestock rearing, gastronomic traditions, etc.), with the aim of holistically integrating the qualitative data of the ethnographic interview and the “life history” with the information necessary for a census of biodiversity, following here the information framework proposed by Slow Food through the Ark of Taste.

The mapping will pay the greatest attention to agricultural and artisanal products, plus places of production, distribution and consumption (like artisanal workshops, historic cafés, bakeries, mills, markets, etc.), that—even though they have a long tradition linked to the context or local history, or good opportunities for translating themselves into future resources for the local economy—now have a limited reach or are entirely ignored, and therefore cannot count on a real market.

3.1.1 Objectives

The main objective is to identify and document gastronomic cultural heritage as a driving force of local development.

More specifically:

- to identify the traditional cultural and agricultural and food resources of local areas³

³ “Tradition” is a complex term with multiple uses and interpretations, and that remains at the center of intense debate. It is used here in its positive sense, as a fundamental aspect of community identity; not as stubborn nostalgia for an idealized past, but as an unavoidable aspect of society in its becoming: “A very successful innovation: that is how we could define tradition” (Massimo Montanari, *Food is Culture*, New York, Columbia University Press, 2006, p. 7). For a definition of the concept of tradition in its anthropological sense, refer to Pierre Bonte and Michel Izard, *Dictionnaire de l’Ethnologie et de l’Anthropologie*, Paris, Puf, 1991; Robert H. Winthrop, *Dictionary of Concepts in Cultural Anthropology*, New York-London, Greenwood Press, 1991. See also Jean Pouillon, “Tradition: Transmission ou Reconstruction?” in *Fétiches sans fétichisme*, Paris, Maspero, 1975, pp. 155-173; Eric Hobsbawm and Terence Ranger (eds.), *The invention of Tradition*, Cambridge, Cambridge University Press, 1983; Marshall Sahlins, “The Economics of Develop-Man in the Pacific” in *RES: Anthropology and Aesthetics*, 1992, 21, pp. 12-25.

- to evaluate their potential in terms of preserving the local gastronomic cultural heritage
- to evaluate their potential in terms of a local dynamic that is virtuous from a sociocultural, environmental and economic perspective.

3.1.2 Objects

- traditional agricultural and artisanal food products
- places of production, distribution and consumption
- trades and skills
- production and consumption practices/techniques
- production and consumption tools

3.1.3 Methodologies and local contexts

For each kind of item (products/places/trades and skills/practices and techniques/tools) it may be necessary, within certain local contexts, to develop more precise and adequate identification criteria. For example, similar recipes might be presented that are characterized by variations in ingredients and preparation procedures. These ingredients and procedures must be investigated and understood in their specificity in order to determine whether they represent slight local variations (from place to place, family to family, cook to cook, etc.) or, rather, more profound typological differences that necessitate specific recognition during the mapping.

In order not to constrain the research with too rigid a methodology, and given the impossibility of foreseeing the infinite diversity of situations, it could be useful, where necessary, to form scientific committees that will have the last word about what to include or what to eliminate from the final list.

3.1.4 Phases



PHASE 0 – TRAINING

The model is supported by training that lies at the core of the capacity-building approach and is essential to making the model usable outside the partnership as well. The Pilot Training is an output (O.T1.2) and is the object of a separate report. Here we provide a description of the main elements of training, conducive to understanding the various phases of the mapping model.

With the aim of providing training (on the value of recovering and heritagizing GCH as well as the implementation of the method) to those who are responsible for training local operators (in other words those who will practically carry out the task of mapping), a system of content distribution was designed, divided into two phases: the TRANSNATIONAL TRAINING (A.T1.3) followed by the LOCAL TRAINING (A.T1.4).

The system was implemented on the platform Moodle⁴ (which stands for Modular Object-Oriented Dynamic Learning Environment), an LMS (Learning Management System) that allows:

- the publication of teaching material that can be accessed online and/or downloaded
- the publication of work outputs and sharing of best practices.

System structure

The system is structured into the following four sections:

1. GCH MAPPING MODEL > all the content relating to the Slow Food-CE method.
2. TRAINING MODEL > illustration of the training process/phases and guidelines for the trainer, from preparation of the training to its evaluation.
3. TRAINING COURSE > teaching modules that can be supplied online or downloaded and used in face-to-face methods (traditional teaching, real classrooms). Each module contains teaching material for the educator, such as PPT slides for classroom training, sample videos and video tutorials, informational materials and materials for further study.
4. PROJECT DOCUMENT REPOSITORY > space for sharing all the documents useful for the project (general documentation) as well as exchanging best practices between partners, local operators and associations involved in the mapping of an area.

PHASE 1 - DESK RESEARCH

This involves the description of the intervention contexts, with particular reference to the immaterial cultural heritage linked to food in the local area being investigated.

The work tools in this phase are preliminary meetings with the communities living in the area, local associations working in similar fields, experts and administrators of any pre-existing local projects, who can be engaged within unstructured interviews. In the context of the experimentation carried out through Slow Food-CE, the role of the stakeholders who joined the Local Working Groups is central.

