
Inventing Traditions, Imagining
Communities:

Intangible Heritage and National
Identities

Overview

1. Theorising National Identities: *The Invention of Tradition and Imagined Communities*
2. Intangible Heritage in Wales
3. Food as Intangible Heritage

What is Intangible Heritage 'officially'?

According to the [2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage](#)

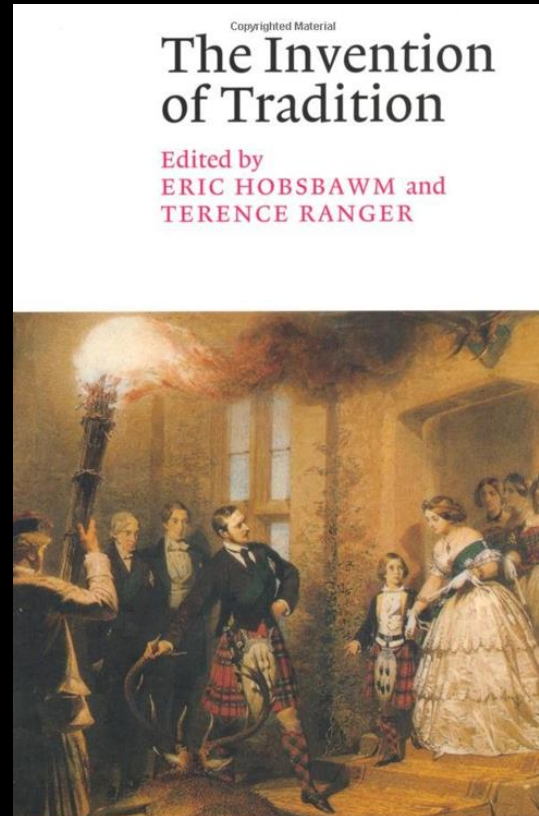
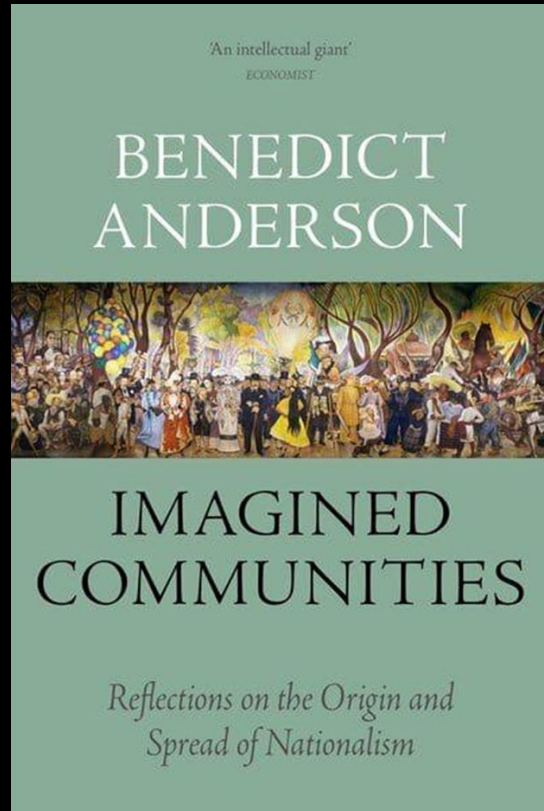
Practices, representations, expressions, knowledge, skills that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, **transmitted from generation to generation**, is **constantly recreated** by communities and groups in 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.

What is Intangible Heritage 'officially'?

According to the 2003
UNESCO Convention for
the Safeguarding of the
Intangible Cultural
Heritage

- (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.

1. Theorising National Identities: *The Invention of Tradition and Imagined Communities*

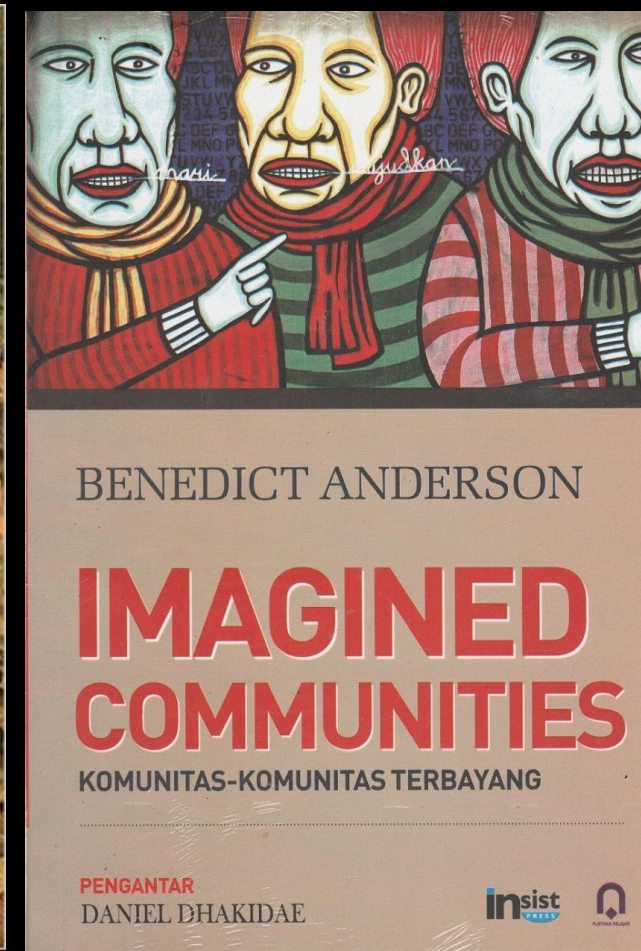
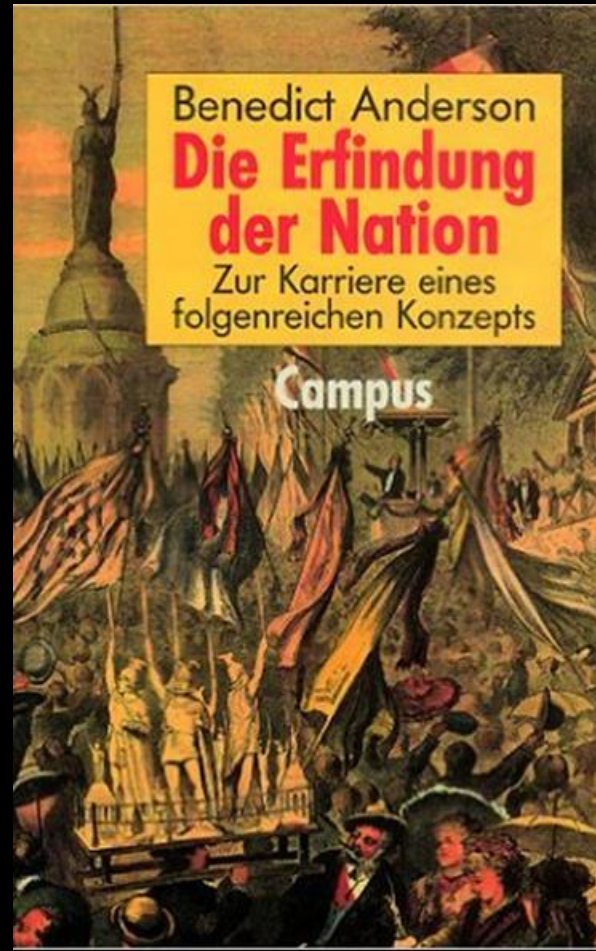
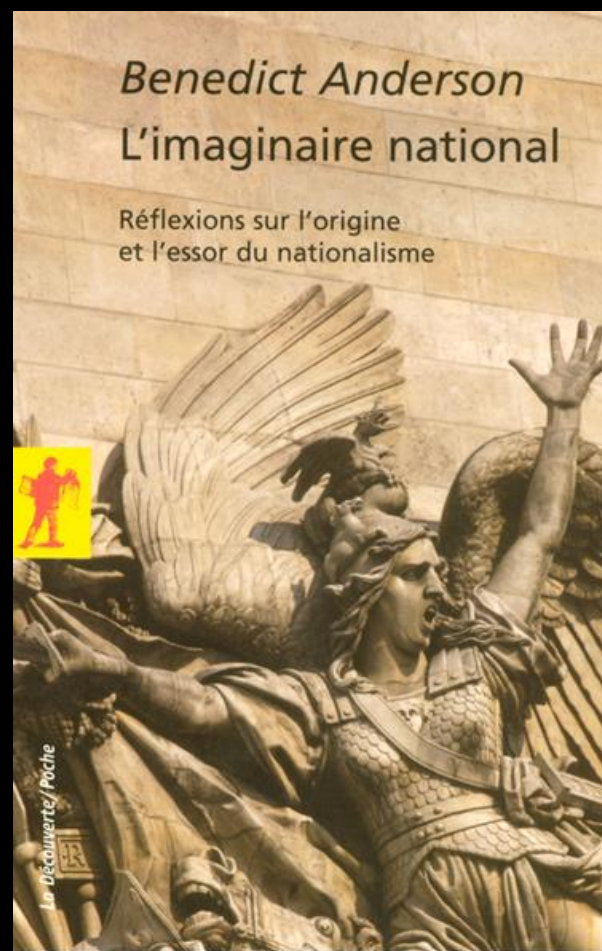
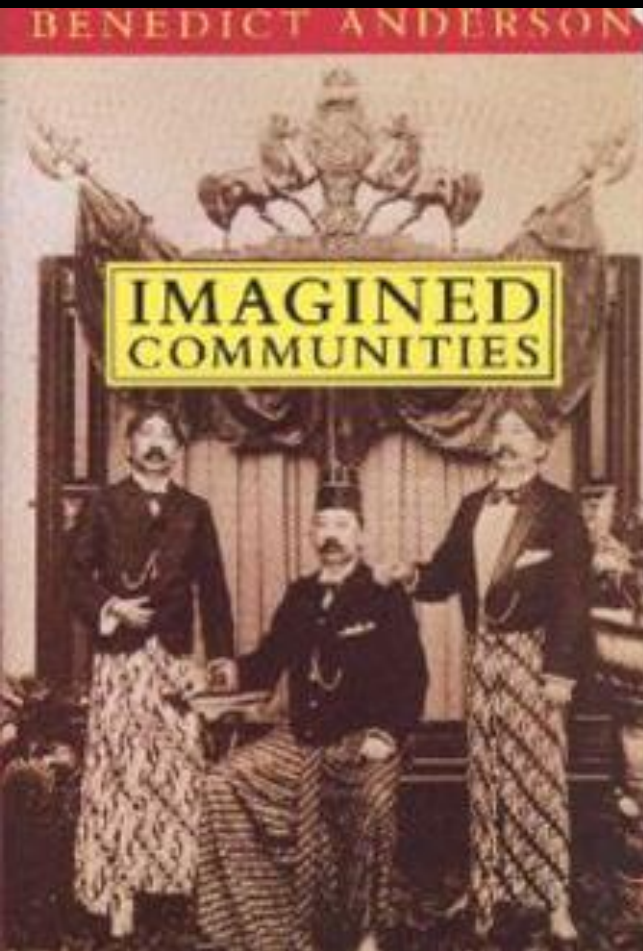


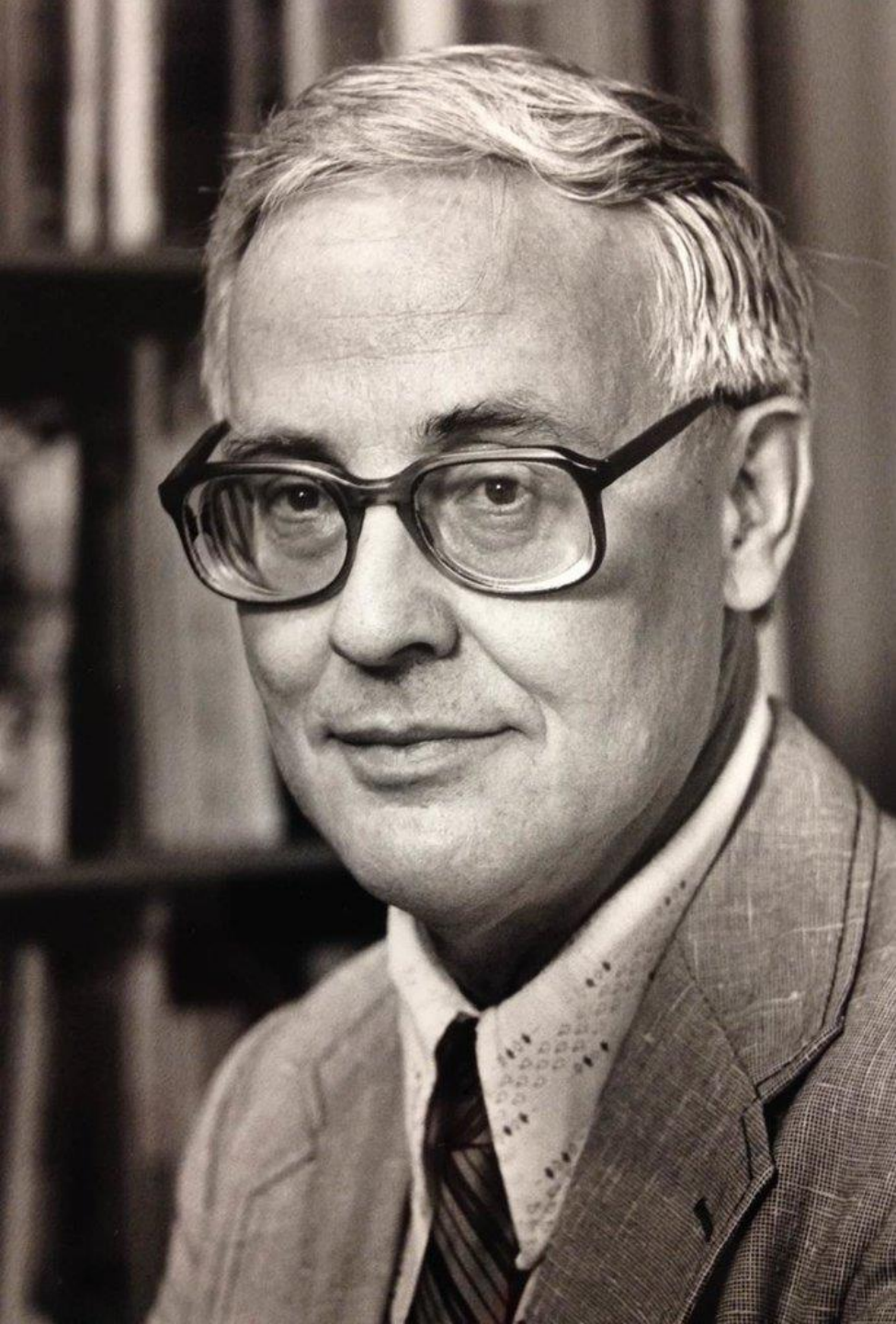
Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* 3rd ed. (London: Verso, 2006 [1983]), pp. 1–8.

Eric Hobsbawm, 'Inventing Traditions,' in *The Invention of Tradition*, ed. by Hobsbawm and Terence Ranger (Cambridge: Cambridge University Press, 1992 [1983]): 1–14;

Prys Morgan, 'From a Death to a View: The Hunt for the Welsh Past in the Romantic Period,' in *The Invention of Tradition*: 43–100.

