



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

# NGO accreditation

## ICH-09 – Form

Reçu CLT / CIH / ITH

Le

15 MARS 2018

N°

0090

## REQUEST BY A NON-GOVERNMENTAL ORGANIZATION TO BE ACCREDITED TO PROVIDE ADVISORY SERVICES TO THE COMMITTEE

**DEADLINE 30 APRIL 2019**

Instructions for completing the request form are available at:

<https://ich.unesco.org/en/forms>

### 1. Name of the organization

#### 1.a. Official name

Please provide the full official name of the organization, in its original language, as it appears in the supporting documentation establishing its legal personality (section 8.b below).

IGCAT International Institute of Gastronomy, Culture, Art and Tourism

#### 1.b. Name in English or French

Please provide the name of the organization in English or French.

IGCAT International Institute of Gastronomy, Culture, Art and Tourism

### 2. Contact of the organization

#### 2.a. Address of the organization

Please provide the complete postal address of the organization, as well as additional contact information such as its telephone number, email address, website, etc. This should be the postal address where the organization carries out its business, regardless of where it may be legally domiciled (see section 8).

Organization: IGCAT

Address: C/ Mas Morell 12  
Sant Pol de Mar (Barcelona) (Spain)  
E- 08395

Telephone number: (+34) 937 601 472

Email address: info@igcat.org

Website: igcat.org

Other relevant europeanregionofgastronomy.org europeanyoungchefaward.org

information:

## 2.b Contact person for correspondence

*Provide the complete name, address and other contact information of the person responsible for correspondence concerning this request.*

Title (Ms/Mr, etc.): Dr.  
Family name: Dodd  
Given name: Diane  
Institution/position: President  
Address: Cadì 9 Castellar d'Indies, Sant Cebria de Vallalta (Barcelona)  
Telephone number: +34 655901580  
Email address: d.dodd@igcat.org  
Other relevant information:

## 3. Country or countries in which the organization is active

*Please identify the country or countries in which the organization actively operates. If it operates entirely within one country, please indicate which country. If its activities are international, please indicate whether it operates globally or in one or more regions, and please list the primary countries in which it carries out its activities.*

- local  
 national  
 international (please specify: )  
     worldwide  
     Africa  
     Arab States  
     Asia & the Pacific  
     Europe & North America  
     Latin America & the Caribbean

Please list the primary country(ies) in which it is active:

Secretarian in Spain

## 4. Date of its founding or approximate duration of its existence

*Please state when the organization came into existence, as it appears in the supporting documentation establishing its legal personality (section 8.b below).*

2010

## 5. Objectives of the organization

Please describe the objectives for which the organization was established, which should be 'in conformity with the spirit of the Convention' (Criterion C). If the organization's primary objectives are other than safeguarding intangible cultural heritage, please explain how its safeguarding objectives relate to those larger objectives.

Not to exceed 350 words; do not attach additional information

IGCAT is a non-profit association working in the fields of Gastronomy, culture arts and tourism established in 2012, It counts on the expertise of a worldwide network of experts and works in partnership with specialized intergovernmental organisations, cities and regions.

The main aim of the association is to empower local communities by guiding, facilitating, and supporting local leaders in cities, regions and cultural projects to understand the potential of their distinct intangible cultural heritage.

IGCAT aims to inspire local communities to be proud of their cultural, creative and culinary assets which are the main source of distinctiveness and constitute a unique selling point for each region and community. It provides policy recommendations that can contribute to the safeguard of intangible cultural heritage such as gastronomy, arts and traditions in order to promote a more sustainable and enhanced standard of living for everyone.

The conservation of local food cultures which means the vast range of products, recipes, ways of eating, presenting and serving foods around the world constitute a unique occasion for communities to valorise their identity on a globalized framework in a creative way.

IGCAT aims to stimulate debate about sustainable tourism, food and gastronomy practices in order to support the development of more environmentally, socially, culturally and economically sustainable food production and consumption.

## 6. The organization's activities in the field of safeguarding intangible cultural heritage

Sections 6.a to 6.d are the primary place for establishing that the NGO satisfies the criterion of having 'proven competence, expertise and experience in safeguarding (as defined in Article 2.3 of the Convention) intangible cultural heritage belonging, inter alia, to one or more specific domains' (Criterion A).

### 6.a. Domain(s) in which the organization is active

Please tick one or more boxes to indicate the primary domains in which the organization is most active. If its activities involve domains other than those listed, please tick 'other domains' and indicate which domains are concerned.

- oral traditions and expressions
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other domains - please specify:

Gastronomy

## 6.b. Primary safeguarding activities in which the organization is involved

Please tick one or more boxes to indicate the organization's primary safeguarding activities. If its activities involve safeguarding measures not listed here, please tick 'other safeguarding measures' and specify which ones are concerned.

- identification, documentation, research (including inventory-making)
- preservation, protection
- promotion, enhancement
- transmission, formal or non-formal education
- revitalization
- other safeguarding measures – please specify:

## 6.c. Description of the organization's activities

Organizations requesting accreditation should briefly describe their recent activities and relevant experience in safeguarding intangible cultural heritage, including those demonstrating the capacities of the organization to provide advisory services to the Committee. Relevant documentation may be submitted, if necessary, under section 8.c below.

*Not to exceed 550 words; do not attach additional information*

### Projects:

Regions of Gastronomy Award aims to contribute to better quality of life in regions, by highlighting and safeguarding intangible cultural heritage, distinctive food cultures, educating for better health and sustainability and stimulating gastronomic innovation. All regions that bid for the title are part of a platform, they collaborate on international projects and are part of a knowledge exchange process. The focus is on the collaboration between different stakeholders from the public private academic and third sector and insuring a dialogue between cultural institutions hospitality services and food providers. Networking these sectors with local communities the aims of the project are: showcase regional gastronomy at international level, build identities giving visibility to regional food ways, support local economies stimulating public and private sectors, create links between sustainable tourism and cultural sectors that valorize regions providing a focus on innovation to support living heritage.

Young Chef Award is a competition organised and promoted by IGCAT in collaboration with culinary arts Institutes in the Regions of Gastronomy. The Young Chef Award gathers finalists of regional contests to compete proposing innovative reinterpretation of traditional recipes, judged by star chefs and international experts (from gastronomy, agro-food, creative/cultural sectors). Participants present and exchange knowledge about traditional dishes and local food products and for the elaboration of the competition dish they are required to take inspiration from local landscapes and artists that convey the regions' heritage. The focus is on the use of local plants and animal's varieties to increase awareness on the use of regional peculiar raw material. The Award is furthermore an occasion for young chefs to become IGCAT Young Chef Ambassador signing a protocol thus committing to support regional cuisine, local products, healthy eating and regional gastronomy heritage.

The Local Food Gift project is a tool for the Regions of Gastronomy to strengthen their commitment to promote and protect local cultural and food diversity by supporting the design of local food gifts based on traditional products. The initiative is addressed to food and crafts SMEs operating in the Regions' territories with a view to raise awareness on how their products can represent their intangible cultural heritage, preserving gastronomic peculiarities and local artisanal traditions, while also meeting sustainable conservation, packaging and distribution criteria. The aims of the project are to foster innovation, sustainability, cultural and food diversity, promote artisanal products and ensure representativeness of territories through food-related gifts. An essential element is the storytelling capacity of SMEs, connecting their products to the regions' gastronomic heritage.



The incredible diversity of culture, traditions and knowledge related to food has an inestimable value and as more and more people move to globalised diets it is vitally important to revalue and re-promote our food as intangible cultural heritage for future growth and development. The Food Film Festival project will involve for each region a Food Film Festival/Film Festival and a Film or Art institute. Each Institute will select and commission a young film director to produce a short film that highlights his/her respective region's intangible cultural and food heritage. The aim is to promote the transnational circulation of cultural and creative works that have food tradition as protagonist, innovation and creativity in the field of culture, by testing new business models that create partnerships with small crafts producers featured in the films, and collaborations with other sectors.

#### **6.d. Description of the organization's competence and expertise**

*Please provide information on the personnel and members of the organization, describe their competence and expertise in the domain of intangible cultural heritage, in particular those that demonstrate the capacities of the organization to provide advisory services to the Committee, and explain how they acquired such competence. Documentation of such competences may be submitted, if necessary, under section 8.c below.*

*Not to exceed 200 words; do not attach additional information*

IGCAT Board:

Dr. Diane Dodd, President and co-Founder

Dr. Eva Canaleta Safont, Executive Administrator

Dr. Edith Szivas, Treasurer of IGCAT

Dr. Marta Crispí, Member

Caroline Couret, Member

(More information on IGCAT Board attached under section 8c)

IGCAT is furthermore a network of experts, they join forces to instil local pride by building alliances across local communities and across sectors to stimulate entrepreneurial thinking, creativity and innovation based on traditions and intangible heritage, elements that are important resources to empower and preserve cultural expression in local communities.

(Complete list of experts and competences attached under section 8c)

### **7. The organization's experiences in cooperating with communities, groups and intangible cultural heritage practitioners**

*The Committee will evaluate whether NGOs requesting accreditation 'cooperate in a spirit of mutual respect with communities, groups and, where appropriate, individuals that create, practise and transmit intangible cultural heritage' (Criterion D). Please briefly describe such experiences here.*

*Not to exceed 350 words; do not attach additional information*

IGCAT throughout the Region of Gastronomy Platform collaborates directly with 10 Awarded Regions, each region then collaborate with a stakeholders group on the territory in order to implement the programme and achieve the objectives set to be awarded.

Catalonia (Spain), 800 stakeholders

East Lombardy (Italy), 1000 stakeholders

Galway - West of Ireland, 200 stakeholders

Minho (Portugal),

North Brabant (Netherlands), 500 stakeholders

Riga - Gauja (Latvia),

Kuopio (Sweden),

South Aegean (Greece),

Aarhus - Central Denmark, 245 stakeholders

Sibiu (Romania)

Slovenia.

IGCAT joins forces with a leading group in every region in order to implement shared projects with the main objectives of empower local communities by guiding, facilitating, and supporting local leaders in cities, regions and cultural projects to understand the potential of their distinct intangible cultural heritage. Each region then has developed a network of stakeholders to join forces towards common goals, to implement programs.

IGCAT were able to present the awarded regions in EXPO Milan 2015 hosted by DG Growth of the European Commission and in 2016 we had a voice at the IFAMA World Conference where our network was publicly endorsed by European Commissioner for Agriculture, Phil Hogan. IGCAT have also received endorsements from DG Education and Culture and the Chair of the SEDEC Committee of the Council of Europe.

On October 2017, in the framework of the European Week of Regions and Cities in Brussels, policy-makers and experts from European Regions of Gastronomy gathered in a workshop to discuss the significant role food and gastronomy can play in sustainable regional development.