It is very important not to ignore the wealth of research, studies and projects already carried out at a local level. This work, along with the professional knowledge of the experts involved in implementing the mapping work, can represent an ideal starting point for the identification of places, people, products, production practices and tools, etc. It is also advantageous to make use of secondary sources such as historical documents stored in libraries or with local administrations. Regional and local culinary history books and historical cookbooks are useful for identifying traditional recipes, and books about architecture and cultural assets belonging to historical buildings and town centers and their evolution over the centuries can also prove helpful. It is important not to ignore information that might be found in local newspapers or old film footage, family archives, agricultural investigations, university theses or studies carried out by agricultural and zootechnical schools.

The specific objective of this preliminary research phase is to determine the framework of the local food system, from production to consumption, as well as the economic and social context of reference, highlighting the main problems/opportunities and the strengths of the rural world, the

⁴ Moodle is currently for the exclusive use of the partners but will be subsequently implemented (see WPT2) for use outside the partnership as well.

local soil and climate characteristics, the area's typical economic activities with particular reference to food products, the main crops and animal breeds found in the area and also the relevant projects already active in the area and the actors involved, with whom future synergies could be established in the future.

The desk research will be carried out by an expert (working in collaboration with a team formed previously), based on the material made available by the project.

Tools/sources of information

- Bibliographical, photographic, audiovisual and iconographic sources and consultation
- Teaching materials (Ark of Taste booklet, Biodiversity booklet, questionnaire templates for generic/chef/producer interviews, interview form 1, interview form 2 for animal-origin foods, interview form 2 for plant-origin foods, interview form 2 for food products) found in the Moodle platform

Outputs:

Desk Research Reports (D.T1.5.3 and D.T1.5.1) containing:

- Bibliography, list of other documentary sources and stakeholders
- Description of local context from a historical, cultural, economic and social perspective

PHASE 2- FIELD RESEARCH – Identification of key interviewees

Finding information by consulting secondary sources is not sufficient. The mapping must be done primarily by drawing on the assistance of local actors who are familiar with the history, traditions and products linked to local gastronomic heritage and the area being investigated.

Most of the information of interest to the project is oral, making it essential to identify a group of people to interview in every context.

In each of the local contexts where this methodology will be tested and adopted, it is necessary to identify a group of appropriate interviewees, bearers of knowledge and specific experiences that are useful for understanding food production, the environmental framework and the social and local contexts being investigated.

The following are interesting categories of people to search for in the different areas:

- farmers, bakers, confectioners, market gardeners, coffee roasters, butchers, cheese agers, winegrowers, distillers, etc.
- sellers of gastronomic products: market vendors and owners of specialty food shops, cafés, spice shops and other outlets, etc.
- chefs and managers of restaurants and hotels well-established in the area, but also domestic cooks
- artisan producers of utensils and vessels traditionally used for food production or consumption (potters, glassmakers, weavers, etc.)
- local historians and journalists covering cultural and gastronomic topics but also agricultural stories
- associations who have worked on the promotion of the local gastronomic and agricultural heritage

This list is not intended to be exhaustive, but offers only some examples useful for identifying suitable information providers and interviewees.

Tools/sources of information:

- Investigations/consultations with local stakeholders

Outputs:

- Identification of the criteria of the specific area being worked on, with the aim of explaining the reasons why the project interviews were chosen
- List of interviewees

PHASE 3- FIELD RESEARCH – Mapping

The gathering of interviews is a central and obligatory element of the whole project. The interviews will provide the knowledge that will make it possible, through a creative recovery of tradition, to design and implement the most effective policies for the individual contexts. It is important to start from everyday food, interviewing those who cook and process it and preserve traditions and processing techniques, going back to the ingredients, the raw materials and the traditional knowledge at risk of being ousted by other products and ways of eating. The interviews will also look at rituals linked to holidays and the specific cultural heritage of the communities being studied. Once the profiles of the interviewees have been defined, it is possible to proceed with a prepared questionnaire to be used as a guide during the interview. The interviews will be collected using common and simple-to-use devices (digital video camera, personal computer with video-editing software, etc.).

For the mapping work, it is very important to visit the areas of the cities where markets are located, or places where local products have historically been sold, concentrating on products of definite local provenance, questioning the vendors (producers and traders) so as to verify the local consumption traditions and interviewing the chefs active in the area.

It is good practice during the interview phase and afterward, during its review, to record the names of the products, in the local language and dialect; to obtain samples of the products to assess their quality; to photograph them, seeking to ensure a high image quality; and to cross-check to ensure the interviewees are really able to recognize specific traditions. It is equally important to pay attention to processes of contact and exchange, with the awareness that tradition is a dynamic element.

The mapping will look at:

- traditional gastronomic products⁵: plant species/varieties, animal breeds and food products like beverages, sweets, baked goods, cheeses, cured meats, wild products, etc.