- What might be meant by the concept of an 'imagined community'? And how might nations be examples of 'imagined communities'?



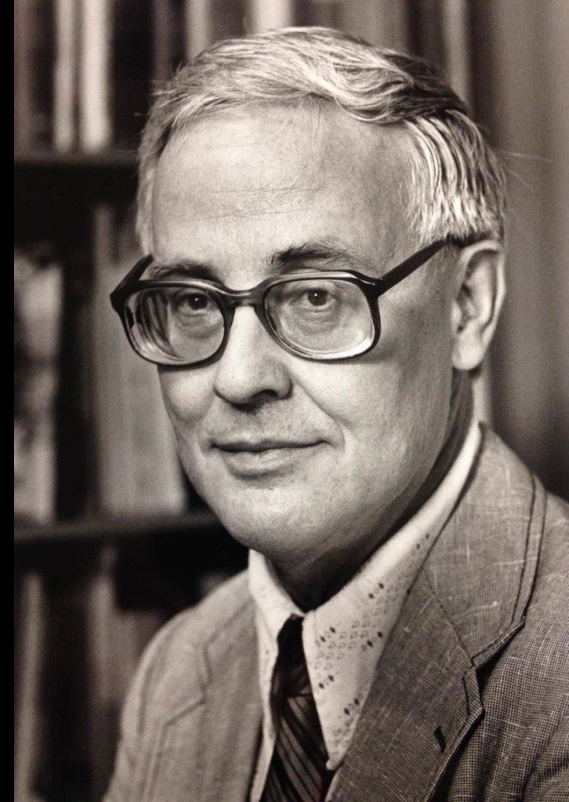


Benedict Anderson, *Imagined Communities*

“My point of departure is that nationality, or nation-ness, as well as nationalism, are **cultural artefacts** of a particular kind. To understand them properly we need to consider carefully how they have come into **historical** being, in what ways their meanings have changed over time, and why, today, they command such profound emotional legitimacy.”

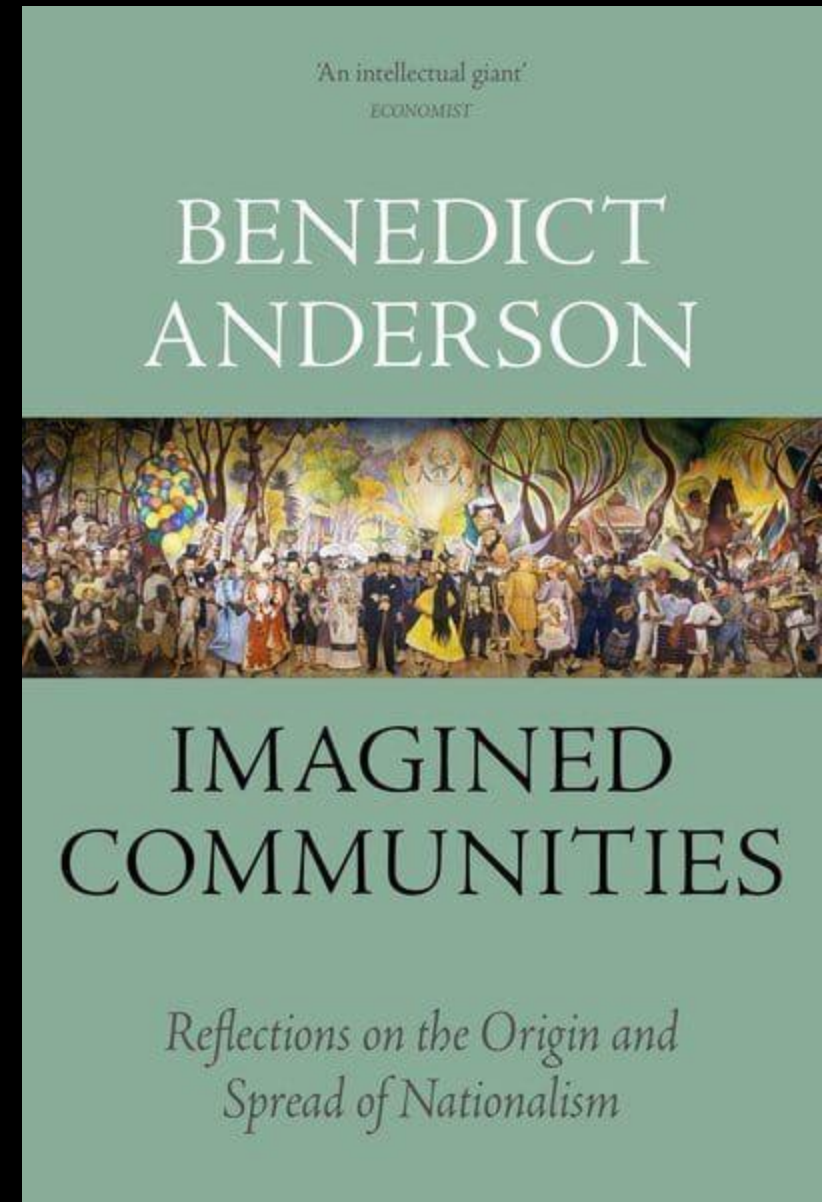
Benedict Anderson, *Imagined Communities*

Because “... the fellow members of even the smallest nation will never know most of their fellow members, meet them, or even hear of them, yet in the minds of each lives the image of the communion.”



Imagined Communities and Boundaries

“The nation is imagined as *limited* because even the largest of them, encompassing perhaps a billion living human beings, **has finite, if elastic, boundaries**, beyond which lie other nations. No [modern] nation imagines itself coterminous with mankind.”

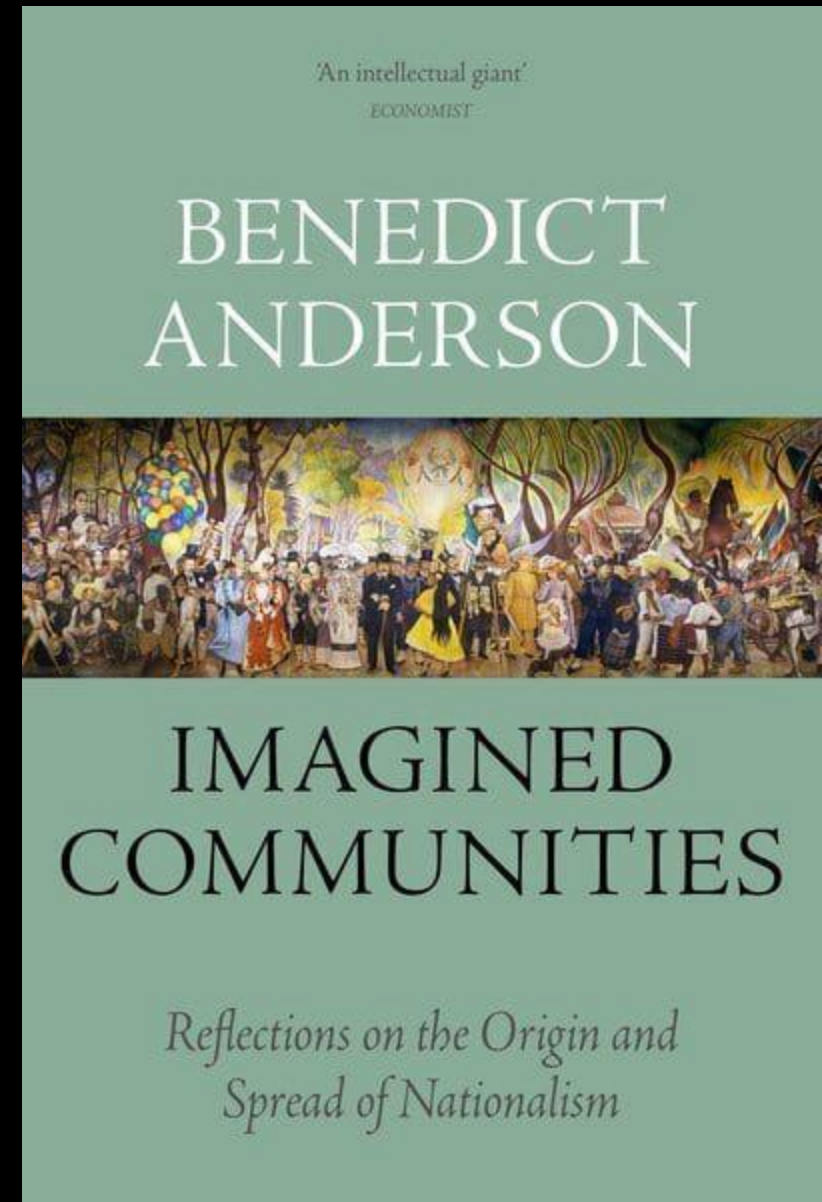


In other words:

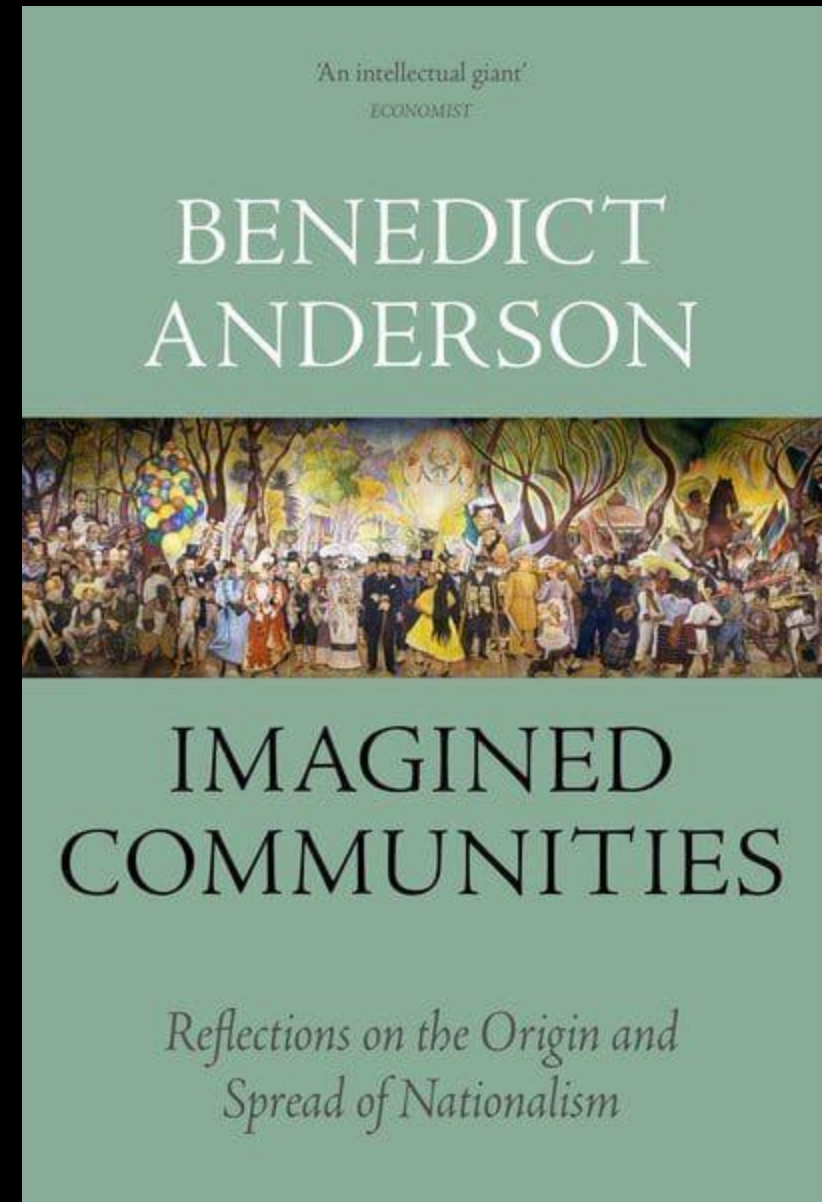
NATIONS are not NATURAL

Nations are constituted through social, cultural and political processes – such as drawing up boundaries on a map

The concept of NATIONALITY, NATIONALISM and the NATION STATE are all historical, and vary according to chronological geographical context

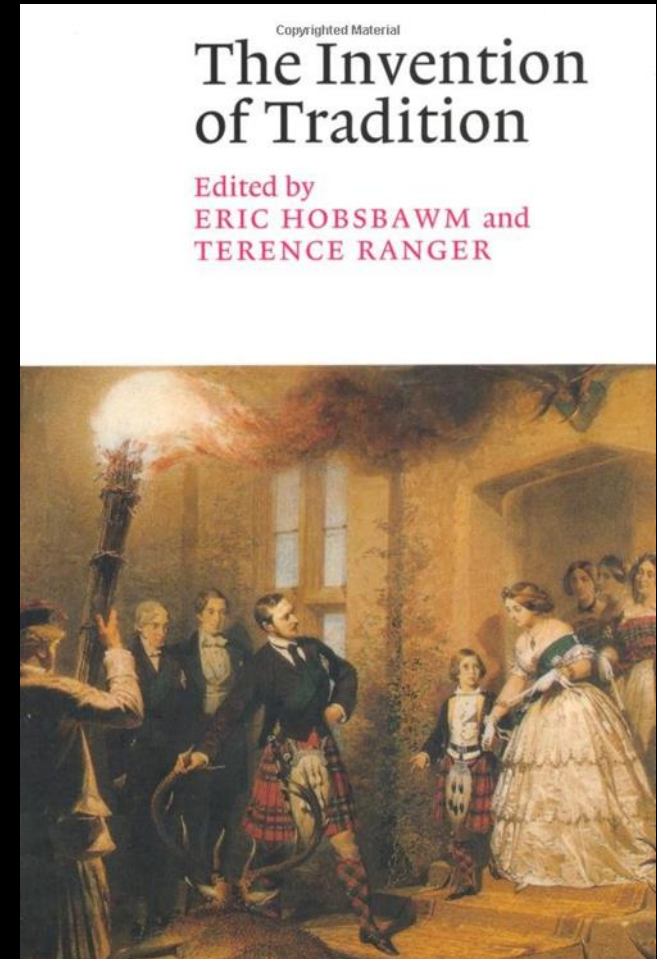


“It is nice that what eventually became the late British Empire has not been ruled by an 'English' dynasty since the early eleventh century: since then a motley parade of Normans (Plantagenets), Welsh (Tudors), Scots (Stuarts), Dutch (House of Orange) and Germans (Hanoverians) have squatted on the imperial throne. No one much cared until the philological revolution and a paroxysm of English nationalism in World War I. House of Windsor rhymes with House of Schönbrunn [Vienna] or House of Versailles.”