IGCAT and its flagship Regions of Gastronomy Platform and Award was applauded at the 2nd UNESCO/UNWTO World Conference on Culture and Tourism, in Muscat, Oman - December 2017 as a leading initiative fostering sustainable cultural tourism development.

## 8. Documentation of the operational capacities of the organization

*The Operational Directives require that an organization requesting accreditation submit documentation proving that it possesses the operational capacities listed under Criterion E. Such supporting documents may take various forms, in light of the diverse legal regimes in effect in different States. Submitted documents should be translated, whenever possible, into English or French if the originals are in another language. **Please label supporting documents clearly with the section (8.a, 8.b or 8.c) to which they refer.***

### 8.a. Members and personnel

*Proof of the participation of the members of the organization, as requested under Criterion E (i), may take diverse forms such as a list of directors, a list of personnel and statistical information on the quantity and categories of the members; a complete membership roster usually need not be submitted.*

*Please attach supporting documents, labelled 'Section 8.a'.*

### 8.b. Recognized legal personality

*If the organization has a charter, articles of incorporation, by-laws or similar establishing documents, a copy should be attached. If, under the applicable domestic law, the organization has a legal personality recognized through some means other than an establishing document (for instance, through a published notice in an official gazette or journal), please provide documentation showing how that legal personality was established.*

*Please attach supporting documents, labelled 'Section 8.b'.*


### 8.c. Duration of existence and activities

*If it is not already clearly indicated in the documentation provided under section 8.b, please submit documentation proving that the organization has existed for at least four years at the time it requests accreditation. Please provide documentation showing that it has carried out appropriate safeguarding activities during that time, including those described above in section 6.c. Supplementary materials such as books, CDs, DVDs or similar publications cannot be taken into consideration and should not be submitted.*

*Please attach supporting documents, labelled 'Section 8.c'.*

## 9. Signature

*The application must include the name and signature of the person empowered to sign it on behalf of the organization requesting accreditation. Requests without a signature cannot be considered.*

Name:	Diane Dodd
Title:	President
Date:	14/03/2018
Signature:	

**IGCAT** GASTRONOMY  
CULTURE  
INTERNATIONAL INSTITUTE OF ARTS AND TOURISM

## 8.a members and experts

Continent	Number of Experts
North America	5
Central America and the Caribbean	2
South America	5
Europe	40
Asia	5
Africa	3
Oceania and the Pacific	1
<b>Total</b>	<b>61</b>

North America	
<b>CULTURE</b>	
Paul Schafer	Canada
Dr. Lidia Varbanova	Canada
<b>HOSPITALITY</b>	
Kimberly Jung	United States
Pierre Thiam	United States (Senegal)
<b>SUSTAINABILITY</b>	
Simran Sethi	United States

Central America and the Caribbean	
<b>CULTURE</b>	
Martyn Bould MBE	Cayman Islands
Dr. Kris Rampersad	Trinidad and Tobago

South America	
<b>HOSPITALITY</b>	
Dr. Valeria Campos	Chile
Maria Elena Cornejo	Peru
Laura Hernández	Colombia
Laura Rosano	Uruguay
<b>TOURISM</b>	
Marina Simião	Brazil

Asia	
<b>CULTURE</b>	
Jerry C. Y. Liu	Taiwan
Dr. Fazli Sattar	Pakistan
<b>HOSPITALITY</b>	
Indrakarona Ketaren	Indonesia
<b>TOURISM</b>	
Le Minh Tuan	Vietnam
Dr. Jutamas Wisangsing	Thailand

## 8.a members and experts

Africa	
<b>CULTURE</b>	
Bilel Aboudi	Tunisia
Louis-Marie Pandzou	Congo
<b>HOSPITALITY</b>	
Larissa Uwase	Rwanda

Oceania and the Pacific	
<b>CULTURE</b>	
Sarah Gardner	Australia

Europe	
<b>AGRICULTURE</b>	
Dr. Anagnostis Argiriou	Greece
Alessio Cavicchi	Italy
Anja van Hout	Netherlands
<b>CULTURE</b>	
Dr. Diane Dodd	Spain
Jorge Bernandez	Spain
Prof. Janez Bogataj	Slovenia
Dr. Eva Canaleta	Spain
Caroline Couret	Spain
Dr. Marta Crispí	Spain
Dr. Aleš Gacnik	Slovenia
Davinia Galea	Malte
Dr. Danuta Glondys	Poland
Dr. Daniela Angelina Jelincic	Croatia
Dr. Giuseppe Laquidara	Italy
Clara Melliush	United Kingdom
Prof. Satu Miettinen	Finland
Mary Miller	Norway
Robert Palmer	United Kingdom
Prof. Philippe Poirrier	France
Dr. Michele Trimarchi	Italy
Dimitrije Vujadinovic	Serbia
<b>HOSPITALITY</b>	
Pelle Andersen	Denmark
Loïc Bienassis	France
Dr. Eva Canaleta	Spain
Jacinta Dalton	Ireland
Fia Gulliksson	Sweden
Lila Karapostoli	Greece
Cáit Noone	Ireland
Rosario Scarpato	Italy
Tanja Strugar	Serbia
<b>SUSTAINABILITY</b>	
Claire Brightley	United Kingdom



## 8.a members and experts

Dag Hartman	Sweden
<b>TOURISM</b>	
Caroline Couret	Spain
Carlos Fernandes	Portugal
Prof. Roberta Garibaldi	Italy
Iñaki Gaztelumendi	Spain
Dr. László Puczkó	Hungary
Dr. Ilie Rotariu	Romania
Ilona Sares	Finland
Erik Sejersen	Denmark
Dr. Edith Szivas	United Kingdom
Dr. Jordi Tresserras	Spain

**BOARD MEMBERS:**

**Dr. Diane Dodd** is President and co-Founder of IGCAT (International Institute of Gastronomy, Culture, Arts and Tourism) as well as Executive Director and the inspiration behind the European Region of Gastronomy Platform and Award. The award is an instrument to support regional development by highlighting distinctive food cultures, educating for better health and sustainability and stimulating gastronomic innovation. Together with the first ten awarded Regions of Gastronomy she has pioneered the European Young Chef Award and Local Food Gift Award.

She is also European coordinator for the global network IFACCA (International Federation of Arts Councils and Cultural Agencies). She leads an MA course in Cultural Institutions and Policies for the International University of Catalonia in Barcelona, and an MA course on Events and Destination management for EUHTSTPol. She is an independent evaluator for the Cultural Routes programme of the Council of Europe and editor of a number of Cultural Policy and Cultural Management publications for the European Cultural Foundation (ECF). She is co-author of the third, fourth, fifth and sixth European Capitals of Culture Reports (published by ATLAS in 2015, 2014, 2012 and 2011) and has provided expert advice to Rhodes, Arad, Plovdiv, Valletta and Burgos in the preparation for their respective bids to be European Capital of Culture and long-term cultural strategies.

Diane has worked in the cultural policy and management field for over 20 years and maintains relations with a number of important Global and European Institutions including UNWTO, UNESCO, European Commission, OEI, Commonwealth, Asia-Europe Foundation and many others. Earlier in her career she founded ConnectCP – an international online database of experts on cultural policy, planning and research which gave international networking opportunities to more than 1,200 experts from 128 countries and she co-authored the book entitled ‘a Cultural Component as an integral part of the EU’s Foreign Policy?’ – which looks at foreign cultural policies and the state of international cultural co-operation in EU member states and which led to this subject being addressed by Foreign Institutes at the Hague in 2007.

She obtained her PhD from the University of Girona in 2010.

**Dr. Eva Canaleta Safont**, Executive Administrator of IGCAT and a professor at the University School of Hospitality Management in Sant Pol de Mar, Barcelona, Spain.

She is Doctor in Contemporary History by the University of Balearic Islands, Diploma in Advanced Studies (DEA) in Medical Anthropology by University Rovira i Virgili, Tarragona; Master in Health and Safety at Work: Occupational Risk Prevention by the Universitat Politècnica de Catalunya, Degree in Social and Cultural Anthropology by the University of Barcelona, Degree in History by University of Balearic Islands and a Technique of Business and Tourism at the University School of Hospitality and Tourism in Sant Pol de Mar. She has experience as a freelance consultant and researcher, researcher at the University of Balearic Islands and professional experience in the hospitality and catering sectors. Regarding academic experience she has been involved with the University of Balearic Islands (Department of Historic Sciences and Arts Theory), the Council for Scientific Research (CSIC), Barcelona and the Wellcome Trust Centre for the History of Medicine, University College London

**Dr. Edith Szivas**, Treasurer of IGCAT and Director of the UAE based SeaStar Consultancy. She is a tourism development specialist with 25 years of international experience. Her expertise bridges industry and academia. She has been working on advisory projects for the World Tourism Organization (UNWTO), EU, USAID and AFED (Arab Forum for Environment and Development) in the area of strategic tourism development, tourism policy and planning, national level tourism education and human resources development and luxury hotel management and branding in Africa, Asia, then Caribbean, Europe and the Middle East. Dr Szivas holds a Bachelor Degree in International Trade – Import/Export, an MSc in Tourism Planning and Development from the University of Surrey United Kingdom and a PhD in Tourism also from the University of Surrey United Kingdom.

Dr. Szivas is a firm believer in the need to balance profitability with the interest of the environment, society and culture, development and environmental conservation through the development and use of appropriate tools and policies that are in line with the principles of ‘Green Tourism’.

**Dr. Marta Crispí**, Executive Board member and is currently Director of the Masters in Cultural Management at the International University of Catalonia. The official Master has two lines, one given in English and the other in Spanish and brings together more than forty international students each year. She is also a lecturer in the Faculty of Humanities at the UIC, teaching ‘Museums and their meanings’ and ‘Cultural and political institutions’. She was the project leader boosting visit numbers to the monastery of St. John the Abbesses. Her input was key in winning a project organized by the Partnership Development Ripollès valued at € 150,000. At this time she directed, coordinated and wrote content for the following products: a collective book about the monastery, a guide, an audio, audio-visual teaching notebooks, signposting of the monastery and a brochure (2011-2012). The Monastery opened its doors 20 October 2012.

In 2010 she was a Senior Museum Technician for the Generalitat of Catalonia, Department of Culture and looked after the Diocesan Museum of Solsona (1 March – 31 August 2010). At this museum she was responsible for cataloging, conservation and restoration, and dissemination Museum loans. She has also coordinated a number of educational activities including exhibitions, for example ‘The Holy Ivorra doubt.’ which included the development of a website.

While at the Technical Culture Media Lab Barcelona, Innovation Centre she was responsible for the contents of museum project and the preliminary museum exhibit ‘Linguamón’ – House of Languages (2008-2009).

**Caroline Couret**, Expert in creative tourism, she co-founded and currently manages the Creative Tourism Network® and the Barcelona Creative Tourism program.