⁵ The interest of the Slow Food-CE project is concentrated on the local agrifood heritage, and therefore on products with a strong identity-defining value, whose presence and production are traditional and characteristic of that specific place. It is therefore necessary, first and foremost, to define what products correspond to these characteristics. In this process it is worth paying attention to some general prerequisites. Products made using industrial processes, genetically modified products, imported or recently adopted products (in other words only on the market for a few decades) should not be considered. It is not the task of the project to compile a list of all the agricultural products produced in an area. Instead, the focus should be on products that have been passed down through the generations (not new acquisitions introduced or imposed by projects, local agronomists or the government). Do not seek out the most cultivated, most sold or most exported product. Often products with a limited distribution, which may not even have a real market, are more interesting.

- places dedicated to gastronomy and/or food consumption: historic cafés, restaurants, covered markets, etc.
- people who are involved in trades, and who hold traditional knowledge, related to gastronomy: food producers, livestock farmers, artisans, cooks, butchers, vendors, etc.
- areas of the city dedicated to selling: stores or historic food shops, markets, roads and streets
- artisanal workshops related to gastronomic heritage: packaging shops, artisanal workshops that make tools or machinery for food production, etc.

Once the interview has been filmed, its contents will be catalogued using the form available on the platform (it is a good idea to read the form in advance as it offers a guide to the most important questions to ask in the interview).

Tools/sources of information:

- Practical instructions on how to conduct interviews
- Questionnaires/interview templates
- Selected interviewees

Outputs:

- Video interviews
- Compiled interview forms

PHASE 4 - MAPPING SUMMARY

The final phase of mapping regards the synthesis of the collected information, all of which together for each area will represent an inventory of the cultural heritage of potential interest. This can then be used as the starting point for developing individual activities during the project's subsequent phases.

The prepared inventory should not be considered an exhaustive list of all the potential opportunities in each area, and can later be updated based on new proposals, recommendations, etc.

Tools/sources of information:

- Video interviews
- Compiled interview forms

Outputs:

- Field research reports (D.T1.5.4) containing:
 - Inventory of the immaterial cultural heritage to be promoted (products but also places, shops, markets, craft workshops, urban orchards, cafés, etc.) and relevant addresses for all of the actors found thanks to the mapping (even if they are not interviewed directly, as it is important at the end of the mapping to know who are the key figures in gastronomic production on the market because it is with this group of subjects that subsequent projects will be developed)
 - Evaluations and conclusions for implementing local policies

PHASE 5 - DATA DIFFUSION

The cultural heritage mapping should provide a useful framework for anyone working on local regulation and development, anyone investigating the sustainability of local food systems and the actors within these systems. This is a potentially vast audience: public administration officials, economic operators, chefs, associations, citizens, etc.

The collected interviews will be an integral part of the research process and be given appropriate space on the electronic platforms for sharing and communicating the project. Additionally, this is a project tool for participatory and inclusive research that can support future food policies. The interviews can also represent a valuable tool for touristic promotion of the area, through editing that synthesizes and adds value to their content.

Tools:

- Model for GCH mapping (O.T1.1)
- Training model for identification and documentation of GCH (O.T1.2)

Outputs:

- E-platform (O.T2.2) for the promotion of the identified GCH

4. Conclusions

The Slow Food-CE project intends to build a transferable model able to add value to traditional foods along with their producers, local breeds and seeds, traditional processing techniques, folklore, the cultural landscape and the natural resources that nurture and connect urban dwellers and rural communities, enhancing the common assets of food heritage in Central Europe and leading to a new alliance among five Central European heritage cities, benefitting local administrators and civil society as well as small businesses in the food, hospitality and creative sectors and citizens at large.

The model described here represents the first phase of this work and the development of various tools that can lead to the identification and documentation of GCH following a participatory approach with the involvement of community stakeholders.

The work of mapping the areas being investigated will represent the results of this first phase, producing a general overview of the situation in the areas involved in the project and producing an initial list of actors with whom to proceed in subsequent phases. The mapping therefore serves to highlight the opportunities and weaknesses of the local food production systems, providing the project's participants with interpretation keys useful for developing sustainable GCH value-adding actions (Pilot Actions). During the subsequent phase of the project (WP2), solutions already tested out by Slow Food will be proposed, such as:

- evaluating the potential of the reported products and contexts in terms of the conservation of the cultural heritage and local environment (with some of these it will be possible to proceed with their nomination to the Slow Food Ark of Taste)
- evaluating the potential of some products in terms of developing a virtuous local dynamic from a socio-cultural, environmental and economic perspective (possible establishment of Slow Food Presidia, tourism promotion processes, etc.)

- providing databases for the organization of local marketing initiatives such as farmers' markets or other events
- providing information useful for the involvement of local actors in virtuous actions in support of local food production (launch of alliances with restaurateurs)
- evaluating the need to proceed with specific training initiatives aimed in particular at primary and secondary schools (to educate future consumers about a virtuous vision of agrifood production).

Finally, the strategy will translate the models, trainings and pilot actions produced by the project into a comprehensive multi-sectorial strategy that will encompass all the main thematic areas: culture, tourism, trade, education, environment and economic policies. It will give the experience gained by the partners a higher degree of transferability and create the conditions to inspire new regional, national and EU strategies in which food heritage can become a driving force for change.

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