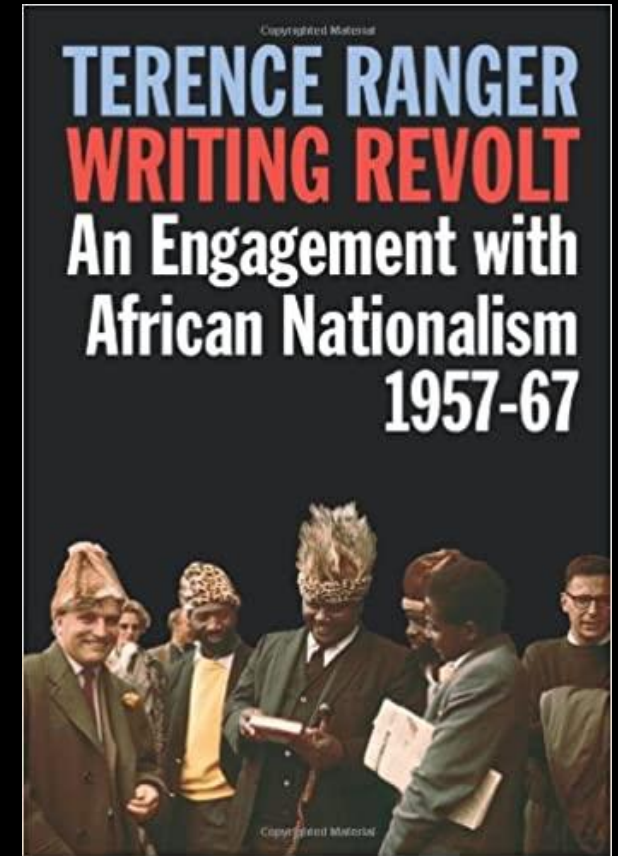
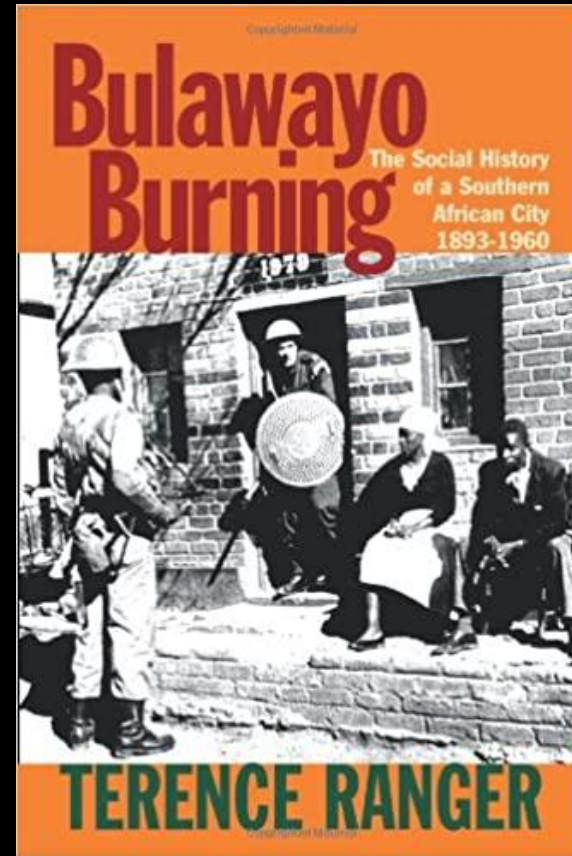
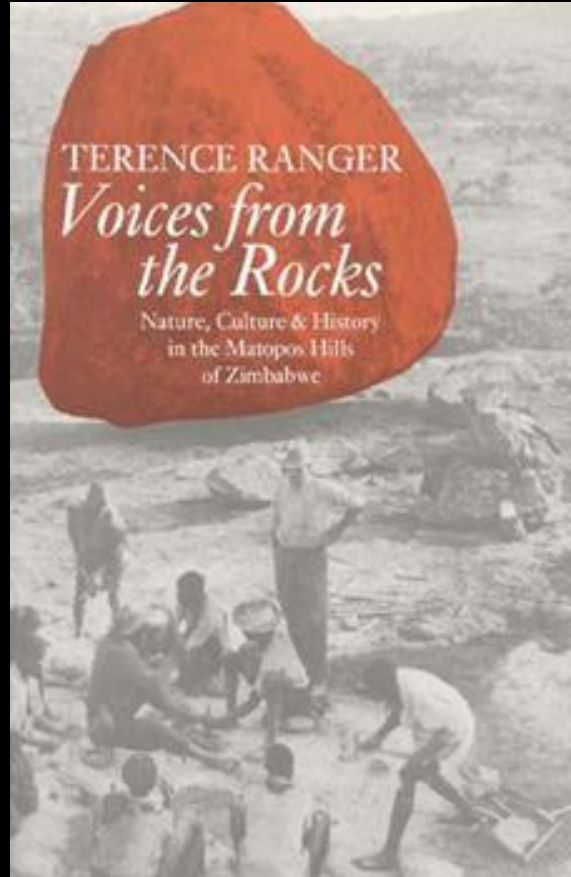
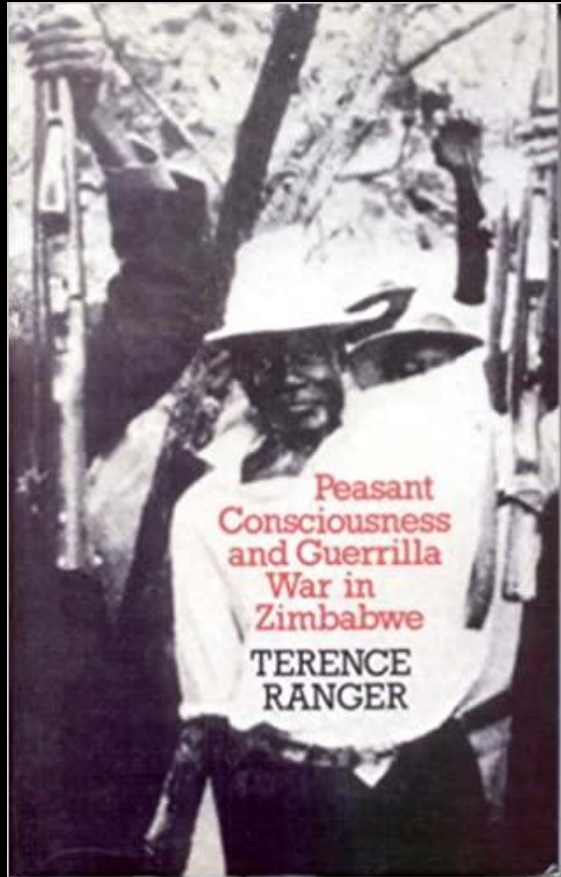


Hobsbawm and Ranger, *Invented Traditions*

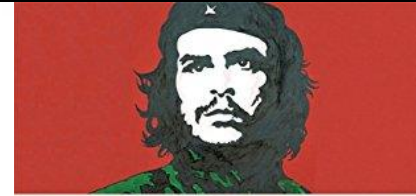
- What do you think meant by the concept 'invented traditions,' and how might it relate to nations and nationalisms?
- Can you think of examples of 'invented traditions'?



Terence Ranger (1929—1915)



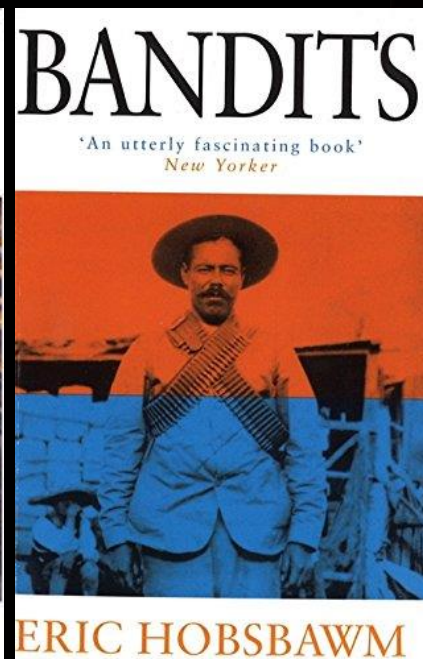
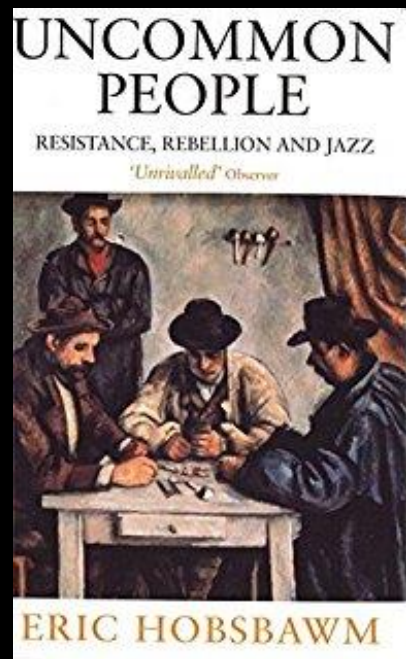
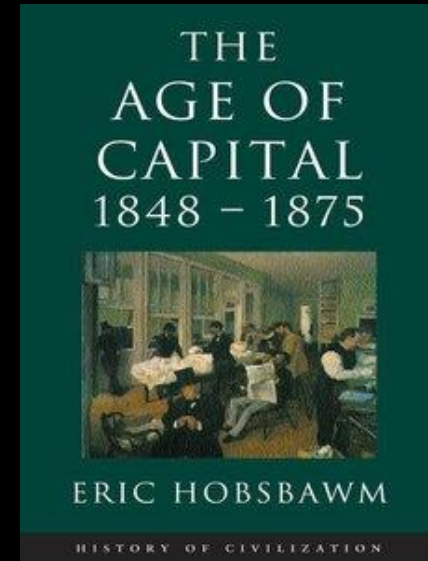
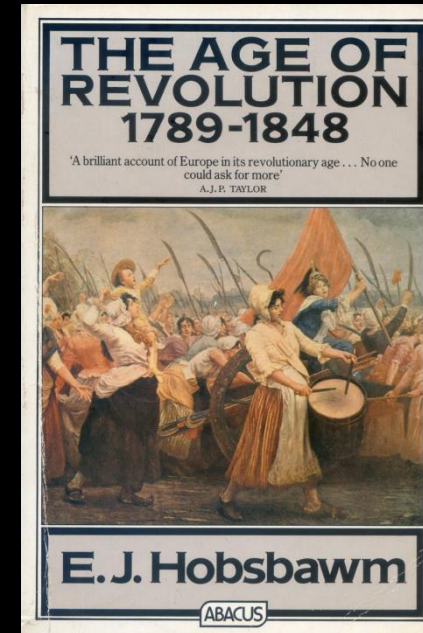
Eric Hobsbawm (1917–2012)



ERIC HOBSBAWM
HOW TO CHANGE THE WORLD
TALES OF MARX AND MARXISM



'Hobsbawm is one of our greatest living historians ... There is plenty with which to argue and engage'
BEN WILSON, DAILY TELEGRAPH



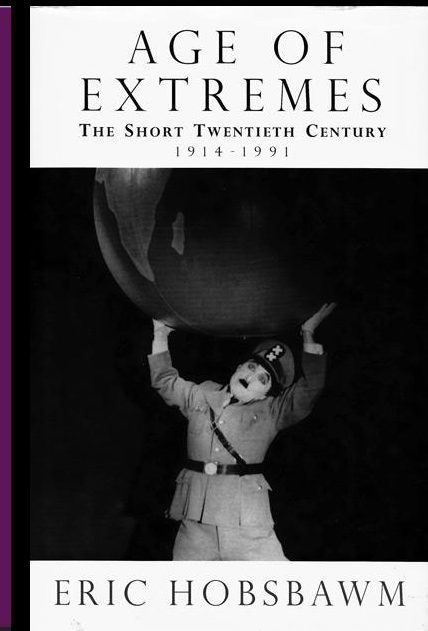
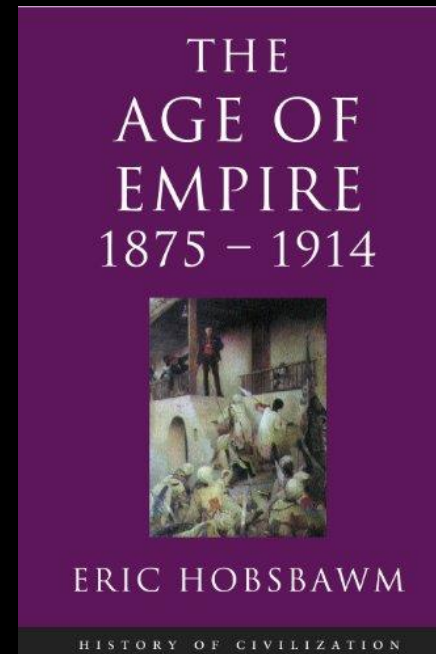
Canto



ERIC HOBSBAWM
FRACTURED TIMES
CULTURE AND SOCIETY IN THE TWENTIETH CENTURY

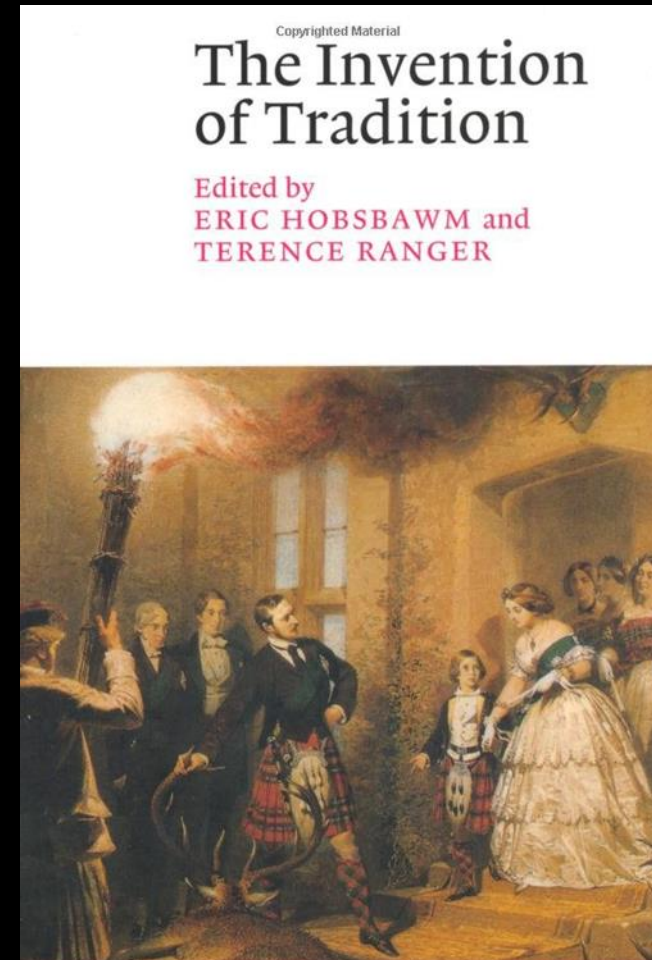


'One of the greatest British historians of his age'
Daily Telegraph



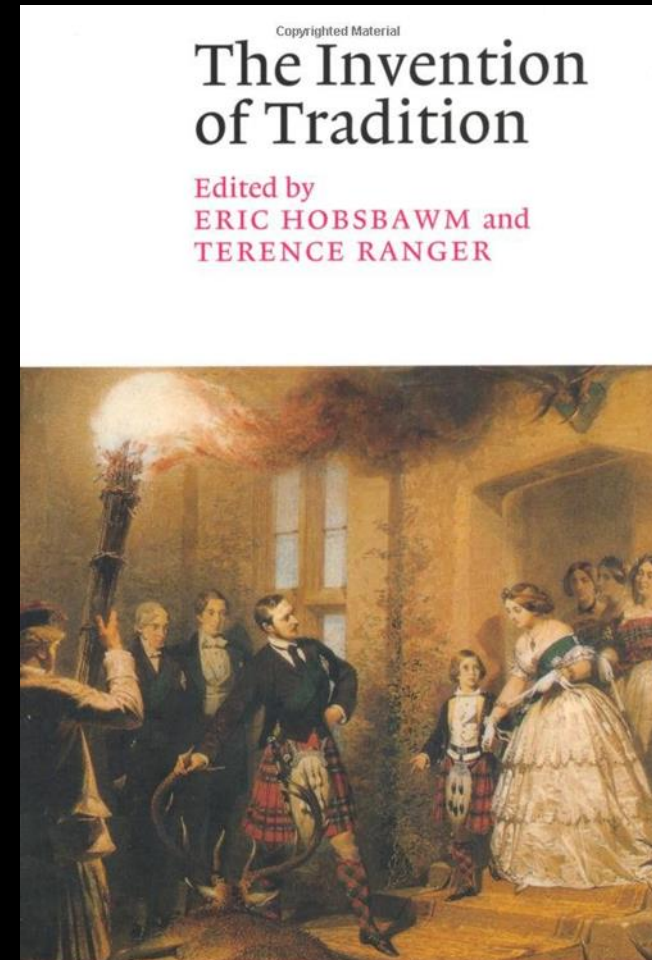
Hobsbawm, 'Inventing Traditions'