She is regularly invited to speak in conferences as well as to teach in universities around the world. She also publishes articles about creative tourism in different languages. She organized the I International Conference on Creative Tourism that was held in Barcelona in December 2010.

She is an external expert for the European Union, expert and board of the International Institute of Gastronomy, Culture, Arts and Tourism (IGCAT) and member of the International Creative Tourism Associate (US).

Since 2001 she has been in charge of the international area of the Foundation Society and Culture from which she has been managing a wide range of projects, including the launching of the creative tourism programs, the coordination of European funds projects and the organization of festivals for the Barcelona City Council.

She lived and worked in different countries, for institutions like La Casa de Velázquez (Madrid), the Festival de Cannes (France), as well as various projects in Louisiana, Mexico and Morocco.

She was born in France where she graduated in Management of Culture and Postgraduate studies in Cultural Policies.

### **EXPERTS PROFILE:**

**Dr. Danuta Glondys**, Director of the Villa Decius Association in Kraków and also an independent consultant and an academic teacher. In the period: 1993-1999 she was Head of Culture Department of the Municipality of Kraków, where she created new municipal policy in the field of culture and a programme Krakow 2000 – European City of Culture. From 1999 until 2001 she was Regional Director of USAID programme of development of local government. Has been lecturing at the Jagiellonian University and Academy of Music in Kraków. Until 2008 she was also the Chair of the Polish National Committee of the European Cultural Foundation.

Appointed three times by the European Parliament, she was a member of an international jury of EC selecting and monitoring European Capitals of Culture (2009 – 2018)

#### Professional Experience:

- evaluation of European Capitals of Culture (ECOC) applications
- monitoring and advising on implementation of ECOC programmes
- research in ECOC 2005-2011
- consultancy in ECOC application profiles
- management of non-governmental organisation
- management of a historical monument – a Renaissance palace of the Villa Decius creating new image and European programmes of the Villa Decius Association
- defining and implementing new cultural policy for the municipality of Krakow
- defining and implementing rules of cooperation between municipality and NGOs (grants programme)

- defining and implementing the rules of programme of artistic scholarships
- defining and implementing the rules of programme of Patron of Kraków Culture
- defining and implementing the policy of support for private art galleries by municipality of Kraków
- creating programme KRAKÓW 2000 and successful application for the title of European City of Culture of the Year 2000
- elaboration of strategies of promotion and economic development for Polish local governments
- carrying an assessment of economic development potential in the field of culture
- co-author of Regional Strategy in Culture for Malopolska Region,
- supervising implementation of USAID programme in the field of strategic management and planning, economic development, management of finances and restructuring municipal services, communication strategy and public participation in ca.90 towns in the Southern Poland Region
- lecturer in cultural policy and intercultural communication

Author of articles published in renowned Polish magazines. Editor and co-editor of Villa Decius Association publications: Weimar Triangle and Ukraine (2002, 2003); Tolerance (2003); Silent Inteligentsia (2006); Community of Dialogue (2006); Captive Mind Revisited (2008); Millenium Goals of Culture (2008); Challenges of Freedom (2009); Borderless People (2011); Toleration and Tolerance (2012); Power of Powerless Revisited (2014); Return of the Fallen Empires (2015). In 2010 she published: Europejska Stolica Kultury. Miejsce kultury w polityce Unii Europejskiej (European Capital of Culture. Place of Culture in the Policy of the European Union) and Kraków 2000 – Europejskie Miasto Kultury. Summa Factorum (Krakow 2000 – European City of Culture. Summa Factorum) will be published in 2010.

#### Awards:

First Prize of Pro Publico Bono for initiatives serving international and multiethnic dialogue, awarded by the Polish Ombudsman, Prof. Andrzej Zoll and former Prime Minister, Prof. Jerzy Buzek – 2004  
Diploma of Recognition of Polish Minister of Foreign Affairs, Adam Rotfeld, for “outstanding achievements in international promotion of Poland” (2005)  
Diploma of Recognition of Ukrainian Minister of Foreign Affairs, Borys Tarasiuk, for “remarkable involvement in establishing new Ukrainian-Polish cooperation” (2005)  
Silver Medal of Slovak Minister of Foreign Affairs, Eduard Kukan, for “remarkable involvement in the strenghtening of the Slovak-Polish cooperation in the new conditions of integrated Europe”(2005)  
Honoris Gratia – Distinction of the Lord Mayor of Krakow for promoting Krakow on international



platform (2007)

Medal for Merits for Polish Culture – Minister of Culture and National Heritage (2008)

International Visegrad Prize together with the Villa Decius Association (2010) awarded by Ministers of Culture of Poland, Czech Republic, Hungary and Slovakia

Knight's Cross of Polonia Restituta (2011), by President of Poland, Bronisław Komorowski;

Bene Merito (2012), Distinction of the Polish Minister of Foreign Affairs.

**Dr. Daniela Angelina Jelincic**, Research adviser at the Culture and Communications Department of the Institute for Development and International Relations in Zagreb. Her interests include cultural and creative tourism, cultural/creative industries, creative cities, cultural policies, social innovations. She is the author of several books ('ABC of Cultural Tourism; Culture in a Shopwindow; Culture, Tourism, Interculturalism) and the editor of a few books on urban tourism, virtual cultural tourism, culture and development/cultural development. Also, she is the author of several development strategies (the chapter on 'Cultural Tourism' for the Development Strategy of Croatia in the 21st Century; Strategy on Preservation, Protection and Economic Assessment of Croatian Cultural Heritage; Development Strategy of Dubrovnik Museums).

She is the Council of Europe expert for cultural tourism and coordinated several strategic cultural/tourism projects such as "Cool Industries for the Creative City" (UNESCO IFCD), "Zagreb as a Cultural Product: Study of Cultural/Creative Industries Development Potential" (City of Zagreb), "Cultural/Creative Industries Development Action Plan" (City of Zagreb), "Marketing Plan of the Vitality Tourism for the City of Buzet" (City of Buzet), "Management Plan of the UNESCO site of the Episcopal Complex of the Euphrasian Basilica in Pore" (County of Istria, EU IPA Adriatic), etc.

**Robert Palmer**, Expert consultant (former Director of Culture, Cultural and Natural Heritage, Council of Europe, Strasbourg)

Robert Palmer is a free-lance independent expert consultant in the cultural sector. Formerly, he was the Director of Culture and Cultural and National Heritage at the Council of Europe, based in Strasbourg, France. The Council of Europe now has 47 member states, and the Culture and Heritage Directorate manages more than 60 different work programmes including the monitoring of cultural and heritage policies, capacity building projects and training seminars, and activities linked to cultural diversity, intercultural dialogue to major exhibitions. [www.coe.int/culture](http://www.coe.int/culture)

Robert Palmer has worked in the cultural sector for more than 30 years, and prior to joining the Council of Europe in 2006 was an expert independent adviser to governments, cities and regions in more than 20 countries on cultural development and regeneration, cultural tourism, festivals and arts policies, and a consultant to cultural foundations, cultural networks, arts organisations, and intergovernmental bodies such as the European Cultural Foundation, the European Commission and UNESCO.

He has been very involved in European Capitals of Culture and was the Director of two – Glasgow (1990) and Brussels (2000) and published a study for the European Commission, which evaluated 20 capitals of Culture. During this career, he has been the Director of Drama, Dance and Touring at the Scottish Arts Council, and the first Director of Arts for the City of Glasgow. Robert Palmer is a Board member of various arts institutions and international festivals, the Chair of European arts juries, and is asked regularly to speak at international cultural conferences and workshops. He has been given various awards in recognition of his work in the UK, Belgium, Ukraine and France. He is currently working on projects in the Netherlands, Spain, UK, France, Norway, Estonia, Poland and Canada, and is living in the UK.

**Prof. Philippe Poirrier**, Professor of contemporary history at the University of Burgundy (Dijon, France) and associate researcher at the Centre d'histoire culturelle des sociétés contemporaines of the University of Versailles-Saint-Quentin in Yvelines. His research interests include history of public policies for culture in France, especially from the 20th century, history of heritage policies, the history of social sciences, notably cultural history.

His book published in 2011, “Pour une histoire des politiques culturelles dans le monde. 1945-2011#” (“For a History of Cultural Policies in the World. 1945-2011#”), analyzed and drew a synthesis of the main developments since the Second World War, characterizing the policy of strengthening the culture of the world. In the other book published in 2010, “Politiques et pratiques de la culture” (“Policies and Practices of Culture”), Philippe and the co-authors of the edited volume offer a complete and documented analysis of reforms in a large area of public policy and cultural policy, by going beyond a purely institutional perspective and studying policies and practices of culture in a way that involves history, sociology and economics and the debate on the specifics of the “French cultural model”.

Philippe is also a member of the Centre Georges Chevrier (UMR Cnrs 5605), in charge of the “heritage” centre of the Maison des Sciences de l'Homme in Dijon, a member of the History Committee of the Ministère de la Culture, and Chief Editor of the review U-Culture(s). He is responsible for the monthly electronic newsletter of the Association for the development of cultural history (Adhc).

**Dr. Kris Rampersad**, Media Cultural and Literary Consultant, Publisher, Researcher, Writer, Policy Analyst, Producer, Educator – National Commission for UNESCO/Network of Non-Governmental Organisations of Trinidad and Tobago

Kris Rampersad is a writer, researcher, lecturer, journalist, publisher, activist and advocate from Trinidad and Tobago.

She is a trained UNESCO consultant in safeguarding Caribbean culture and heritage through its culture conventions related to intangible cultural heritage, world heritage and cultural diversity.

She has a wide range of experience in preparing and executing successful collaborative outreach strategies and producing print and electronic media material for international agencies, governments, private sector, and non-governmental organisations across the world, including

through the Commonwealth Foundation, Organisation of American States Active Democracy Network, CIVICUS, the InterAmerican Institute for Cooperation in Agriculture, the National Institute for Higher Education, Research, Science and Technology, the Caribbean Agricultural Research and Development Institute and ACP-EU Institute for Technical Cooperation in Agriculture.

Over the past nine years her focus has been on promoting multi-sectoral approaches to development and linking academia and the technical/scientific community with politicians, policy makers, media, private sector and NGOs. Her creative and interactive seminar outreach strategies, using modes culturally sensitive to communities in which they are executed to bridge relations between scientific/academic and technical audiences with other stakeholders – politicians, media and civil society – have been successfully adopted by several international organisations.

Her developmental research and policy critiques have been presented to various forums of UNESCO the World Summit of Information Society; World Summit on Arts and Culture, Commonwealth Diversity Conferences, International Conferences on Cultural Policy Research, Chatham House Dialogue of UNESCO, Brussels Briefings of the African-Caribbean and Pacific-European Union-CTA, among others. Her development perspectives on north-south relations and particularly the small island developing states of the Caribbean in international policy have attracted the attention of numerous international bodies.