'Invented tradition' is taken to mean a set of practices, normally governed by overtly or tacitly accepted rules and of a **ritual or symbolic** nature, which seek to inculcate certain **values and norms of behaviour** by **repetition**, which automatically implies **continuity with the past**. In fact, where possible, they normally attempt to establish continuity with a suitable historic past. [p. 1]



Hobsbawm, 'Inventing Traditions'

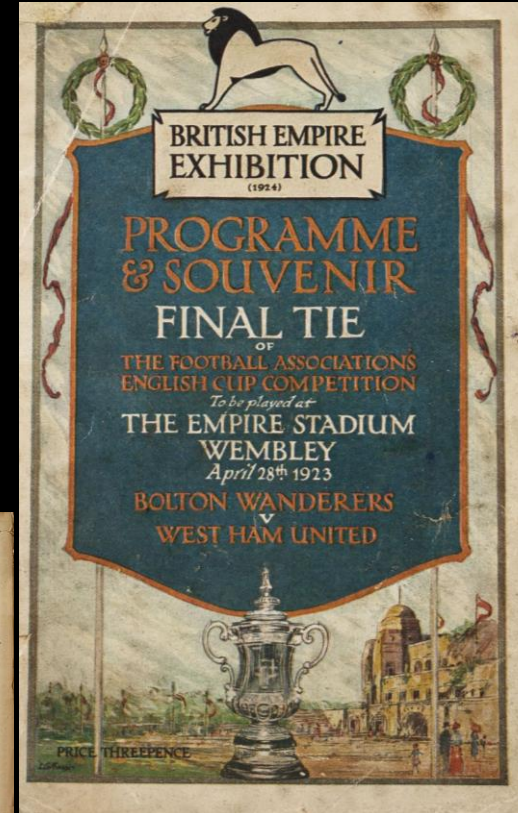
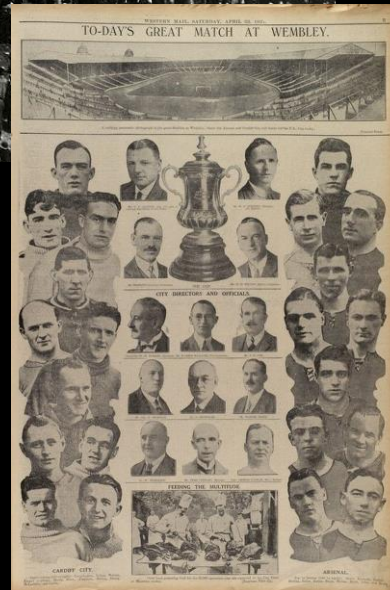
The term 'invented tradition' is used in a broad, but not imprecise sense. It includes both 'traditions' **actually invented**, constructed and formally instituted and those emerging in a **less easily traceable** manner within a brief and dateable period and establishing themselves with great rapidity. The royal Christmas broadcast in Britain (instituted in 1932) is an example of the first; the appearance and development of the practices associated with the Cup Final in British Association Football, of the second. [p. 1]



An 'Actually-Invented Tradition' 'Queen's Speech'



An 'Improvised Invented Tradition': FA Cup Final

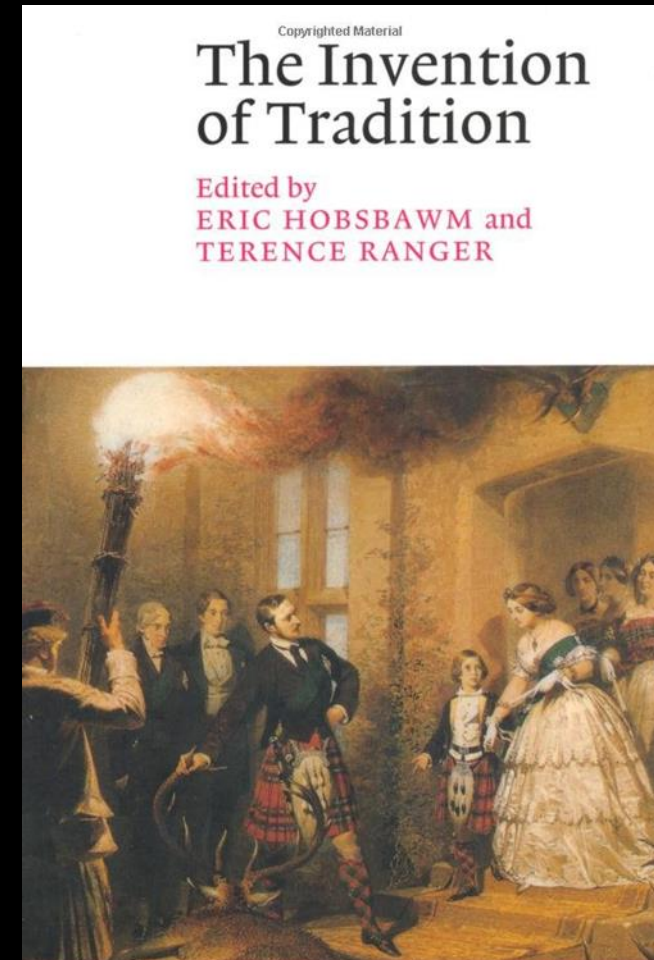


An 'Improvised Invented Tradition': FA Cup Final



Hobsbawm, 'Inventing Traditions'

Modern nations and all their impedimenta generally claim to be the *opposite of novel*, namely rooted in remotest antiquity, and the *opposite of constructed*, namely human communities so 'natural' as to require no definition other than self-assertion



“Invented tradition’ is taken to mean a set of practices ... which seek to **inculcate certain values and norms** of behaviour by **repetition**, which automatically implies continuity with the past ... A striking example is the deliberate choice of a Gothic style for the 19th-century rebuilding of the British parliament, and the equally-deliberate decision after World War II to rebuild the parliamentary chamber on exactly the same basic plan as before.”
[pp. 1—2]



Victorian Medieval Revival Gothic Castles in Wales



Cyfarthfa Castle, designed 1824
Owned by Crawshay family



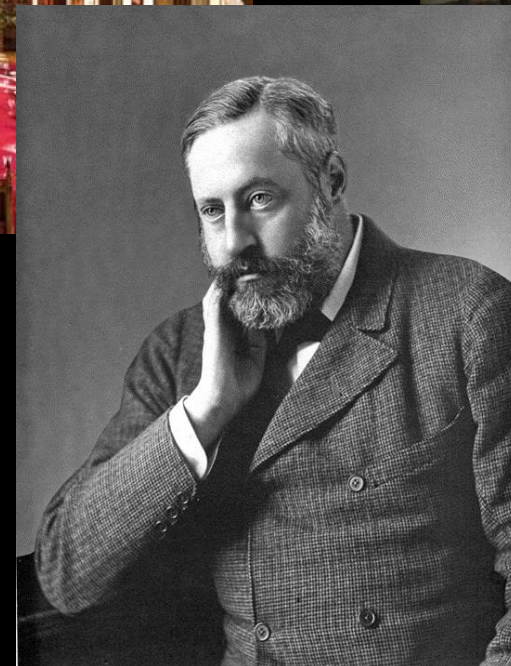
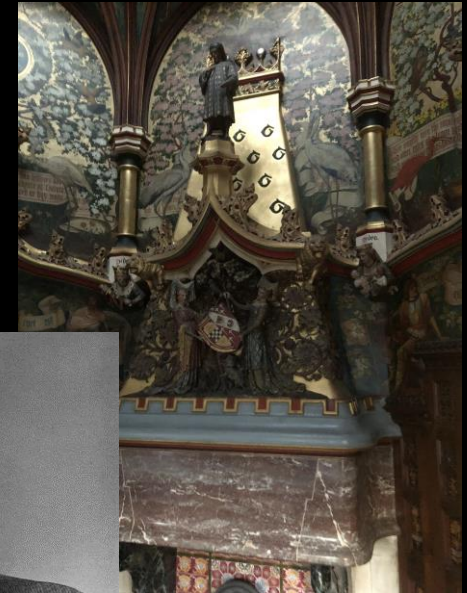
Victorian Medieval Revival Gothic Castles in Wales



Penryhn Castle, renovated by Pennant family

Victorian Medieval Revival

William Burges (1827–1881) interior decorations in Cardiff Castle, 1865–1881, commissioned by John Crichton-Stuart, 3rd Marquess of Bute (1847–1900)



Bute's Industrial Estates



Bute East Dock, Cardiff



Dowlais Ironworks



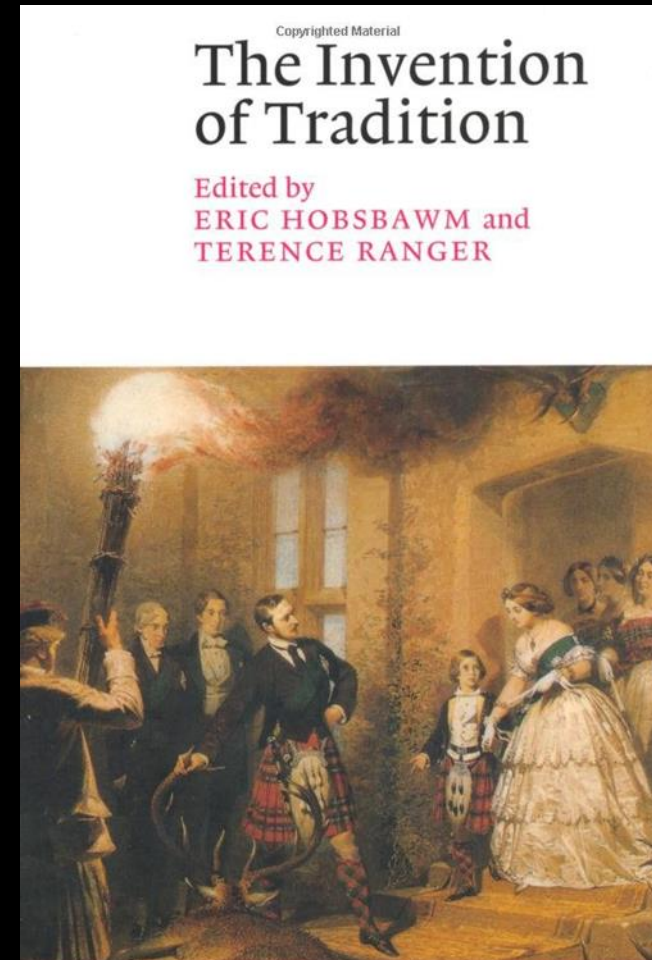
Cyfarthfa Ironworks



Penrhyn Slate Quarries

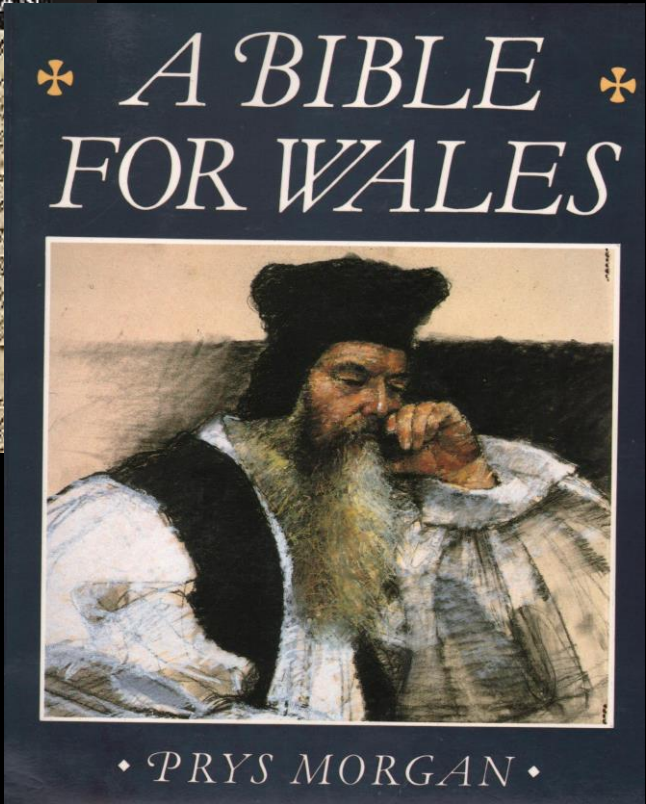
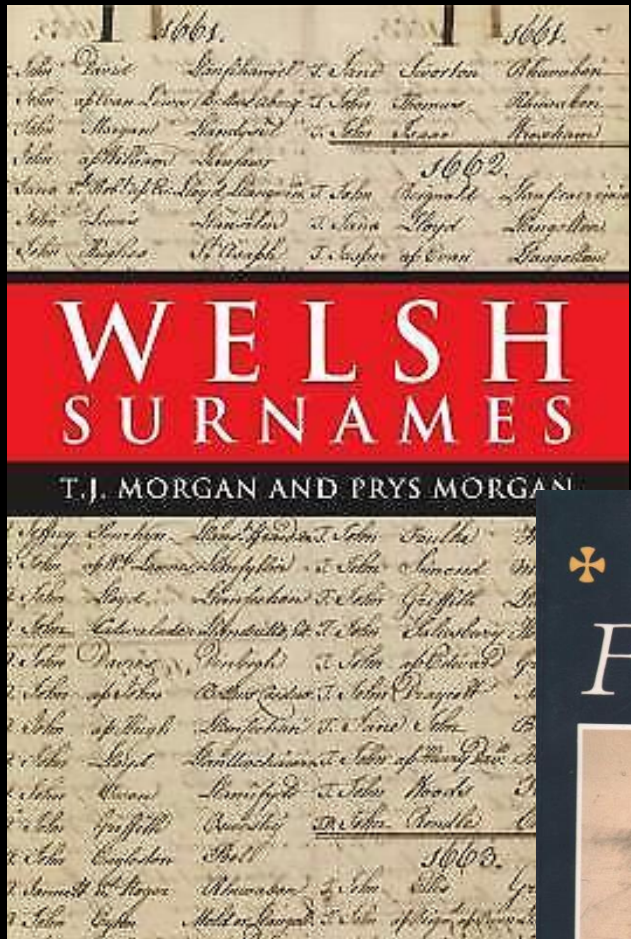
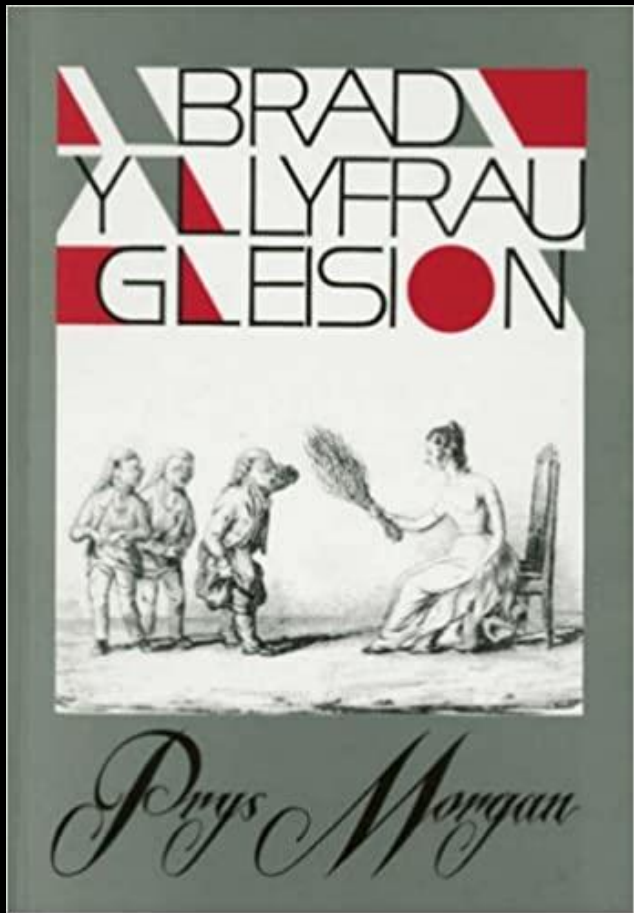
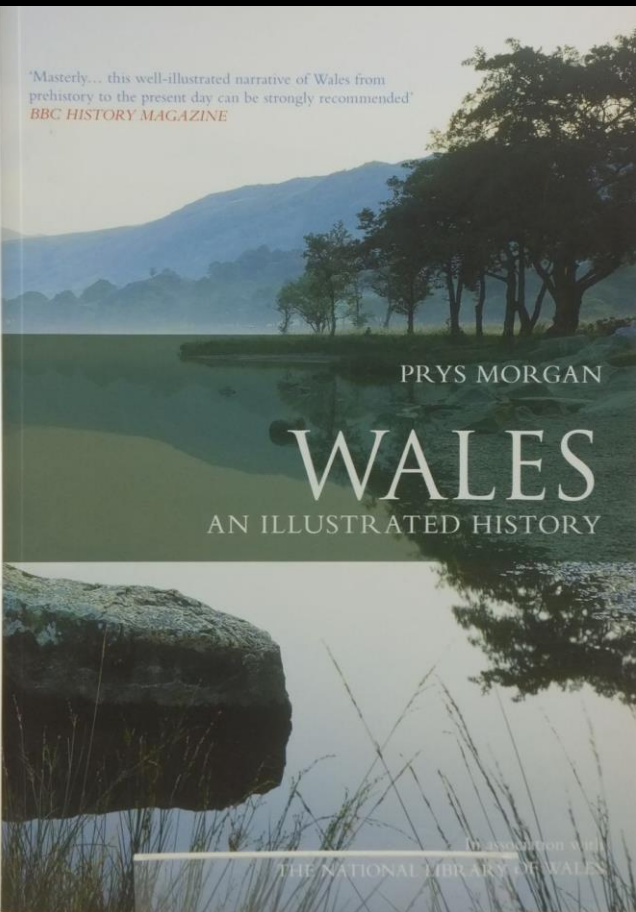
Hobsbawm and Ranger, Invented Traditions Summary

- Practices and institutions which are characteristic of national cultures do not arise spontaneously or fully formed – they are *invented*, adapted or innovated in particular historic conditions and circumstances, and continue to be *reinvented* over time
- Simultaneously, modern nation states typically adorn themselves with the *appearance* of having deep historical roots



2. Intangible Culture in Wales

- Prys Morgan, 'From a Death to a View: The Hunt for the Welsh Past in the Romantic Period,' in *The Invention of Tradition*: 43—100.
- David Howell, 'Contemporising Custom: The Re-Imagining of the Mari Lwyd,' *International Journal of Intangible Heritage*, 13 (2018): 66—79.
- David Howell, 'The Intangible Cultural Heritage of Wales: a Need for Safeguarding?' *International Journal of Intangible Heritage*, 8 (2013): 104—106.



2. Intangible Heritage in Wales

- Are there any tensions between the concepts of 'intangible heritage' and 'invented traditions'?
- How distinguishable might the notion of 'invented traditions' from other possible terms to describe 'traditional' practices?

Tradition vs Custom

“‘Custom’ is what judges do [*in assessing cases against legal precedents*]; ‘tradition’ (in this instance invented tradition) is the wig, robe and other formal paraphernalia and ritualised practices surrounding their substantial action.”

- Hobsbawm, ‘Inventing Traditions,’ in Hobsbawm and Terence Ranger eds. *The Invention of Tradition*, pp. 2—3



Clothes as Invented Traditions

Can you think of any other instances where clothing might constitute an 'invented tradition'?

What might be examples of Welsh 'invented traditions'?



“When did the ‘tartan philibeg,’ the modern kilt, come to be the costume of the Highlander? ... Whereas tartan – that is, cloth woven in a geometrical pattern of colours – was known in Scotland in the sixteenth century (it seems to have come from Flanders and reached the Highlands through the Lowlands), the philibeg – name and thing- is unknown before the eighteenth century. So far from being a traditional Highland dress, it was invented by an Englishman after the Union of 1707; and the differentiated 'clan tartans' are an even later invention. They were designed as part of a pageant devised by Sir Walter Scott in honour of a Hanoverian king; and owe their present form to two other Englishmen.”

Copyrighted Material
**The Invention
of Tradition**

Edited by
**ERIC HOBSBAWM and
TERENCE RANGER**



- Hugh Trevor-Roper, ‘The Invention of Tradition: The Highland Tradition of Scotland,’ in Hobsbawm and Ranger, *The Invention of Tradition*, pp. 18—19



Plate 9.15 The *gŵn*: front view. All-wool flannel, red/black stripes. Low neck, 24–6-inch tailored waist, front chest flaps traditionally held in place with a thorn. Watered silk cuffs. Worn (as here) over a skirt with linen waistband. An apron would generally be worn on the top that would hide the waistband. Amgueddfa Ceredigion Museum. I am grateful to Michael Freeman for permission to use his image.



Plate 9.16 The *gŵn*: back view, opened out to show inserted fabric at tail and two cloth-covered buttons at waist. Amgueddfa Ceredigion Museum. I am grateful to Michael Freeman for permission to use his image.

Pat Hudson, 'Industrial History, Working Lives, Nation, and Empire, Viewed through Some Key Welsh Woollen Objects,' in *History after Hobsbawm: Writing the Past for the Twenty-First Century* ed. by John H. Arnold, Matthew Hilton, and Jan Rüger (Oxford: Oxford University Press, 2018), pp. 179–180.

“The *gŵn* ... a distinctive tailored flannel dress ... worn over a skirt and with an apron cover, a small checked shawl and a tall ‘beaver’ hat, constituted an invention of tradition parallel to that of tartans and the kilt in Scotland ... It was not initially unique to Wales but it continued to be worn in Wales long after it died out in other parts of Britain and Europe, because it was incorporated into Welsh costume from the mid-nineteenth century and commonly worn on St David’s Day, at Eisteddfodau, and on other ceremonial occasions, such as royal visits or civic displays. It became the dress of Welsh women’s choirs, harpists, folk dancers, and poets.”

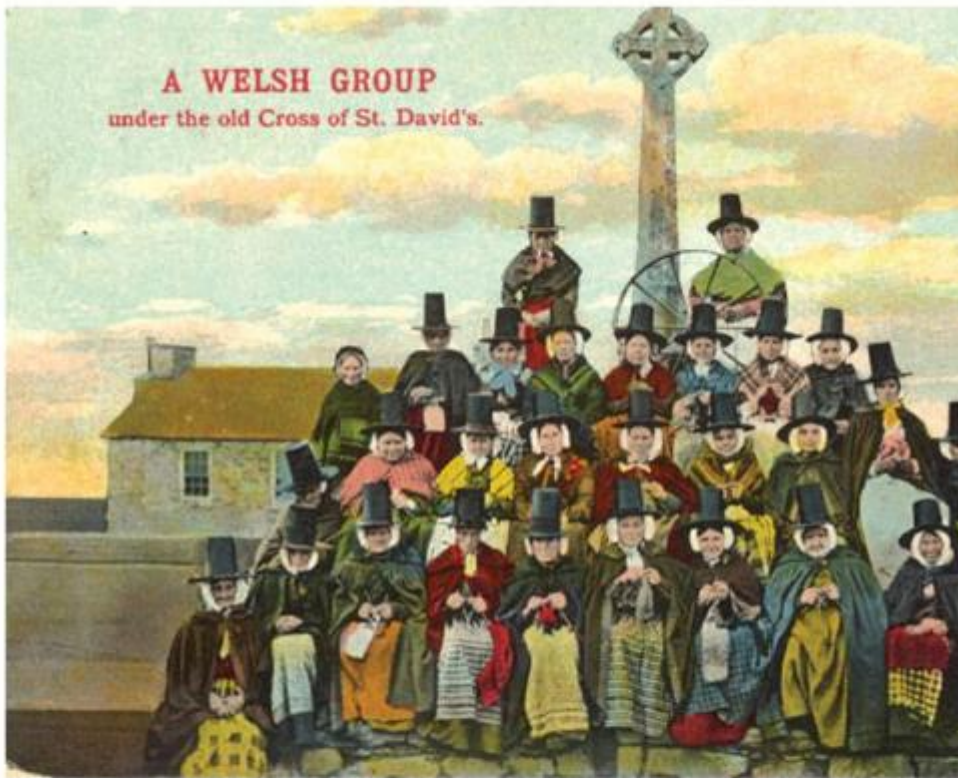


Plate 9.19 Women around the cross at St David's, Pembrokeshire, said to be a group who welcomed the duke and duchess of Edinburgh to St David's in 1882. Many copies were made depicting an idealization of Welsh national dress, hand-knitting, and spinning (see <https://welshhat.wordpress.com/chronological-survey/1880s-3/1882-2>). Amgueddfa Ceredigion Museum, reproduced by kind permission.



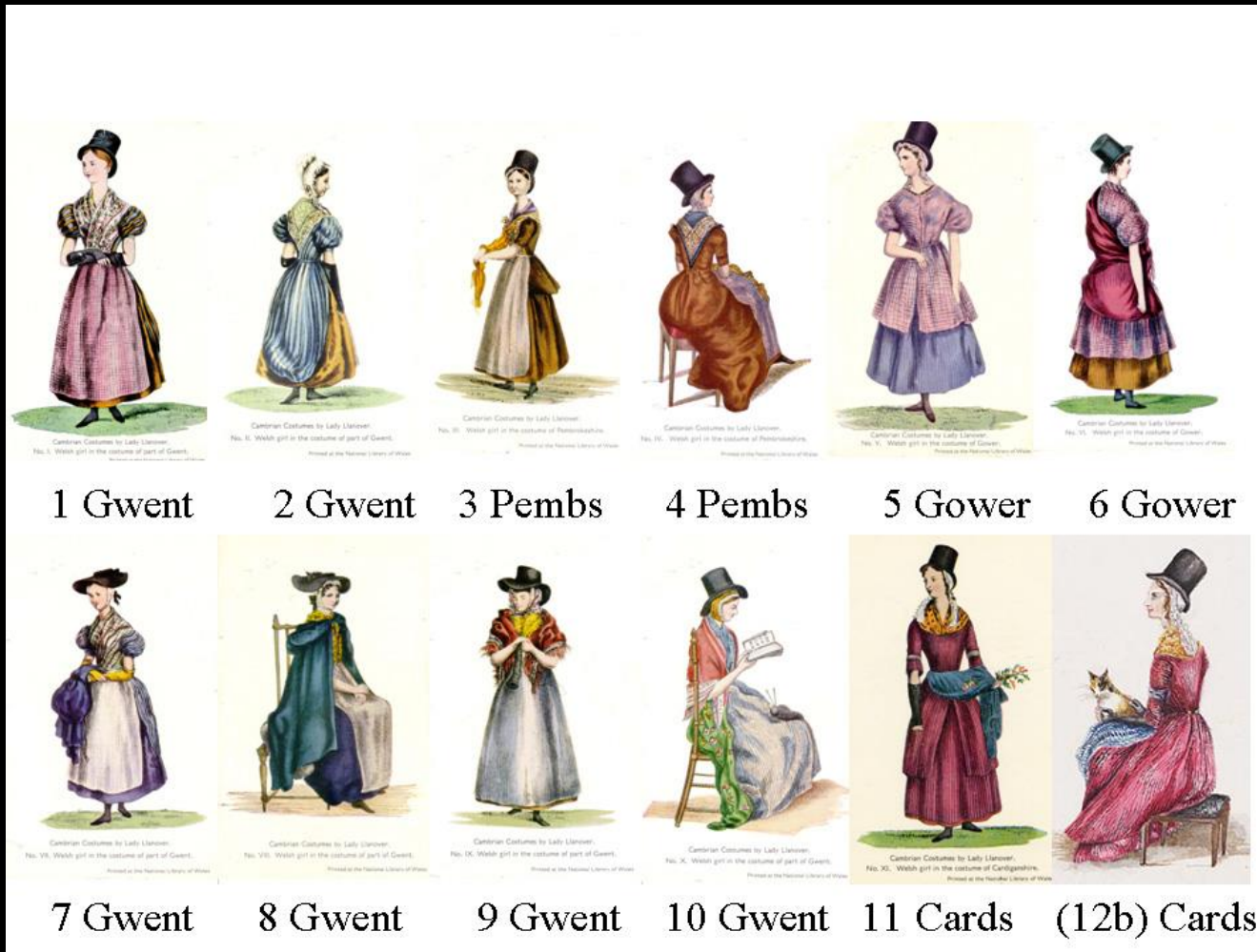
Plate 9.18 Two women in traditional dress, knitting. Photo (c.1875). John Thomas Collection. By permission of Llyfrgell Genedlaethol Cymru/The National Library of Wales.



Plate 9.20 Tourist postcard of three women in Welsh national costume. © National Museum of Wales, reproduced by kind permission.

Lady Llanover

(Augusta Hall *nee* Waddington, 1802–1896)



“Lady Llanover ... was one of the leaders of the picturesque romantic side, of the Welsh revival in the early and mid-19th century and a patron of innumerable Welsh causes. She studied and sketched female costumes of the Welsh and in 1834 at the Cardiff Royal Eisteddfod won the competition for an essay on the desirability of speaking Welsh and wearing Welsh costumes. Her original intent was to persuade Welshwomen to support home products, to stick to local tweeds instead of going over to cottons and calicoes, and she and her friends later gave prizes for collections of native tweed designs and patterns. ... Within a very short time she and her friends had evolved a homogenized national costume from the various Welsh peasant dresses, the most distinctive features of which were an enormous red cloak worn over an elegant petticoat and bedgown (pais a betgwn) and a very tall black beaver hat, in the style of Mother Goose. It was to be worn on 'national occasions' on Saint David's Day, at concerts of native music, especially by the female singers and harpists.