She holds several awards for her contributions to journalism, and the arts and culture. She holds awards from BWIA, Pan American Health Organisation Award, Moms for Literacy, the Global Organisation of Peoples of Indian Origin, the New Delhi Indian Institute of Mass Communication and the University of the West Indies.

She is author of LiTTscapes – Landscapes of Fiction from Trinidad and Tobago which presents how Trinidad and Tobago is represented in the fiction of social realism of its award winning writers as VS Naipaul, Derek Walcott and other through pictorial representation. She has also authored Through the Political Glass Ceiling – Race to Prime Ministership by Trinidad and Tobago's First Female – Kamla Persad Bissessar (2010) which contextualises the first female Prime Minister of the Indian Diaspora. It revisions Caribbean politics through its analysis of her rise to premiership the 2010 Trinidad and Tobago general election and assessment of the roles of gender, culture and geo-politics in the clash of political cultures of various migrant streams.

She started as a freelance journalist at the Trinidad Guardian newspapers, before joining the staff of the Port of Spain headquarters, where she has worked in various capacities as reporter of health, education, culture and politics. She has written Guardian columns as Discover Trinidad and Tobago, Teenlife, Environment Friendly, In Gabilan, I Beg to Move, The Week That Was, The C Monologues as Literarily.

Kris served as Editor of its U Magazine and Sunday Guardian Editor and holds awards in Journalism (BWIA Media Awards for Excellence in Journalism – Social and Economic Commentary and Pan American Health Journalism Award for Excellence in Health Reporting). She also received a Nuffield Foundation Press Award at Wolfson College, Cambridge University, the Foreign Press Centre of

Japan Fellowship and a Government of India ITEC Scholarship to the Indian Institute of Mass Communication where she received its highest, the Rajasthan Patrika Award. Her book *Finding A Place* explores, among other things, the relationship between journalism and fiction in West Indian literature, tracing antecedents to the works of authors like Seepersad Naipaul, VS Naipaul, Samuel Selvon, Ismith Khan, Dennis Mahabir, among others.

She covered most of the the Jamaat al Muslimeen coup attempt involving activities at the Trinidad and Tobago Television for the Guardian.

Kris was one of the founding journalists at *Newsday*, following completion of a degree in literature at the University of the West Indies, and as a script and programme writer at AVM Television. At *Newsday*, Rampersad served as senior journalist and investigative reporter in politics and other social issues. She pioneered columns as *Between the Lines*. She has worked as a consultant in media, literature and culture, facilitating seminars and workshops and conducting education and lecture sessions to advance understanding and improve media literacy throughout the Commonwealth, UN and OAS regions.

In 2002, Kris released *Finding A Place*, a ground-breaking study that gives context to much of Naipaul's perspectives on colonialism, the Caribbean and Trinidad and Tobago, placing his writings within the context of some 200 years' gestation in Trinidad and its peculiar social, economic, political and literary evolution. The book also launched Kris's publishing label and a foundation to promote more balanced and indigenous Caribbean research.

In this book, *Finding a Place*, Kris challenges and rejects the notion of East Indians to describe people in Indian heritage in the Caribbean and traces their migration and adaptation from hyphenated isolation inherent in the description Indo-Trinidadian or Indo-Caribbean for the unhyphenated integration into their societies as IndoTrinidadian and IndoCaribbean that embraces both their ancestral and their national identities.

The book gives special focus on the Indian diaspora in the Caribbean and makes a case for recognition of an Indo-Caribbean outlook and sensibility in its bird's eye view of the literary evolution of Trinidad as it emerged from a position of newness to formation and evolution of new cultures. It captures the complex relations between literacy and power, politics, and social and economic mobility of IndoTrinidadians in the evolution of Trinidad society, through the introductions and interactions of peoples of diverse origins. Considered seminal in its unique and in-depth focus to the point of production the globally acknowledged 'Lord of the English Language' in Sir Vidia Naipaul, has been appraised by Naipaul himself as 'revealing much' about his father that he himself did not know.

She argues that the society's complex oral and literary antecedents propelled his acclamation as a 20th century Lord of the English language and that his and his predecessors, including his father Seepersad Naipaul, legislator/authors as F.E.M Hosein, Dennis Mahabir, and near contemporaries as Samuel Selvon and Ismith Khan's early experiences of journalism on the island influenced their leanings towards expanding the literary tradition in social realism tradition. Naipaul himself credited

this work in a meeting with Kris on his visit to Trinidad in 2007, acknowledging that Finding a Place revealed aspects of writings by his father.

Kris holds a PhD and BA in Literature from the University of the West Indies, a Diploma in Mass Communication from the Indian Institute of Mass Communication and certificates in leadership and management. She is a Fellow of Wolfson College, Cambridge, UK the Foreign Press Centre in Japan; and a Commonwealth Professional Fellow.

**Dr. Fazli Sattar**, Professor and Researcher at Pakhtunkhwa College of Arts, Abdul Wali Khan University.

He holds an International master's Degree in economics and Administration of Cultural Heritage, Public economics and Cultural Heritage from the University of Catania and he is the first PhD scholar of Cultural Heritage Conservation in Pakistan, which he obtained at the Department of Archaeology from Hazara University.

Previously, Dr. Sattar has been Head of Department of Arts and Design and Assistant Professor of Tourism and Art at Hazara University. His research and projects regard cultural heritage management for local development and tourism, cultural economics and contemporary art. Dr. Sattar is author of various publications: The prominent Sikh personalities of the colonial Rawalpindi, Folk tales of Potohar region, The cultural Heritage and Art history of Khyberpukhtoon khawa, The cultural profile of khyber Pukhtoon khawa, Saiful Malook – the folk tale of Hazara and its message, and The living culture, gestronomy and ethnological display of Khyberpukhtoon khawaa.

He is also an ICOM (International Council of Museum) Executive Committe Member from Pakistan.

**Paul Schafer**, Founder and Director of the World Culture Project based in Markham, Canada ([www3.sympatico.ca/dpaulschafer](http://www3.sympatico.ca/dpaulschafer)). He has worked in the arts and cultural field for more than five decades as an author, advisor, educator, administrator, and researcher.

He was Assistant Director of the Ontario Arts Council from 1967 to 1970, a founder and Director of York University's Programme in Arts and Media Administration from 1970 to 1974, and Coordinator of the Cooperative Programme in Arts Administration and the Cooperative Programme in International Development at the University of Toronto from 1984 to 1990. Paul has taught arts administration and cultural policy at York University and the University of Toronto, undertaken a number of missions for UNESCO, and executed many projects for Canada's Department of External Affairs and other government departments and organizations in Canada. He was originally trained as an economist and taught economics for several years before entering the cultural field, specializing in international development, principles of economics, and the history of economic thought.

His many books on culture and Canadian culture include Culture: Beacon of the Future, Revolution or Renaissance: Making the Transition from an Economic Age to a Cultural Age, Aspects of Canadian



Cultural Policy, The Age of Culture, The Secrets of Culture, and, most recently, Celebrating Canadian Creativity. He lives and works in Markham, Canada.

**Dr. Lidia Varbanova**, Senior consultant, lecturer and researcher.

Dr. Lidia Varbanova has professional experience in Canada, Europe, Central Asia and the Caucasus. She works as a consultant, educator and researcher in the areas of strategy, policy development, entrepreneurship and innovations, organisational development and online technologies, with a special emphasis on arts, culture and creative industries. Lidia has been permanent and visiting professor in prominent universities and training centers in Europe and Canada and has received a number of distinguished awards, among them: Dragan Klaić European award for excellence in teaching, FULBRIGHT Program, Japan Foundation fellowship, North Atlantic Treaty Organisation post-doctoral award; and scholarship from Webb Memorial Trust, Oxford. Her latest books are: *Strategic Management in the Arts*, (2013) and *International Entrepreneurship in the Arts* (2016), published by Routledge (New York/London).

Lidia is an internationally acclaimed conference speaker and moderator, and an active member of several professional networks in Canada and Europe, among them Arts Consultants Canada (ACCA) and the European Network for Cultural Management and Policy (ENCATC). She currently offers online masterclasses, organizational consulting and coaching for emerging arts entrepreneurs through her website [www.lidiavarbanova.ca](http://www.lidiavarbanova.ca). Lidia leads also online workshops with the University of British Columbia, and is the Business Developer of Mojito Music – a new label for Latin and World Music. She is a regular visiting professor at UNESCO Chair in Cultural Policy and Management, Belgrade and the National Academy of Theatre and Film Arts, Sofia.

**Jerry C. Y. Liu**, President – Taiwan Association of Cultural Policy Studies.

Jerry C. Y. Liu is an Associate Professor of Graduate School of Arts Management and Cultural Policy at the National Taiwan University of Arts. He was elected as the first President of Taiwan Association of Cultural Policy Studies in 2015.

Liu is invited as the ENCATC International Correspondence Board Member between 2015 and 2017, and the representative member of ANCER and ENCATC for the NTUA. He has been the consulting member of Culture Basic Law and the Global Outreach Office of Ministry of Culture in Taiwan.

He is also the board member of Taiwan Association of Culture Law. Liu is a Contract Columnist for the United Daily News, Taiwan. Liu is the editor and co-author of *The Mapping of Cultural Rights in Taiwan* (2015, in Chinese) and *Global Cities, Cultural Governance and Cultural Strategies: Art-Cultural Events, Festivals and Cultural Images* (2013, in Chinese). His current research focuses on the ReOrient of cultural governance and cultural policy, the concept of cultural logic in modern Chinese and European history, as well as the interactivity between culture, political economy, public sphere and everyday life.

**Louis-Marie Pandzou**, Cultural Mediator and Researcher in Linguistic, Ethnology and Anthropology. He completed a Professional Bachelor of Arts in Cultural and Artistic activities in Arts, Letter and

Civilisations at the University of Provence in France. He has worked as Cultural mediator at the Mâ Loango de Diosso Museum in Pointe-Noire, as teacher and lecturer and as Researcher in linguistic, ethnology and anthropology. He has contributed in projects like “Place of communication in the creation of synergism between cultural actors” and Congolese gastronomy and sustainable development”.

**Bilel Aboudi**, Director, Head of Monitoring and Evaluation Unit (Minister’s Office) Ministry of Cultural Affairs.

Bilel Aboudi has served as a Public Services Advisor at the Ministry of Culture of Tunisia since 2001. As a public policy specialist, he was assigned in his early career to elaborate a new cultural policy framework based on development projects and cultural industries. Later, he was responsible as a negotiator and as a cultural policy specialist for development oriented international cultural cooperation, namely at the multilateral level (International and regional organizations).

Since its elaboration in 2004, he actively participated in the UNESCO Convention for the Protection and the Promotion of the Diversity of Cultural Expressions as a Vice-chairman, as an international expert and as UNESCO programme specialist. He graduated from Bilkent University (Turkey) in Management and Business administration, has a Diploma of High Studies (Master) from the National School of Public Administration (Tunisia) specialized in development projects and policy analysis.

He contributed to several studies and initiatives at regional and international levels such as: Tunisia cultural policy report (2013 & 2015); UNESCO-UNDP Creative Economy Report 2013 special edition; International call for “Culture as a goal in UN SDGs”; “Preferential Treatment in international cultural relations – Article 16, UNESCO Convention 2005”

**Sarah Gardner**, Freelance consultant and founding Executive Director of IFACCA.

Sarah Gardner is a freelance consultant and advisor with over 25 years’ experience as a leader in the culture sector. She was the founding Executive Director of IFACCA, the global network of arts councils and ministries of culture with members in 70 countries, from 2001 to 2017.

For the ten years prior to that, she held various senior executive roles at the Australia Council for the Arts, principally as the Director, Strategy and Policy.

She was formerly the Director of Public Affairs for the Australian Bicentennial Authority; a consultant to both the private and public sectors for the leading Australian firm Issues Australia; technical manager for German company, Schering AG; and worked freelance in England, Italy, Scotland and Spain.

Sarah has a BSc and Masters in Public Policy from the University of Sydney and has for many years taught Cultural Policy to Masters students.

In 2015 she was appointed to the expert panel for the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

#### 8.c. Members and experts information

She is currently assisting in the establishment of the Sydney Culture Network and serves as Secretary of the Res Artis global network of artist residencies.

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## CORPORATE BYLAWS

### Chapter I. Name, Aims and Address

#### Article 1

This entity which regulates its activities according to the provisions of Law 4/2008, dated 24 April, of the third book of the Catalan Civil Code, concerning legal persons; Organic Law 1/2002, dated 22 March, regulating the right of association, and its statutes, is incorporated under the name Associació IGCAT.

Initially, the Association was registered under the name of ARTidea, on 5 October 2010, and modified to the current name IGCAT on 22 July 2014.

#### Article 2

Associació IGCAT'S Mission is as follows:

IGCAT is an interdisciplinary international network of experts with the aim of empowering and facilitating local communities to use their gastronomic, cultural, and artistic potential, sustainable tourism, and other local resources.

To achieve these goals, the association:

1. Identifies the most innovative and interesting brand new ideas in regions and cities and supports the international flow of ideas through the development of a wide network of experts;
2. Looks for trends in creative tourism, creative cities, gastronomy, cultural diversity, and the role of awards/certificates to spread the principle of good practices;
3. Trains and supports growth capacity, skills and knowledge for the social, cultural, and economic development of cities and regions;
4. Starts projects that combine a wide range of stakeholders through a learning model;
5. Advocates for the protection and conservation of cultural and gastronomic diversity;
6. Provides a quarterly newsletter with interesting case studies from around the world.

Finally, we aim at improving the quality of gastronomic, cultural, and creative experiences for local citizens and visitors.

#### Article 3

1. The address of the association is established in Sant Pol de Mar and it is located in Carrer Ignasi Mas Morell, number 12, 2º 2ª.
2. The tasks of this association are carried out mainly in Catalonia, although it does not exclude actions and operations that may be developed in the rest of the Spanish territory, as well as abroad.

### Chapter II. Members of the association, their rights and obligations

#### Article 4<sup>1</sup>



All natural and legal persons who freely and voluntarily have an interest in the association's purposes and are proven "experts" in one of the fields of interest or related areas, may be part of the association.

As for natural persons:

1. Must have full legal capacity to act.
2. Must be of legal age.

As for private and public legal entities:

1. The application for admission must be agreed by the IGCAT'S Board.

To join the association, the interested party must submit a written application to the Board of Directors, which shall decide on the request at the first meeting to take place, and immediately notify the General Assembly. Once accepted, applicants must sign a partnership agreement (member agreement).

#### Article 5.

Members of the association, their rights:

1. Attend with voice and vote at meetings of the General Assembly.
2. Elect or be elected for representation posts or to hold managerial positions.
3. Exercise the conferred representation in each case.
4. Participate in the association's government and management, services and activities, according to legal and statutory regulations.
5. Present to the Assembly and to the Board of Directors, everything they consider to contribute to the fuller life of the association and boost the achievement of its corporate goals.
6. Request and obtain accounts related the administration and management carried out by the Board of Directors.
7. Be heard prior to disciplinary actions.
8. Receive information about the association's activities.
9. Use the common services established by the association or at its disposal.
10. Be part of the working groups.
11. Have a copy of the Bylaws.
12. Consult the association's Corporate Books.

#### Article 6

Members of the association, their duties:

1. Commit to the goals of the association and actively participate in achieving them.
2. Contribute to the support of the association by paying fees, levies and other financial contributions established by its Bylaws and approved in accordance therein.
3. Comply with other obligations resulting from statutory provisions.
4. Accept and comply with agreements lawfully adopted by the association's corporate governance committees.
5. Signing the Memorandum of Agreement with Associació IGCAT is a requirement for membership.



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*Article 7*

Causes of deregistration from the association:

1. When decided by the interested party, who must notify such decision in writing to the Board of Directors.
2. Failure to pay membership fees.
3. Failure to comply with statutory obligations.

**Chapter III. General Assembly**

*Article 8*

1. The General Assembly is the association's corporate governance committee; members are part of it as an inalienable right.
2. Members, gathered in a lawfully constituted General Assembly, decide by a majority on matters under the Assembly's jurisdiction.
3. All members are subject to the agreements of the General Assembly, including absentees, those who disagree, and those who are present who abstained from voting.

*Article 9*

The General Assembly's powers are as follows:

- a) Modify the Bylaws.
- b) Elect and separate members of the corporate governance committee and control its activity.
- c) Approve the annual budget and the annual financial statements, as well as adopting resolutions for setting the type and amount of the contribution to support the association, and approve the management carried out by the corporate governance committee.
- d) Decide on the association's dissolution.
- e) Join or withdraw from other associations.
- f) Request the Declaration of Public Interest.
- g) Approve the Internal Rules and Regulations.
- h) Agree on members' deregistration or definitive separation, after the corresponding proceedings.
- i) Be acquainted with applications submitted to become a member, and also the admissions and registrations of members for a different reason than definitive separation.
- j) Resolve any other issue that is not directly assigned to any other body within the association. The list of powers in this article is merely illustrative and it does not limit the powers of the General Assembly.

*Article 10*

1. The General Assembly will meet once a year, while the Executive Board's members will meet at least every quarter, with two meetings of the General Meeting per year (one of them being the General Assembly).
2. The corporate governance committee may convene the General Assembly on an extraordinary basis, whenever it deems it appropriate, and it must do so when requested by 10% of the members; in this case, the meeting must take place within the period of thirty days from the request.

*Article 11*

1. The Assembly is convened by the corporate governance committee through a call that must contain at least the meeting's agenda, place, date, and time.
2. The call will be notified two weeks before the date of the meeting individually, in writing, to the address stated in the updated register of members and associates that the association should have.
3. The meetings of the General Assembly are chaired by the President of the association. Or the President will replace successively by the oldest member of the Board. The Secretary will be the person holding the same position in the Board of Directors.
4. The Secretary writes the minutes of each meeting, which must be signed by him/herself and the President, with an extract of the deliberations, the recitals of agreements adopted, the numerical outcome of the votes and the list of attendees.

At the beginning of each session of the General Assembly, the minutes of the previous session are read for approval or rectification. Five days before, however, the minutes and any other documentation must be available to the members at the corporate headquarter.

*Article 12*

1. The General Assembly is lawfully constituted regardless of the number of members present or represented.
2. 10% of members may ask the corporate governance committee to include in the agenda one or more points to be discussed. In case the Assembly has already been convened, they may do so within the first third of the period between the reception of the call and the date on which this body will meet. The Assembly may only agree on the items included on the agenda, unless it has been constituted with a universal nature, or that the agreements refer to convening of a new General Assembly.

*Article 13*

1. At the meetings of the General Assembly, one vote belongs to each member of the association.
2. Agreements are adopted by a simple majority of the votes of members present or represented.
3. In order to adopt agreements on amending Bylaws, the dissolution of the association, the creation of a federation of similar associations, or the integration into an existing one, and the provision or alienation of assets, a qualified majority of members present or represented is required (yes-votes must exceed half of those issued). In any case, the election of the Board of Directors, if several nominations are presented, is made by agreement of the simple or relative majority of members present or represented (more yes-votes than no-votes).
4. The applications formally submitted are entitled to a copy of the register of members and their postal and e-mail addresses, provided that members expressly authorise it.

**Chapter IV. The Board of Directors**

*Article 14*

1. The Board of Directors manages and represents the association. The body is composed of the President, the Secretary, the Treasurer, positions that must be carried out by different people.



2. The election of members for the Board of Directors, whom must be partners, is carried out through voting by the General Assembly. The elected persons take office after accepting the position.

3. The appointment and cessation of posts shall be notified to the Register of Associations in a certificate, issued by the outgoing Secretary with the approval of the outgoing President, which shall also include the acceptance of the new President and the new Secretary.

4. The members of the Board of Directors hold office at no charge.

*Article 15*

1. The members of the Board of Directors may and will hold office for a period of 3 years, without prejudice to their re-election.

2. Cessation of posts before the expiration of the statutory term may be due to:

a) death or declaration of absence, in the case of natural persons, or termination in the case of legal entities

b) unfitness or disqualification

c) resignation notified to the corporate governance committee

d) separation agreed by the General Assembly

e) any other reason established by Law or the Corporate Bylaws

3. Vacancies occurring in the Board of Directors will be covered in the first session of the General Assembly to take place. Meanwhile, a member of the association may occupy the post temporarily vacant.

*Article 16*

1. The Board of Directors' powers are as follows:

a) Represent, control and administer the association in the broadest way allowed by Law; and comply with the decisions taken by the General Assembly, in accordance with the regulations, instructions and guidelines established by this Assembly.

b) Adopt the necessary agreements for appearances before public bodies, and carry out all type of legal actions and lodge the relevant appeals.

c) Propose to the General Assembly advocacy for the interests of the association.

d) Propose to the General Assembly advocacy for the establishment of fees to be paid by members of the association.

e) Convene General Assemblies and control that the resolutions adopted are met.

f) Present the balance sheet and statement of accounts for each financial year to the General Assembly for approval, and prepare the budget for the following fiscal year.

g) Hire employees that the association may have.

h) Inspect accounting and control that all services work normally.

i) Establish working groups for the most efficient and effective way to achieve the goals of the association, and authorise the activities that these groups plan to carry out.

j) Appoint the members of the Board of Directors to be in charge of each working group, ~~proposed by~~ the groups themselves.

k) Carry out the necessary steps before public bodies, organizations and others to achieve:

-subventions or other supports

-the usage of premises or buildings that may become a place for meetings and communication.

l) Open current and savings accounts in any credit or savings institution and use these funds. The provision of funds is established in Article 29.

m) Resolve provisionally any case not provided for in the Bylaws and account for it at the first meeting of the General Assembly.

n) Any other power that is not granted in a specific way to another corporate governance committee of the association, or that has been expressly delegated.