- Morgan, 'From a Death to a View,' p. 80



“Lady Llanover presented a portrait herself in national costume in 1862 to the public school which she helped to found to foster Welsh among the upper classes at Llandovery College, in which she wears a jewelled leek in the brim of her tall hat and holds a sprig of mistletoe in her hand to show her connection with the Druids (she was a bard with the name of Gwenynen Gwent, the Bee of Monmouthshire). The costume was soon adopted, for example in newspaper cartoons, as a caricature of Wales; it was reproduced on Victorian post-cards; thousands of pottery models of the Welshwoman in her costume were sold each year; schoolchildren all over Wales still don it on 1 March. It was a symbol of all that was good and homely. It appeared, for example, on ‘Dame Wales’ flour packets and on many other Welsh products. Meanwhile, the old native costumes in all their local varieties (even including here and there a tall beaver hat and a large cloak) died away as Wales became one of the most industrialized countries in the world.”

- Morgan, ‘From a Death to a View,’ p. 81



Morgan, 'From a Death to a View: The Hunt for the Welsh Past in the Romantic Period'

When one looks at the cultural life of Wales in the 18th and early 19th centuries one is struck by a paradox

- 1) on the one hand the decay or demise of an ancient way of life, and
- 2) on the other an unprecedented outburst of interest in things Welsh and highly self-conscious activity to preserve or develop them.

- Morgan, 'From a Death to a View,' p. 43.

Morgan, 'Hunt for the Welsh Past in Romantic Period'

By his various books on Welsh music published between 1784 and 1820 Edward Jones was one of those who turned Welsh culture from being one of decaying but unselfconscious survival into self-aware revival, and the result, though often bogus, was never dull.

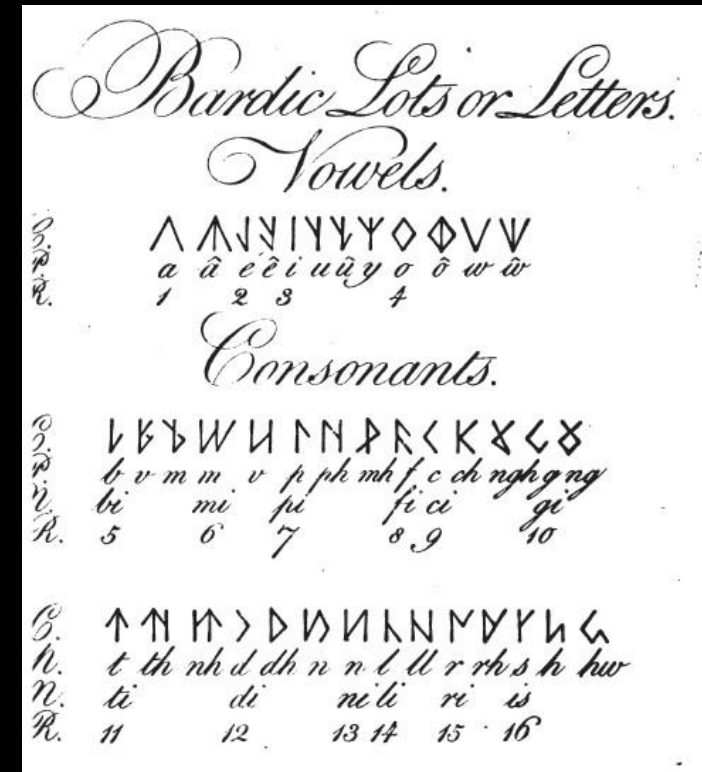
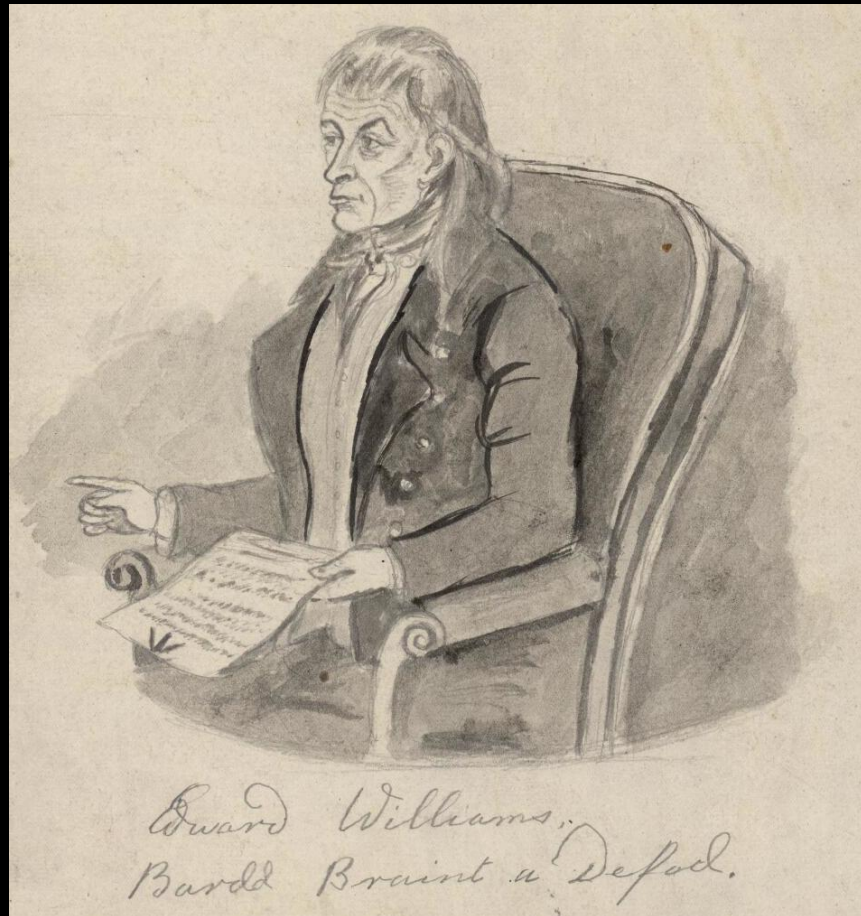
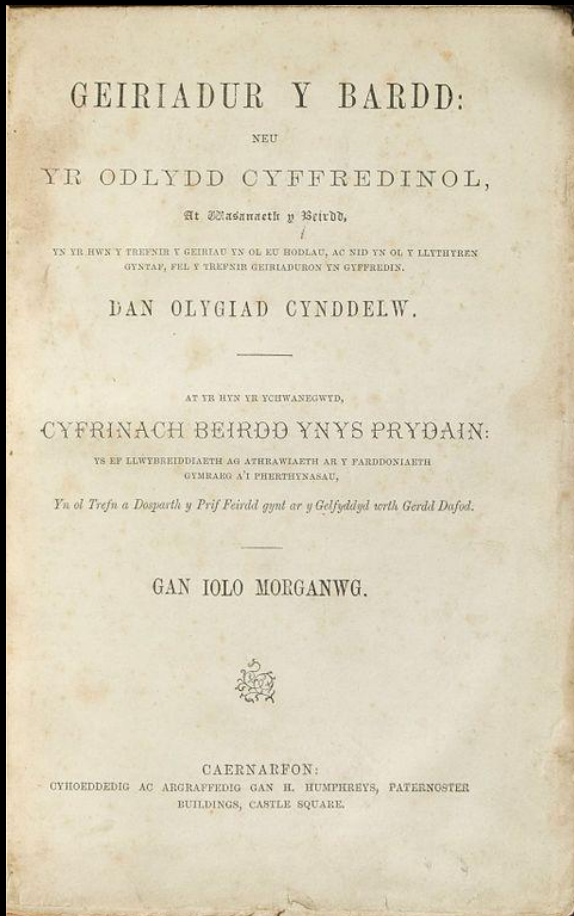


"The Muse is oft her silver Harp here stringing,
That sweet as Mountains rises her head arising."
"And many an universal, many a harmonious Song,
Which many a Bard had thought many a Song."

Published according to the original Manuscript. See the title page of the original Manuscript.

THE
BARDIC MUSEUM,
OF
PRIMITIVE BRITISH LITERATURE;
AND OTHER ADMIRABLE RARITIES;
FORMING THE SECOND VOLUME OF THE
Musical, Poetical, and Historical Relicks
OF
The Welsh Bards and Druids:
DRAWN FROM AUTHENTIC DOCUMENTS OF REMOTE ANTIQUITY;
(WITH GREAT PAINS NOW RESCUED FROM OBLIVION,)
AND NEVER BEFORE PUBLISHED:
CONTAINING,
THE BARDIC TRIADS, HISTORIC ODES, EULOGIES, SONGS, ELEGIES, MEMORIALS OF
THE TUNES OF THE WARRIORS; OF KING ARTHUR AND HIS KNIGHTS; REGALIAS,
THE WONDERS OF WALES, &c. &c. &c.
WITH
ENGLISH TRANSLATIONS AND HISTORIC ILLUSTRATIONS:
LIKEWISE,
THE ANCIENT WAR-TUNES OF THE BARDS; *Viz.*
The Tynnonau; Cyddoganau; Blodau; Lalanbannau; Doffrebannau; Tliffrau; Cwyssebbau; Hymns;
Psalms; Jigs; and Delights:
TO THESE NATIONAL MELODIES ARE ADDED
NEW BASSES; WITH VARIATIONS,
FOR
THE HARP, OR HARPSICHOORD;
VIOLIN, OR FLUTE;
(DEDICATED BY PERMISSION TO HIS ROYAL HIGHNESS THE PRINCE OF WALES,)
BY EDWARD JONES,
BARD TO THE PRINCE.
Let us now praise famous men.
The Lord hath wrought great glory by them, through his great power from the beginning.
Such as did bear rule in their kingdoms, men renowned for their power, giving counsel by their
wisdom, and declaring prophecies:
Leaders of the people by their counsels, and by their knowledge of learning meet for the people, wife,
and eloquent in their utterances.
Such as found out Musical Tunes, and recited Verses in writing.
All these were renowned in their generations, and wrote the glory of their times.
ECCLESIASTICUS, Chap. xlii. ver. 1, &c.
"Pylori dno regis fuit Sapientia Antiquorum:
"Sapientia, invenit nos Rebus, sed Regem."
LONDON: Printed by A. Strahan, Printer-Street,
For the Author, 1802:
And Sold at N° 3, in GATE STREET, near GREYFRIAR SQUARE.
(Price 1s. 11d.)
SOLD at STATIONERS' Hall.

Iolo Morganwg (Edward Williams, 1747—1826)



Eisteddfod

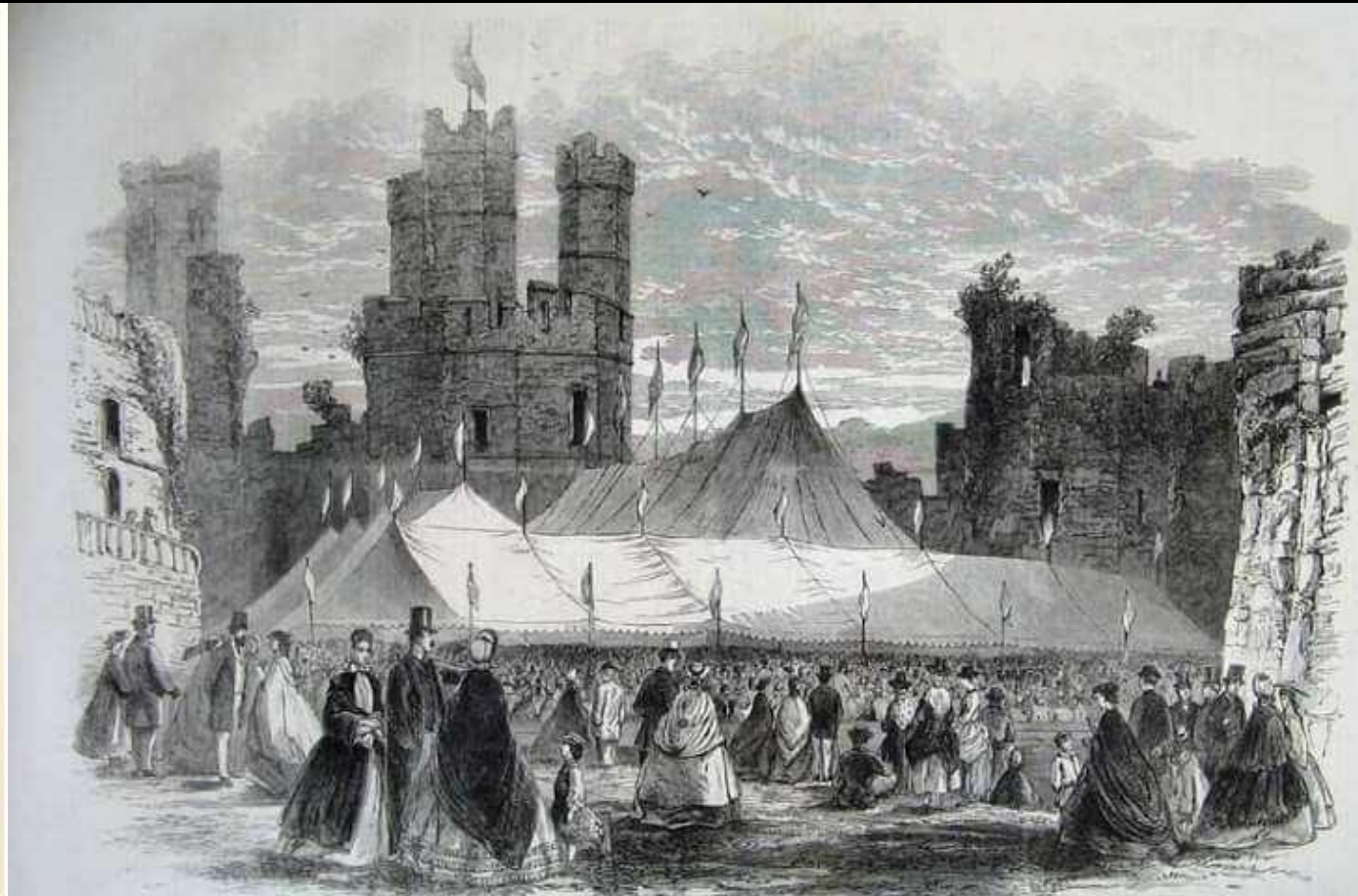
- First recorded instance in Cardigan, 1176
- Recurrent 'sessions' throughout Middle Ages
- Revived in 1700s
- Emphasis on bardic tradition – Gorsedd meetings