#### Article 17

The Board of Directors, previously convened by the President or the person in its place, will meet in regular session at intervals to be decided by its members, which in no case may be less than once every six months.

2. It shall meet in extraordinary session when convened by the President, or at the request of a third of its members.<sup>5</sup>

#### Article 18

1. The Board of Directors is lawfully constituted if it has been convened in advance and there is a quorum of half plus one of its members.

2. The members of the Board of Directors are obliged to attend all meetings convened, although, for justified reasons, they can be excused. The presence of the President or the Secretary, or people replacing them is always required.

3. The Board of Directors makes resolutions by a simple majority of those present.

#### Article 19

1. The Board of Directors may delegate one of its powers to one or more committees or working groups, if it so decides, with the yes-vote of two-thirds of its members.

2. It may also appoint, with the same quorum, one or more agents to perform the function entrusted to them with the powers it deems appropriate to confer upon them in each case. The Board of Directors is formed by these members.

#### Article 20

The resolutions of the Board of Directors shall be recorded in the book of minutes and shall be signed by the Secretary and the President. At the beginning of each meeting of the Board of Directors, the minutes of the previous session will be read for approval or rectification, if applicable.

### Chapter V. The Presidency



*Article 21*

1. The President's tasks are as follows:

- a) Directs and legally represents the Association, appointed by the General Assembly and the Board of Directors.
- b) Chairs and directs the debates in both the General Assembly and the Board of Directors.
- c) Casts the deciding vote in the event of a tie.
- d) Establishes the convening of meetings for the General Assembly and the Board of Directors.
- e) Endorses the minutes and certificates made by the Secretary.
- f) The remaining powers of the post and those delegated by the General Assembly or the Board of Directors.

2. The President is replaced, in case of absence or illness, by the Vice-President —if any— or the oldest Member of the Board, in this order.

**Chapter VI. The Treasury and The Secretariat**

*Article 22*

The Treasurer serves to custody and control the resources of the association, as well as the preparation of the budget, the balance sheet and the settlement of accounts. Keeps a cashbook. Signs the receipts of membership fees and other treasury documents. Pays bills approved by the Board of Directors, which must be previously approved by the President, deposits the residual amounts in open bank deposits in credit or savings entities. The Treasurer is replaced by the Secretary, in case of absence or illness.

*Article 23*

The Secretary must safeguard the Association's documents, collect, draft, and sign the minutes of the meetings of the General Assembly and the Board of Directors, draw up and authorise the certificates to be delivered, and also keep a register of members. The Secretary issues signatures to confirm payments above € 2.500.

**Chapter VII. Committees or Working Groups**

*Article 24*

The creation and constitution of committees or working groups should be raised by the members of the association who want to create them, they must inform the Board of Directors and explain the activities they intend to carry out.

The Board of Directors should be responsible for analysing the different committees or working groups, managers should regularly submit a detailed report of their activities.

**Chapter VIII. Economic Regime**

*Article 25*

This association has no founding assets.

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Alemán, Inglés, Italiano,  
Portugués, Catalán  
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*Article 26*

The economic resources of the association are nourished by:

- a) fees established by the General Assembly for its members
- b) affiliation fees, membership fees, and application fees from members of the "European Regions of Gastronomy Platform."
- c) donations, inheritances or bequests
- d) capital income or other income that may be obtained

*Article 27*

All members of the association have the obligation to support it economically, through fees or contributions, in the manner and in the proportion determined by the General Assembly at the proposal of the Board of Directors.

The General Assembly may establish affiliation fees, extraordinary fees, and annual fees, according to the decisions of the Board of Directors.

*Article 28*

The financial year coincides with the calendar year and it ends on 31 December.

*Article 29*

Current accounts or savings accounts opened in credit or savings entities shall bear the signatures of the President, the Treasurer and the Secretary.

As for liquid funds, the Secretary or the President may withdraw a maximum of € 2,500 without requiring additional signatures. To facilitate this transaction, a debit card will be provided. The Secretary and/or the President also has the authority to issue payrolls each month as approved by the Executive Board. In order to access more funds, two signatures are sufficient, one of which must be the Treasurer's and the other one must be the Secretary's or the President's.

**Chapter IX. Disciplinary Rules**

*Article 30*

The corporate governance committee may sanction breaches committed by members.

These may be classified as minor, serious and very serious breaches, and the corresponding sanctions may go from warnings to expulsion, according to what is established in the internal regulation.

The sanctioning procedure is initiated ex officio or as a consequence of a complaint or notification. Within 10 days, the Board of Directors appoints an investigating agent, who processes the sanction file and proposes resolution within a period of 15 days, following a hearing by the alleged violator.

The final resolution, which must be justified and approved by two-thirds of the members of the Board of Directors, is also adopted by this corporate governance committee within a period of 15 days.

The persons concerned may appeal against the penalties for serious and very serious breaches agreed by the Board of Directors, before the first General Assembly that takes place, if the internal regulations establish the procedure to do so.



JUAN AMOR FERNÁNDEZ

Traductor-Intérprete Jurado  
Alemán, Inglés, Italiano,  
Portugués, Catalán

Número 132

## Chapter X. Dissolution

### Article 31

The association can be dissolved if so agreed by an extraordinary General Assembly, convened expressly for this purpose.

### Article 32

1. Once the dissolution has been agreed upon, the General Assembly shall take appropriate measures both with regards to the destination of the assets and the rights of the association, as well as the purpose, termination and liquidation of any pending operation.
2. The Assembly is empowered to elect a liquidating committee whenever it deems necessary.
3. Members of the association are exempt from personal liability. Their liability is limited to the fulfilling of the obligations that they have voluntarily undertaken.
4. The net remaining balance resulting from the liquidation will be delivered directly to the non-profit public or private entity that, in the territorial scope of the association, has excelled in its activity in favour of charitable work.
5. The tasks of liquidation and execution of the agreements referred to in the previous sections of this article are under the responsibility of the Board of Directors, if the General Assembly does not entrust this mission to a liquidation committee specially appointed for the purpose.

Sant Pol de Mar, 14 July 2016

Signatures of all members and founding members

Diane Dodd - President

x-2213445-v

Eva Canaleta Safont – Secretary

77608275L

Edith Szivas - Treasurer

517788957

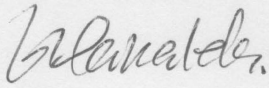
Marta Crispí i Canton - Member

45463473-V

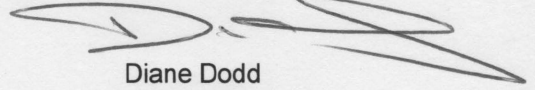
Caroline Couret



Eva Canaleta and Diane Dodd state that these are the Corporate Bylaws approved by the General Assembly dated 31 May 2016, and they contain the amendments approved by the Executive Board dated 14 July 2016.



Eva Canaleta  
Secretary



Diane Dodd  
President

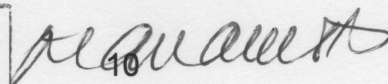
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Don Juan Amor Fernández, Traductor/Intérprete Jurado de Catalán e Inglés, nombrado por el Ministerio de Asuntos Exteriores y de Cooperación, certifica que la que antecede es traducción fiel y completa al inglés de un documento redactado en catalán/español.

I the undersigned Juan Amor Fernández, sworn translator for the Catalan and English Languages, duly appointed by the Ministry for Foreign Affairs and Cooperation, do hereby certify that the foregoing is a true and faithful translation of the original Catalan/Spanish document hereunto attached.

Águilas (Murcia) Spain, 24<sup>th</sup> April 2017

**JUAN AMOR FERNÁNDEZ**  
Traductor-Intérprete Jurado  
Alemán, Inglés, Italiano,  
Portugués, Catalán  
Número 132



## FOOD FILM FESTIVAL – DISCUSSION SUMMARY

North Brabant, 28 February 2018

Director of the Food Film Festival in Aarhus, Mai Damgaard Rasmussen presented to the Platform the idea of the Food Film Festival project to be developed within the European Region of Gastronomy Platform. The aims of the project are manifold, including nurturing young talents, supporting and showcasing local small producers, and facilitating film-sharing among different regions to develop audiences across Europe.

Films produced for the Food Film Festival should be very much connected to the regions, show their landscapes and involve three main elements: food producers, education, and tourism and culture. At the same time, they should give the chance to young filmmakers to show off their talent internationally.

Ilona Sares put forward the proposal to host the first pilot edition of the project in Kuopio in 2020, inviting all regions to send their films and young film directors. Platform members were invited to express their interest in participating in the initiative and to take part in a discussion on how the project could be developed.

Once the partners and the general framework of the project will be defined, lobbying actions in Brussels could take place for funding. However, first of all a best practice for the regions should be designed, setting clear rules for both small producers and young film directors and trying to respond to the needs of both categories.

Participants in the discussion group on the Food Film Festival were Ramon Sentmartí (Catalonia), Mai Damgaard Rasmussen and Jesper Christensen (Aarhus/Central Denmark Region), Elena Viani (East Lombardy), Elaine Donohue and Jacinta Dalton (Galway-West of Ireland), Carmen Chis (Sibiu), Ilona Sares (Kuopio) and Darja Skufca Adlesic (Slovenia).

Mai Damgaard Rasmussen opened the discussion thanking the regions that contributed to draft the application for the European Year of Cultural Heritage call issued in 2017. Though eventually the application could not be submitted, she recognised that it has been a useful process, adding that the initiative is highly valuable and it is not necessary to wait for a new EU call in order to develop it. The most urgent matter is to establish a general framework for the project, postponing discussion on budget and financial issues to a later stage.

She thus invited participants to contribute to the conversation on how the project should be developed within the Platform, and how to guarantee an easy planning and implementation process ensuring, at the same time, a high level of quality.

The main decisions concerned:

- The creation of a **manifesto** providing a general outline of the project and some basic but strict **guidelines** on some important issues:
  - target of the project (full-time students? Recently graduated?) – Jesper proposed to create two different categories, so that both students and recently graduated could participate;
  - intellectual property rights (the young filmmakers should allow the rights to the Platform, so that films can be screened in the different regions at a reasonable cost);
  - collaboration with small producers (how to involve them and ensure that their voice is heard throughout the process?) – e.g. producers offering tastings to audiences in the event that the films showcasing their products win.

- Assessment of stakeholders in each region in order to identify the **key partners** for the project (e.g. schools, producers, etc.) and discussion on how the project could be developed starting from the manifesto outline – for example, film schools have more expertise in the field and might come up with more creative inputs. Mai is available to be contacted by local stakeholders directly should they need further information.
- The Platform agreed to submit an **application** to the new call on Cultural Heritage that will be issued in **October 2018** in order to receive EU funding for the project. To this end, IGCAT Expert Meeting to be held in Minho (Portugal), from **22-26 May** has been set as the **deadline** for the regions to identify key stakeholders and discuss the project with them.
- Enhancement of project's credibility and attractiveness by engaging a **celebrity** as testimonial of the Food Film Festival, connecting it to the professional world. It could be either a well-known filmmaker or a celebrity chef.
- Test of the Food Film Festival structure in the different regions in order to fine-tune the project for 2020

Further suggestions regarding the development of the Food Film Festival:

- Encourage young filmmakers to be creative and explore film genres different than the documentary
- Prepare 3 to 5 films in each region that would travel to other regions, who would then choose which ones to show
- OR, select a winner in each region and send the film to festivals in the other regions – in this case, the Food Film Festival would be a pioneering initiative, since it would entail a significant work of documentation on the part of the film directors, who would have the possibility to gain a deep knowledge of the reality they are shooting
- Explore the possibility for young film directors to apply for mobility funds, allowing them to travel to the other regions and present their movies
- In the event that a contest-like format is adopted, create a digital platform on which audiences from the different regions could vote the films directly and decide the winners, with no need to set up a jury of experts – contestants would be selected by education institutions, thus ensuring participation of highly skilled young film directors
- Screen selected films also during other events organised under ERG umbrella (e.g. European Young Chef Award)
- Attendance of interested Platform members to Aarhus Food Film Festival in October 2018 to see how it is organised
- Develop a close collaboration with local tourist boards who could use the films produced to showcase their regions in different and unusual ways
- Look into the possibility of different sources of EU funding (e.g. audience development, nurture young talents, agriculture, media, pilot projects, etc.)
- Jacinta Dalton proposed to take inspiration from The Perennial Plate short clips on sustainable eating ([www.perennialplate.org](http://www.perennialplate.org))

# **LOCAL FOOD GIFT PROJECT**



**WORKSHOP GUIDELINES & TOOLKIT**

# INTRODUCTION

IGCAT designed the Local Food Gift project as a tool for the Regions of Gastronomy to strengthen their commitment to promote and protect local cultural and food diversity by supporting the development of local food gifts at regional level.

The initiative is addressed to food and crafts SMEs operating in the Regions' territories with a view to raise awareness on how their products can represent their regions, preserving gastronomic peculiarities and local artisanal traditions, while also meeting sustainable conservation, packaging and distribution criteria.

The aims of the project are to:

- **foster innovation, sustainability, cultural and food diversity;**
- **promote local artisanal products;**
- **ensure representativeness of territories through food and food-related gifts.**

The Local Food Gift project is hoped to allow local producers in the Regions of Gastronomy to capitalise on the ever-increasing demand from tourists for high-quality local food and food-related products, paired with their search for authenticity and uniqueness, and enhanced attention for sustainable products.

The initiative will give the Regions of Gastronomy the opportunity to identify excellent examples of manufactured products within their territories by means of local workshops, promoting the products' visibility at local and European level, and to select their official regional food gifts associated with the values of sustainability, high quality, and strong connection with the territory and its community.

# TOOLKIT & GUIDELINES

IGCAT developed the present Local Food Gift guidelines and toolkit in order to provide the Regions of Gastronomy with a general framework and model to implement the initiative locally.

The toolkit is in English and the Regions are free to translate all materials in their local language/s if necessary.

## 1. OBJECTIVE

The objective of the workshop is to open up a dialogue involving local craft SMEs to raise their awareness on the potential value of high-quality, innovative and effectively presented food-related artisanal products to boost the image of their region and trigger sustainable local value chains.

The workshop gives producers the possibility to re-think their products, to discuss together on how to capitalise on local traditions and food culture, and to propose shared innovative solutions to be integrated into local policies.

Through the workshop, producers would be introduced and become familiar with the issues of sustainability, innovation, representativeness and storytelling, in order to manufacture and commercialise products with a strong added value.

The workshop would gather local producers in order to evaluate each other's products with the aim to draw their attention to the need to better brand, package and present gifts by telling their story and/or engaging the tourist in interesting ways.

## 2. ORGANISING BODY/S

The organising body of the local workshop can be of a different nature (public, private, etc.), however it is recommended that a cross-sectoral consensus is reached on the initiative and that at least one public institution is involved to strengthen the proposal and enhance the project's credibility.

In addition, participation of an education institution is welcomed to bring in expertise in topics such as innovation, sustainability, tourist demand and preferences.

## 3. WORKSHOP ORGANISATION

### 3.1. MAPPING OF PRODUCERS

As a first step, it is important that food and food-related craft producers operating on the territory are identified and current situation assessed in order to get an overview on how many they are and what kind of products they offer.

This stage is also useful in terms of detecting possible already existing best practices that can be used as examples to encourage other SMEs to buy in.

### 3.2. STRUCTURE OF THE WORKSHOP

The workshop is organised as a pseudo-competition in which producers are invited to bring their potential local food gifts and evaluate each other's products on the basis of a set of criteria established by IGCAT.

The pseudo-competition should be introduced by the organising body and a public authority explaining the concept, principles and pursued objectives of the initiative

A round table follows in which producers are invited to discuss together the exercise and to evaluate possibilities of improvement for their products.



The workshop schedule should include:

- Introduction by the organising body and public authority
- Pseudo-competition
- Round table discussion
- Announcement of results

### **3.3. PARTICIPANTS**

The workshop is addressed to local SMEs of different nature, including restaurateurs, food manufacturers and agritourism, local entrepreneurs and independent producers that can be identified as creating hand-made or artisanal products.

### **3.4. PRODUCTS AND CATEGORIES**

For the purpose of the workshop, products are categorised as:

- uniquely differentiated artefacts having authentic, natural qualities that mix fine ingredients or quality raw materials with the skills, passion and care on the part of their manufacturer/s;
- products that are not industrially or mass-produced, but developed and delivered on a small scale, involving the lowest carbon impact as possible and a responsible use of energy and natural resources;
- the outcome of a successful combination of innovation - especially for what concerns sustainable packaging - and tradition.

The workshop is a pseudo-competition featuring two different categories of products related to culinary art:

- **Food Gift.** Examples of local food and typical products that are transportable without the risk of perishing, losing their nutritional properties or polluting the environment. In general, food gifts should:
  - Be fit for human consumption.
  - Comply with the regulations on food safety and the food standards of the country where it is produced.
  - Be reproducible for manufacturing and suitable for the market.
  - At least 80% of the ingredients used to create the product should be local, i.e. come from the region that presents it.
  - At least 50% of the ingredients should be natural, such as unprocessed fruits and vegetables, meats, seafood, dairy products, herbs, and flowers.
  
- **Kitchenware Gift.** Cooking utensils or equipment such as spoons, pots, and the like, coming from the local culinary tradition, suitable to be transported, as for the previous category, without polluting the environment. In general, kitchenware gifts should:
  - Be reproducible for manufacturing and suitable for the market.
  - At least 80% of the raw materials used to create the product should be local, i.e. come from the region that presents it.

### 3.5. CRITERIA AND EVALUATION

IGCAT established 10 judging criteria for each category (food gift and kitchenware gift): (see Annex A - Evaluation Table template)

- PACKAGING MATERIAL (recyclable/sustainable)
- ATTRACTIVENESS OF DESIGN AND BRANDING
- TASTE/AROMA/FLAVOUR/TEXTURE - USEFULNESS
- USE OF LOCAL FOOD - RAW MATERIALS
- EASE FOR TRANSPORT (size, volume, fragility)
- CONNECTION TO THE TERRITORY
- STORY OF THE PRODUCER/PRODUCT
- INNOVATION ON TRADITION
- PRICE-VALUE RELATION
- PERSONAL OPINION

Producers will be asked to evaluate each other's products on the basis of the set criteria, giving a score from 1 to 10 in each category, where 1 is the lowest score and 10 is the highest.

The products with the highest total scores will be the winners of the pseudo-competition.

### **3.6. DISCUSSION**

Following the pseudo-competition, a round table should be organised to help producers draw conclusions on the exercise and discuss together opportunities for product improvement and better branding.

The conversation should be moderated by an expert that could lead the discussion through all the major topics concerned:

- Importance of local traditions
- Role of innovation
- Significance of storytelling
- Relevance of sustainability

A secretary should be selected that will record the main outcomes of the workshop and discussion. The recommendations emerging from the workshop and discussion will be delivered to the local authority for future policy development.

### **3.7. VENUE – FACILITIES AND MATERIALS**

Date and venue of the workshop should be established with due time. The workshop can be organised within the framework of another, bigger event thought to attract local producers or could be set up as an event on its own.

Facilities should allow enough space for tables where to display the gifts for evaluation and chairs for the following discussion. The arrangement of tables should allow participants to move easily from one table to another during the evaluation.

Each gift should be given a number, which corresponds to a number in the evaluation sheet, that must be displayed alongside the product so that participants can identify them easily.

Participants should be given a clipboard with two evaluation sheets, one for the food gifts and one for the kitchenware gifts, and a pen. Some blank sheets should be also distributed to allow them to take notes during the discussion.

### **3.8. INVITATION**

Producers should be contacted and invited to the workshop with due time. A template of the invitation letter is available in English in Annex B. The letter can be translated into the local language/s if needed.

The organising body should make sure that representatives are invited from local authorities and any other actor on the territory who could benefit from the initiative or generate a positive contribution to the workshop and/or following discussion.

It is also recommended to invite representatives of the local press to give more visibility to the event and its principles.

### **3.9. COMMUNICATION**

IGCAT, as the conceiver and developer of the project, shall be mentioned and its logo displayed in all communication and materials concerning the event, as well as in the event's premises during the workshop and discussion.

The organising body in the region should take care of presenting IGCAT and the Regions of Gastronomy programme, its concept and philosophy.

### 3.9.1. LOCAL FOOD GIFT PROJECT LOGO

IGCAT will provide the Local Food Gift logo to the regions developing the initiative within their territories in its two versions: green leaf on white background and white leaf on green background.



The logo should be displayed in all communication materials and in the premises of the event.

### 3.9.2. DISSEMINATION OF RESULTS

The organising body should take care of taking pictures and, possibly, footage of the event to be shared with Partners and IGCAT, as well as an English press release for IGCAT to publish a news blog on its website.

The region should prepare an evaluation report in English on the event to be shared with the Platform and to be made available as best practice for other regions.