Eisteddfod

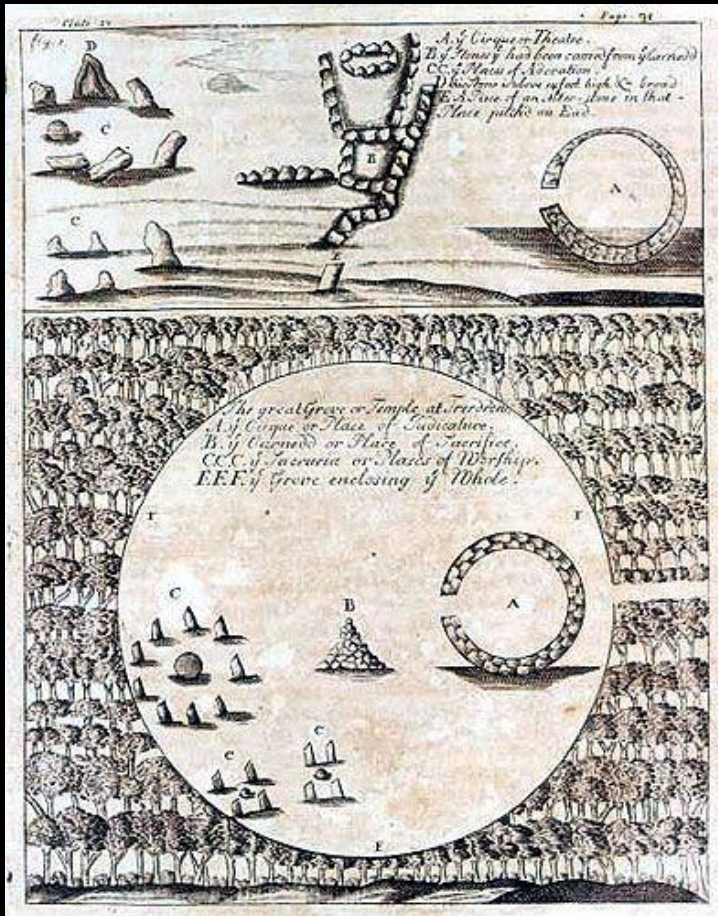


Powys Eisteddfod 1864

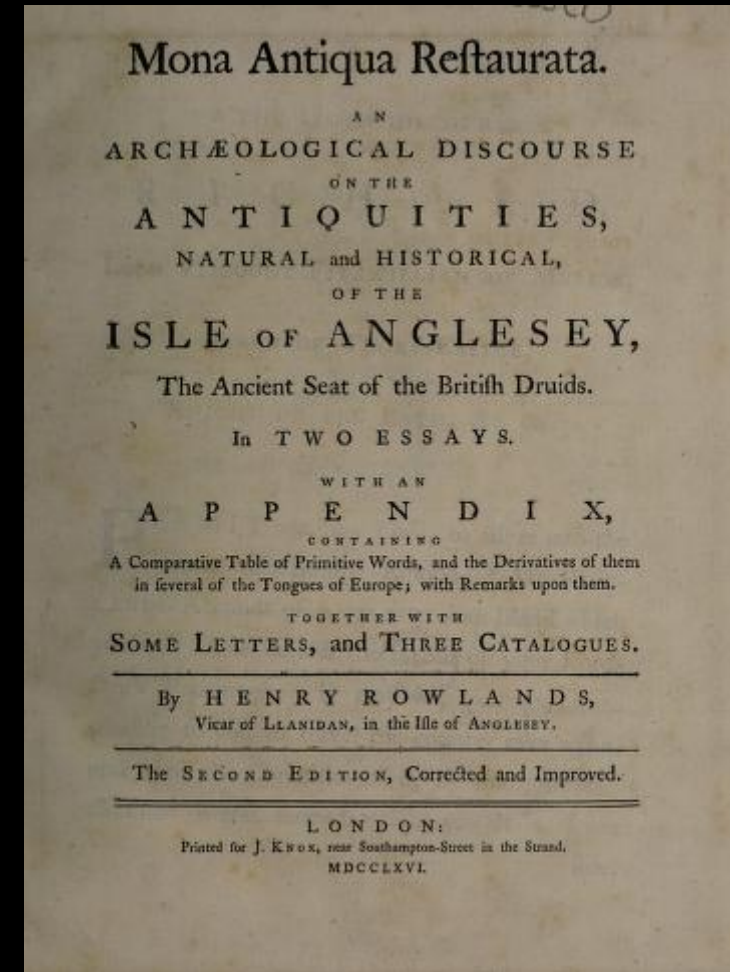


Eisteddfod at Carnarvon Castle 1862

Invention of Druid Tradition



Purported Druidical Temple of Tre'r Dryw (Anglesey) - prepared by the Revd Henry Rowlands (1723)



EISTEDDFOD
GENEDLAETHOL FRENHINOL.
AWST CYMRU 1929.



THE ROYAL
NATIONAL EISTEDDFOD
OF WALES. SEFTON PARK,
LIVERPOOL.
AUGUST 5TH TO 10TH 1929.

Liverpool
National
Eisteddfod
and
Gorsedd,
1900

"Y GWIR YR EYSTY Y BYD." "DAN NAWDD DUW AT DANGYB." 

YR EISTEDDFOD GENEDLAETHOL
THE ROYAL NATIONAL
EISTEDDFOD
GORSEDD OF BARDS
AND
MUSICAL
FESTIVAL
LIVERPOOL.
September,
18, 19, 20, 21 & 22
1900.

£1,500 TO BE AWARDED
IN PRIZES IN
LITERATURE, MUSIC AND ART.
CHORAL CONTESTS EACH DAY.
50 CHOIRS ENTERED.

GRAND EVENING CONCERTS
SUPPORTED BY MOST EMINENT ARTISTES.
To be held in a Pavilion specially erected to accommodate 1,000 persons.
SEE OTHER ANNOUNCEMENTS. CHEAP EXCURSIONS FROM ALL PARTS.



Mari Lwyd as Intangible Heritage

David Howell, 'Contemporising Custom: The Re-Imagining of the Mari Lwyd,' *International Journal of Intangible Heritage*, 13 (2018): 66—79; Howell, 'The Intangible Cultural Heritage of Wales: a Need for Safeguarding?' *International Journal of Intangible Heritage*, 8 (2013): 104—106.

- What is 'the' Mari Lwyd, and why might it be considered an example of 'intangible heritage'?
- What varieties of the Mari Lwyd exist?
- What are some of the issues affecting any potential recognition of Mari Lwyd as 'intangible cultural heritage' by UNESCO?





Mari Lwyd as Intangible Heritage

Identifiers ... for the traditional Mari Lwyd ... include:

- 1. a horse's head effigy, predominantly though not exclusively made from a skull;
- 2. that the skull was acquired locally, or the effigy made locally;
- 3. the accompaniment of a small 'party' (which historically would only include men) with 'characters';
- 4. the performance of a pwnco, with improvised competitive verses;
- 5. the movement of the Mari party between homesteads in a community.

- Howell, 'Contemporising Custom,' p. 75.

3. Food as Intangible Heritage

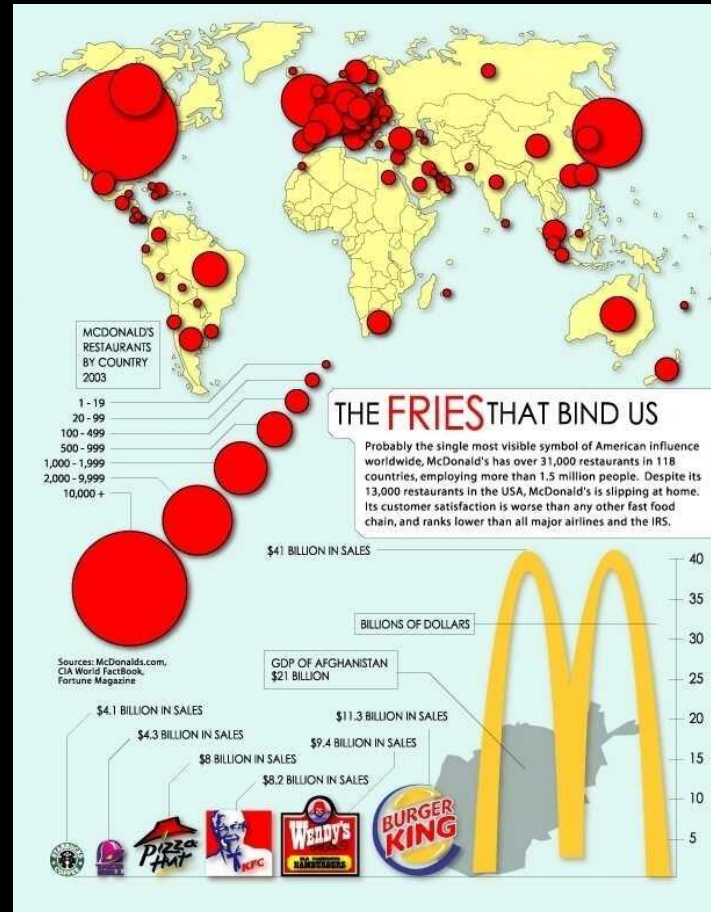
- Ilaria Porciani, 'Food Heritage and Nationalism in Europe,' in *Food Heritage and Nationalism in Europe*, ed. by Porciani (London: Routledge, 2020): 3—32.
- Clare A Sammells, 'Haute Traditional Cuisines: How UNESCO's List of Intangible Heritage Links the Cosmopolitan to the Local,' in *Edible Identities: Food as Cultural Heritage* ed. by Ronda Brulotte and Michael DiGiovine, eds. (Farnham: Ashgate, 2014): 141—158.
- Bahar Aykan, 'The Politics of Intangible Heritage and Food Fights in Western Asia,' *International Journal of Heritage Studies*, 22:10 (2016): 799—810.

Food and National Identity

- In what ways might food be considered either intangible heritage or an invented tradition?
- Why might food be an important component of national identities?
- Might any tensions or contradictions be identified in relation to food's association with national (as opposed cosmopolitan/global) identities?

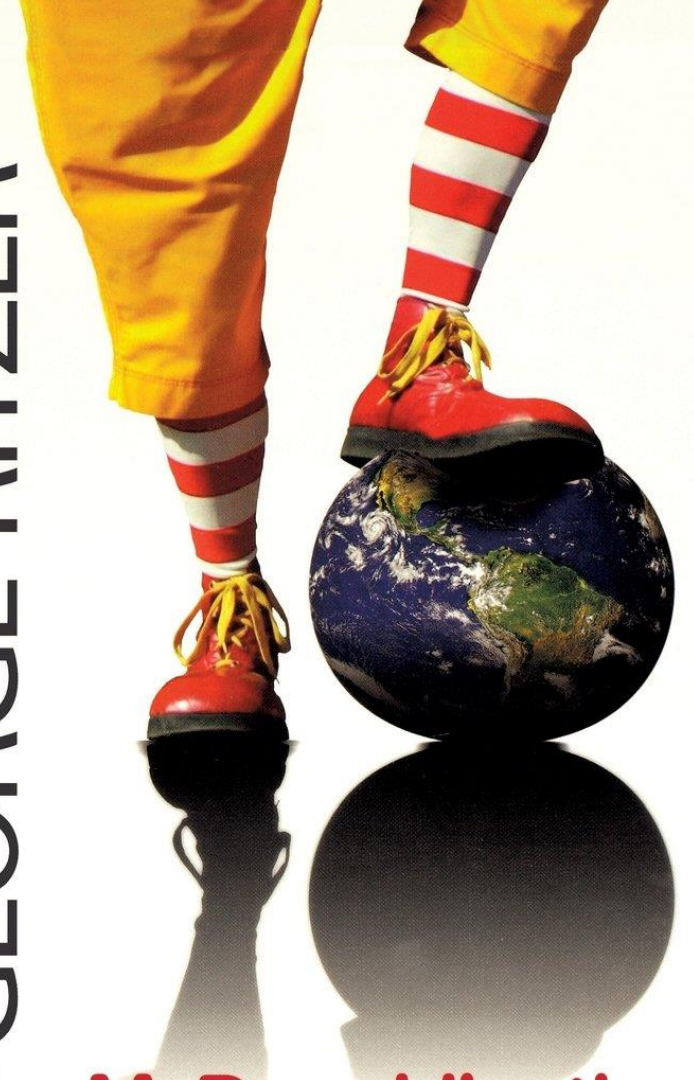
McDonaldization

- Efficiency
- Calculability
- Predictability
- Control



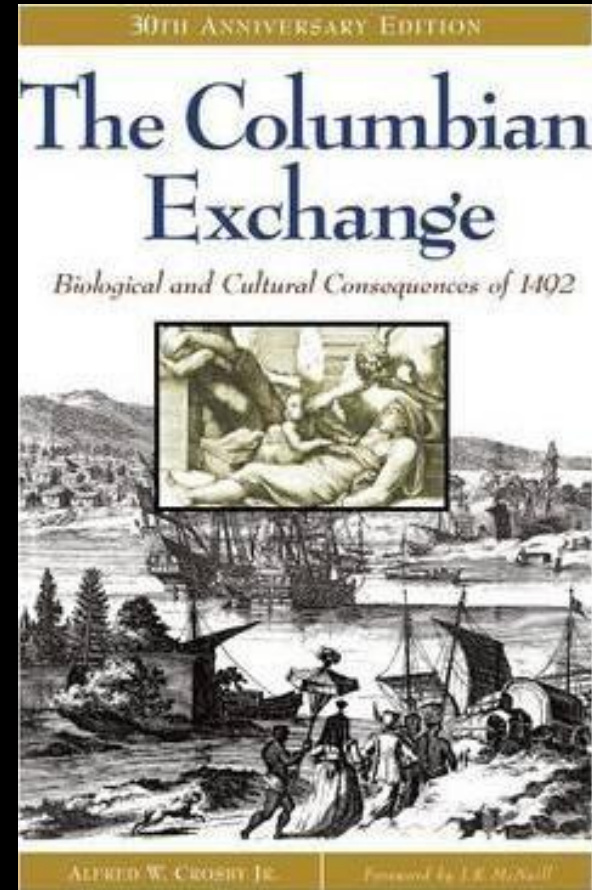
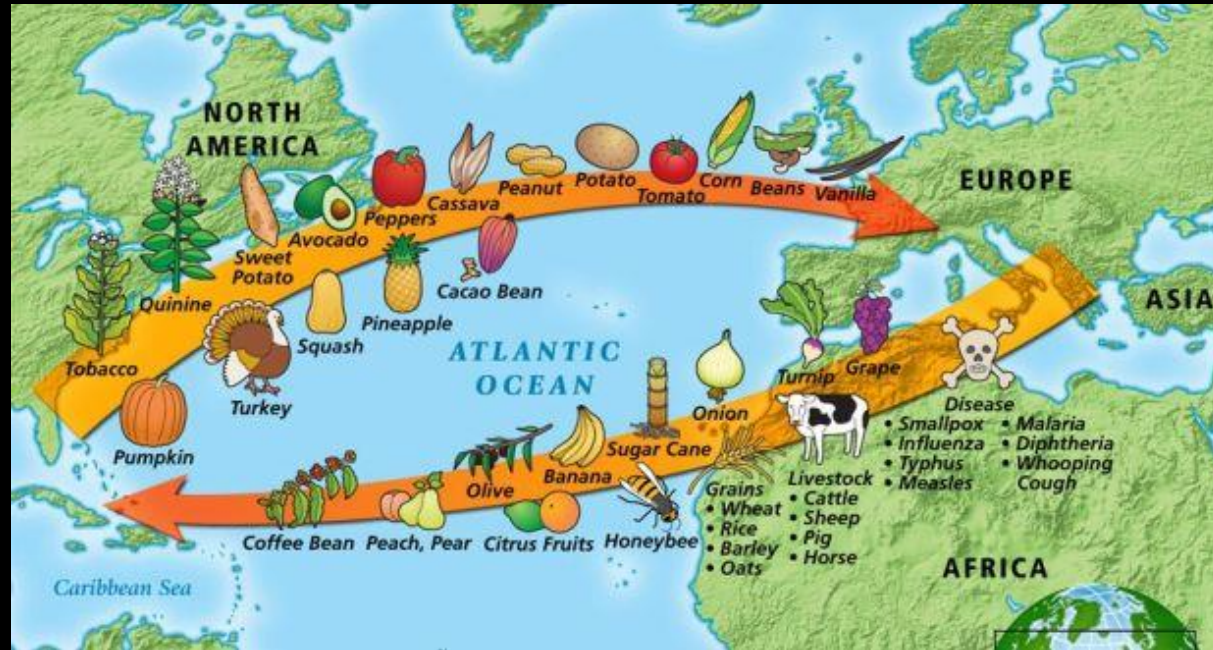
GEORGE RITZER

The McDonaldization
of Society 5



The Columbian Exchange

- Exportation of 'Old World' foods to the Americas
- Importation of 'New World' foods into Europe



Food and Nationalism

- What do you understand by the following terms:
 - Gastronationalism
 - Gastrodiplomacy
 - 'Edible chronotopes'
 - Mixophobia
 - Haute cuisine
 - Haute traditional cuisine?



American Sociological Review
75(3) 432-455
© American Sociological
Association 2010
DOI: 10.1177/000122410872226
http://as.sagepub.com



Gastronationalism: Food Traditions and Authenticity Politics in the European Union

Michaela DeSoucey^a

Abstract

By developing the concept of “gastronationalism,” this article challenges conceptions of the homogenizing forces of globalism. I analyze (1) the ways in which food production, distribution, and consumption can demarcate and sustain the emotive power of national attachment and (2) how nationalist sentiments, in turn, can shape the production and marketing of food. The multi-methodological analyses reveal how the construct of gastronationalism can help us better understand pan-national tensions in symbolic boundary politics—politics that protect certain foods and industries as representative of national cultural traditions. I first analyze the macro-level dimensions of market protections by examining the European Union’s program for origin-designation labels that delineates particular foods as nationally owned. The micro-level, empirical case—the politics surrounding foie gras in France—demonstrates how gastronationalism functions as a protectionist mechanism within lived experience. Foie gras is an especially relevant case because other parties within the pan-national system consider it morally objectionable. Contemporary food politics, beyond the insights it affords into symbolic boundary politics, speaks to several arenas of sociological interest, including markets, identity politics, authenticity and culture, and the complexities of globalization.

Keywords

food politics, culture, markets, nationalism, European Union

Efforts within the European Union (EU) to create a unifying, pan-European sense of identity have generated tensions within and among nations over the principles of universalism and exceptionalism. Scholars of European integration politics often cite religion, language, ethnic composition, or region to illustrate how nations seek to preserve (or overcome) their sense of distinctiveness (Bail 2008; Brubaker 1996; Calhoun 2007; Keating 2004) and to construct symbolic unity through everyday talk and social practice (Billig 1995). Such practices, which communicate the value of national distinctiveness, have recently been

theorized through the frames of branding (Aronczyk 2007) and impression management (Rivera 2008). Few analyses, however, scrutinize related institutional strategies and how material objects and industries are legitimated and protected as uniquely representative of national traditions. Relevant processes are

^aNorthwestern University

Corresponding Author:
Michaela DeSoucey, Northwestern University,
Department of Sociology, 1810 Chicago Avenue,
Evanston, IL 60208
E-mail: michaeladesoucey@u.northwestern.edu

Label	Name of Product	Country	Type of Product
PDO ^a	Fromage de Hevre	Belgium	Cheese
	Prosciutto di Parma	Italy	Ham
	Dinde de Bresse	France	Poultry
	Cabrito Transmontano	Portugal	Goat
	Orkney Lamb	United Kingdom	Lamb/Mutton
	Kalamata	Greece	Olives
	Waldviertler Graumohn	Austria	Poppy Seeds
	Basilico Genovese	Italy	Basil
	Oppehoezer Ronde	Netherlands	Potatoes
PGI ^b	Danablu	Denmark	Cheese
	Schwarzwälder Schinken	Germany	Ham
	Chouriço de Portalegre	Portugal	Pork Sausage
	Zakynthos	Greece	Olive Oil
	Clare Island Salmon	Ireland	Fish
	Českobudějovické pivo	Czech Republic	Beer
	Miel de Provence	France	Honey
	Espárrago de Huétor-Tájar	Spain	Asparagus
	Canard à foie gras du Sud-Ouest	France	Poultry
TSG ^c	Kalakukko	Finland	Meat Pie
	Kriek-Lambic, Framboise-Lambic	Belgium	Beer
	Jamón Serrano	Spain	Ham
	Mozzarella	Italy	Cheese

^aPDO: Protected Designation of Origin

^bPGI: Protected Geographical Indication

^cTSG: Traditional Specialty Guaranteed



Food and Nationalism

- What do the authors have to say about the following examples of food practices:
 - Foie gras (Porciani, p. 9)
 - Hummus, couscous and felafel (Porciani, p. 9)
 - Roast beef (Porciani, p. 13)
 - New Nordic Cuisine (Porciani, p. 10)
 - Thai Llama Curry (Sammells, pp. 150—154)

Food and UNESCO

- What does Sammells say about the respective issues surrounding recognition of French and Mexican cuisine as intangible cultural heritage?

Gastronomic meal of the French



France

Inscribed in 2010 ([5.COM](#)) on the Representative List of the Intangible Cultural Heritage of Humanity



The gastronomic meal of the French is a customary social practice for celebrating important moments in the lives of individuals and groups, such as births, weddings, birthdays, anniversaries, achievements and reunions. It is a festive meal bringing people together for an occasion to enjoy the art of good eating and drinking. The gastronomic meal emphasizes togetherness, the pleasure of taste, and the balance between human beings and the products of nature. Important elements include the careful selection of dishes from a constantly growing repertoire of recipes; the purchase of good, preferably local products whose flavours go well together; the pairing of food with wine; the setting of a beautiful table; and specific actions during consumption, such as smelling and tasting items at the table. The gastronomic meal should respect a fixed structure, commencing with an apéritif (drinks before the meal) and ending with liqueurs, containing in between at least four successive courses, namely a starter, fish and/or meat with vegetables, cheese and dessert.

Individuals called gastronomes who possess deep knowledge of the tradition and preserve its memory watch over the living practice of the rites, thus contributing to their oral and/or written transmission, in particular to younger generations. The gastronomic meal draws circles of family and friends closer together and, more generally, strengthens social ties.



© MFPCA 2009 :



Traditional Mexican cuisine - ancestral, ongoing community culture, the Michoacán paradigm



Mexico

Inscribed in 2010 ([5.COM](#)) on the Representative List of the Intangible Cultural Heritage of Humanity



Traditional Mexican cuisine is a comprehensive cultural model comprising farming, ritual practices, age-old skills, culinary techniques and ancestral community customs and manners. It is made possible by collective participation in the entire traditional food chain: from planting and harvesting to cooking and eating. The basis of the system is founded on corn, beans and chili; unique farming methods such as milpas (rotating swidden fields of corn and other crops) and chinampas (man-made farming islets in lake areas); cooking processes such as nixtamalization (lime-hulling maize, which increases its nutritional value); and singular utensils including grinding stones and stone mortars. Native ingredients such as varieties of tomatoes, squashes, avocados, cocoa and vanilla augment the basic staples. Mexican cuisine is elaborate and symbol-laden, with everyday tortillas and tamales, both made of corn, forming an integral part of Day of the Dead offerings. Collectives of female cooks and other practitioners devoted to raising crops and traditional cuisine are found in the State of Michoacán and across Mexico. Their knowledge and techniques express community identity, reinforce social bonds, and build stronger local, regional and national identities. Those efforts in Michoacán also underline the importance of traditional cuisine as a means of sustainable development.



© 2009 by Conservatorio de la Cultura
Gastronómica Mexicana :



Food and Intangible Heritage in the Caucasus

Bahar Aykan, 'The Politics of Intangible Heritage and Food Fights in Western Asia,' *International Journal of Heritage Studies*, 22:10 (2016): 799–810.

- What issues have arisen in relation to the UNESCO Intangible Cultural Heritage (ICH) convention in and around the Caucasus?
- What geopolitical debates have been engendered by efforts to have particular foodstuffs and culinary dishes/practices listed as ICH?

Mediterranean diet



Cyprus, Croatia, Spain, Greece, Italy, Morocco and Portugal

Inscribed in 2013 (**8.COM**) on the Representative List of the Intangible Cultural Heritage of Humanity



The Mediterranean diet involves a set of skills, knowledge, rituals, symbols and traditions concerning crops, harvesting, fishing, animal husbandry, conservation, processing, cooking, and particularly the sharing and consumption of food. Eating together is the foundation of the cultural identity and continuity of communities throughout the Mediterranean basin. It is a moment of social exchange and communication, an affirmation and renewal of family, group or community identity. The Mediterranean diet emphasizes values of hospitality, neighbourliness, intercultural dialogue and creativity, and a way of life guided by respect for diversity. It plays a vital role in cultural spaces, festivals and celebrations, bringing together people of all ages, conditions and social classes. It includes the craftsmanship and production of traditional receptacles for the transport, preservation and consumption of food, including ceramic plates and glasses. Women play an important role in transmitting knowledge of the Mediterranean diet: they safeguard its techniques, respect seasonal rhythms and festive events, and transmit the values of the element to new generations. Markets also play a key role as spaces for cultivating and transmitting the Mediterranean diet during the daily practice of exchange, agreement and mutual respect.



© Câmara Municipal de Tavira, 2012 :



Keşkek, Turkey



Ceremonial Keşkek tradition

Turkey

Inscribed in 2011 ([6.COM](#)) on the Representative List of the Intangible Cultural Heritage of Humanity



Keşkek is a traditional Turkish ceremonial dish prepared for wedding ceremonies, circumcisions and religious holidays. Women and men work together to cook wheat and meat called 'Keşkek' in huge cauldrons, then serve it to the guests. The wheat is washed with prayers the preceding day, and then carried to a large stone mortar, to the accompaniment of music from the *davul* drum and zurna double-reed pipe. At the mortar it is hulled by two to four persons using gavels in a fixed rhythm. Cooking is usually carried out outdoors: hulled wheat, chunks of meat on the bone, onions, spices, water and oil are added to the cauldron and cooked all night. Towards noon, the strongest of the village youth are called to beat the Keşkek with wooden mallets, while the crowd cheers and zurna players perform musical pieces, announcing the thickening of the stew with a specific melody. Numerous expressions associated with the dish – used during the selection of wheat, the blessings, praying and carrying the wheat, as well as preparing and cooking it – have become common expressions in daily life. In addition, the tradition encompasses entertainment, plays and musical performances. Neighbouring towns and villages are invited to feast collectively in the ceremony premises. The cooking tradition is safeguarded and transmitted by master cooks to apprentices.



© 2009 Information and Documentation Center of Folk Culture / Ministry of Culture and Tourism of Turkey

Dolma (TOLMA), Azerbaijan

Dolma making and sharing tradition,

Azerbaijan

Inscribed in 2017 ([12.COM](https://www.12.com)) on the Representative List of the Intangible Cultural Heritage of Humanity



Dolma tradition is a set of knowledge and skills relating to the preparation of the traditional meal 'dolma', which takes the form of small fillings (containing meat, onion, rice, peas and spices) wrapped in fresh or pre-cooked leaves or stuffed in fruits and vegetables. The name of the tradition originates from the shortened Turkic word 'doldurma', meaning 'stuffed'. The meal is shared within families or local communities, with different methods, techniques and ingredients used to prepare the traditional meal by different communities. The tradition is present throughout the Republic of Azerbaijan, and is perceived as a central culinary practice in all regions. It is enjoyed on special occasions and gatherings and expresses solidarity, respect and hospitality. It is transmitted from generation to generation and transcends ethnic and religious boundaries within the country. Bearers consist of traditional cooking practitioners, mostly women, and the wider community of people that use dolma for various cultural and social purposes. The tradition is transmitted through parent-child relationships, while formal transmission mainly occurs in vocational and apprenticeship schools. The element enjoys great visibility within Azerbaijani society, and its viability is ensured by the communities through numerous awareness-raising activities and events such as festivals, vocational schools that teach the tradition and the preparation of publications on the subject.



© Ministry of Culture and Tourism of Azerbaijan, 2016



Lavash, Armenia

Lavash, the preparation, meaning and appearance of traditional bread as an expression of culture in Armenia



Armenia

Inscribed in 2014 (9.COM) on the Representative List of the Intangible Cultural Heritage of Humanity



Lavash is a traditional thin bread that forms an integral part of Armenian cuisine. Its preparation is typically undertaken by a small group of women, and requires great effort, coordination, experience and special skills. A simple dough made of wheat flour and water is kneaded and formed into balls, which are then rolled into thin layers and stretched over a special oval cushion that is then slapped against the wall of a traditional conical clay oven. After thirty seconds to a minute, the baked bread is pulled from the oven wall. Lavash is commonly served rolled around local cheeses, greens or meats, and can be preserved for up to six months. It plays a ritual role in weddings, where it is placed on the shoulders of newlyweds to bring fertility and prosperity. The group work in baking lavash strengthens family, community and social ties. Young girls usually act as aides in the process, gradually becoming more involved as they gain experience. Men are also involved through the practices of making cushions and building ovens, and pass on their skills to students and apprentices as a necessary step in preserving the vitality and viability of lavash making.



© Marianna Paytyan, Yura Vahanyan



Flatbread making and sharing culture: Lavash, Katyrma, Jupka, Yufka



Azerbaijan, Iran (Islamic Republic of), Kazakhstan, Kyrgyzstan and Turkey

Inscribed in 2016 (11.COM) on the Representative List of the Intangible Cultural Heritage of Humanity

The culture of making and sharing flatbread in communities of Azerbaijan, Iran, Kazakhstan, Kyrgyzstan and Turkey carries social functions that have enabled it to continue as a widely-practised tradition. Making the bread (lavash, katyrma, jupka or yufka) involves at least three people, often family members, with each having a role in its preparation and baking. In rural areas, neighbours participate in the process together. Traditional bakeries also make the bread. It is baked using a tandyr/tanūr (an earth or stone oven in the ground), sāj (a metal plate) or kazan (a cauldron). Besides regular meals, flatbread is shared at weddings, births, funerals, various holidays and during prayers. In Azerbaijan and Iran, it is put on the bride's shoulders or crumbled over her head to wish the



© Ministry of Culture and Tourism of Azerbaijan/ICHHTO/Ministry of Culture and Tourism of Turkey, 2015

couple prosperity while in Turkey it is given to the couple's neighbours. At funerals in Kazakhstan it is believed the bread should be prepared to protect the deceased while a decision is made from God and in Kyrgyzstan sharing the bread provides a better afterlife for the deceased. The practice, transmitted by participation within families and from master to apprentice, expresses hospitality, solidarity and certain beliefs that symbolize common cultural roots reinforcing community belonging.

Lavash 'elsewhere'