# ANNEX A – EVALUATION TABLE TEMPLATE

## LOCAL FOOD GIFT AWARD

[PLACE] PRODUCERS' WORKSHOP - [DATE]



### FOOD GIFT

	Producer 1	Producer 2	Producer 3	Producer 4	Producer ...
<b>PACKAGING MATERIAL (Recyclable and Sustainable)</b>					
<b>ATTRACTIVENESS OF DESIGN AND BRANDING</b>					
<b>TASTE/AROMA / FLAVOUR /TEXTURE</b>					
<b>USE OF LOCAL FOOD VARIETIES</b>					
<b>EASE FOR TRANSPORT (size, volume, fragility)</b>					
<b>CONNECTION TO THE TERRITORY</b>					
<b>STORY OF THE PRODUCER/PRODUCT</b>					
<b>INNOVATION ON TRADITION</b>					
<b>PRICE-VALUE RELATION</b>					
<b>PERSONAL OPINION</b>					
<b>TOTAL</b>					

Please, evaluate each item by giving a score from **1 - 10** in each category (where **1** is the lowest score and **10** the highest).

# LOCAL FOOD GIFT AWARD

[PLACE] PRODUCERS' WORKSHOP - [DATE]



## KITCHENWARE GIFT

	Producer 1	Producer 2	Producer 3	Producer 4	Producer ...
<b>PACKAGING MATERIAL (Recyclable and Sustainable)</b>					
<b>ATTRACTIVENESS OF DESIGN AND BRANDING</b>					
<b>USEFULNESS</b>					
<b>USE OF LOCAL RAW MATERIALS</b>					
<b>EASE FOR TRANSPORT (size, volume, fragility)</b>					
<b>CONNECTION TO THE TERRITORY</b>					
<b>STORY OF THE PRODUCER/PRODUCT</b>					
<b>INNOVATION ON TRADITION</b>					
<b>PRICE-VALUE RELATION</b>					
<b>PERSONAL OPINION</b>					
<b>TOTAL</b>					

Please, evaluate each item by giving a score from **1 - 10** in each category (where **1** is the lowest score and **10** the highest).



## ANNEX B – LETTER OF INVITATION TEMPLATE

Dear [NAME OF PRODUCER],

[ORGANISING BODY/S] and IGCAT (International Institute of Gastronomy, Culture, Arts and Tourism) are delighted to invite you to a workshop entitled "**Developing Local Food Gifts**" taking place [DATE, VENUE].

The workshop is aimed at supporting local food producers in the development of sustainable food gifts and raising awareness of their role in representing and promoting the territory of [NAME OF THE REGION].

In recognition of the leading role that you, as local SMEs play within the food and drink industry, IGCAT aims to identify the best and most innovative food products conceived and produced at a regional level and that protect cultural and food diversity.

We have identified you as a food/crafts producer using authentic fine ingredients or raw materials that are not industrially or mass-produced, but developed and delivered on a small scale, and therefore have a great potential in terms of attracting food tourists from the region and abroad, whose demand for authentic and local food products and culinary experiences is ever increasing.

This workshop is organised as a pseudo-competition where local producers are invited to judge each other's products and then take part in a discussion on how to develop the offer in [NAME OF THE REGION].

The workshop will be organised as follows:

[TIME] **Introduction by [PUBLIC AUTHORITY and ORGANISING BODY/S\*]**

[TIME] **Pseudo-Competition**

[TIME] **Group discussion - Round table**

[TIME] **Announcement of results**

Participants are kindly asked **to bring 1-2 examples of products manufactured by them, these will be displayed and all participants** will be asked to judge each other's products using a set of criteria provided by IGCAT.

Local Food Gifts may fit in either of the following two categories:

**Food gifts** should be examples of local food and typical products that are transportable without the risk of perishing. They should be fit for human consumption and comply with the regulations on food safety and food standard. They should favour the use of ingredients from the [NAME OF THE REGION] area.

**Kitchenware gifts** should be cooking utensils or equipment such as spoons, pots, and the like, coming from the local culinary tradition, suitable to be transported. They should be useful and favour the use of raw materials from the [NAME OF THE REGION] area.

IGCAT and [ORGANISING BODY/S] aim to encourage a conversation about the production of innovative gifts and thus support local producers and traditions, increasing products' visibility at a local and European level and, allowing them to be associated with values like sustainability, high quality, and strong connection with the territory and its community.

We believe the workshop to be a valuable opportunity to meet and share knowledge among different local producers, in order to find shared innovative and sustainable solutions to boost [NAME OF THE REGION]'s local economy and strengthen the region's image nationally and internationally.

The meeting will be recorded and recommendations from the meeting delivered to the [LOCAL PUBLIC AUTHORITY] to help in formulating future policy goals.

In order to organise the workshop in the best possible way, we kindly ask you to confirm your participation within [DEADLINE].

Should you need further information, please do not hesitate to contact us by sending an e-mail to [ORGANISING BODY'S E-MAIL] or calling at [ORGANISING BODY'S PHONE NUMBER].

Kind regards,

*\*the organising body should talk also on behalf of IGCAT.*

## EUROPEAN REGION OF GASTRONOMY – Selection of articles from IGCAT website



### Update European Region of Gastronomy project

22 December 2013

Last week, the board of the International Institute for Gastronomy, Culture, Arts and Tourism (IGCAT) had a very positive meeting in Sant Pol de Mar (Barcelona). The board were excited about the ERG concept, and also came up with some interesting ideas for developing it further. IGCAT has agreed to support the development of the programme together with the other regional partners. IGCAT will now seek a regional partner in Catalonia to join the project.

Read [More](#)



### European Region of Gastronomy – Press Release

29 April 2014

The **European Region of Gastronomy** title is a new European award that will recognize innovation and integration in gastronomy, culture, arts and tourism. The regions awarded the title should demonstrate their uniqueness through food, drink and hospitality with innovative development of culture, gastronomic experiences, and art or artistic expressions. The meeting considered, amongst other things, the selection criteria for a region to be awarded the title and the establishment of an ERG network. The development of an ERG network would support cross-marketing initiatives, exchange of knowledge and provide a vehicle for longer-term legacy measures.

Read [More](#)



### Catalonia and Minho present candidate proposals to be European Region of Gastronomy 2016

28 January 2015

The first annual European Region of Gastronomy award candidates have been shortlisted. The regions of Catalonia (Spain) and Minho (Portugal) presented successful written proposals to IGCAT on Monday 19 January 2015. The shortlisted regions will have the opportunity to present their bid to a selected jury panel and public audience on Friday 6 February 2015 at 11:00am, at the Palacete Villa Moraes in Ponte de Lima, in the Portuguese region of Minho.

Read [More](#)



### Catalonia 2016 European Region of Gastronomy – Stakeholder Group Meeting

6 May 2015

On Tuesday 5th May 2015, a first meeting of prominent stakeholders took place to discuss and share ideas for Catalonia's year as **European Region of Gastronomy** in 2016. IGCAT's Director, Dr. Diane Dodd, was invited to participate in the meeting to explain the concept behind the award and the Platform. As secretariat for the platform, IGCAT coordinates and manages the award as well as supports the international platform of regional partners. The meeting included around 60 stakeholders representing private, public, third sector and academic institutions that have been identified as key actors in Catalonia's gastronomy sector.

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Valletta, Sibiu and Catalonia.

### Fifth Meeting Of European Region of Gastronomy Partners

2 July 2015

The fifth meeting of the European Region of Gastronomy partners successfully took place on Wednesday 1 July 2015 at the Departament d'Agricultura Ramaderia i Pesca, in Barcelona. The meeting, organised by IGCAT, was attended by partners from the regions of Minho, North East Brabant, Central Denmark, Lombardy, Marseille Provence, Riga-Gauja,

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### European Region of Gastronomy 2017 award ceremony takes place in the framework of the EC's Food Tourism Week in Expo Milan.

1 October 2015

The **European Region of Gastronomy** 2017 award ceremony took place during the European Commission's Food Tourism Week at Expo Milan 2015. The ceremony which was hosted by DG Growth was opened by **Silvia Draghi**, Head of Policy for the Directorate General for Internal Market, Industry, Entrepreneurship and SMEs, **Mauro Paroloni**, Lombardy Regional Commissioner and **Dr. Diane Dodd**, Executive Director of IGCAT. Three new regions will be awarded the title European Region of Gastronomy 2017, these are Aarhus/Central Denmark Region, Riga-Gauja Region and East Lombardy Region. The award was presented to partners from each region by Professor Dr. Jordi Tresserras from the University of Barcelona. Prof Dr. Tresserras is former co-ordinator of IBERTUR-Network of Heritage, Tourism and Sustainable Development and Founder Member of the Scientific Committee in Heritage Interpretation for ICOMOS. He also provides expert consulting services in the field of cultural and gastronomy tourism for different international organisations such as: Agencia Española de Cooperación Internacional, Council of Europe, UNESCO and the EU.

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### European Commissioner visits North Brabant, candidate European Region of Gastronomy 2018

24 November 2015

Carina Crețu, the European Commissioner responsible for Regional Policy visited the Province of North-Brabant on 16 November 2015, where she participated in an event on Smart Specialisation and visited EU-funded projects, including the Gruyterfabriek and the Plant Lab, in s-Hertogenbosch. The Mayor of s'Hertogenbosch, Chairman of AgriFood Capital and Ambassador for the European Region of Gastronomy Award, Anton Rombouts, was a key speaker at the event and introduced Commissioner Crețu to the European Region of Gastronomy project within which North Brabant is a partner. He talked about the strengths of the region, including the R&D capacity of the AgriFood network, the interesting crossovers of Agrifood with other sectors and the way the region's agrifood works within a triple helix model. Commissioner Crețu welcomed the idea of the European Region of Gastronomy Platform that encourages regions to work together and she said that she was sure North Brabant would be an excellent candidate for the IGCAT Award in 2018 because it would be able to combine Entrepreneurial Excellence (Brabant was Europe Entrepreneurial Region in 2014) with hospitality, therefore providing a sound basis for Gastronomy.

Read [More](#)



### Find out why Aarhus / Central Denmark Region bid for and won the title European Region of Gastronomy 2017

1 December 2015

Already named the European cultural capital for 2017, Aarhus recently won the competition for European Region of Gastronomy for that year as well, given by IGCAT (International Institute of Gastronomy, Culture, Art and Tourism). Jan Beyer Schmidt-Sorensen, Director of business development for Aarhus, says that the main reason to have applied for the award was that Aarhus has the whole value chain here, from farmers to producers, to food innovation, to a university that specializes in food research and education. He points out that there is also a lot going on with gastronomy and a young city like Aarhus can't deny that gastronomic is a label that a lot of people want. [READ MORE...](#)

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## Food is culture – Wild at Palate: Riga-Gauja European Region of Gastronomy 2017

8 June 2017

Combining contemporary arts and sensorial methods, Riga-Gauja has developed innovative foodie concepts that are surprising and delighting both locals and visitors. Riga-Gauja was awarded European Region of Gastronomy in 2017, together with East Lombardy and Aarhus-Central Denmark Region and is now hosting a year long calendar of events, not only to explore the relationship between gastronomy, culture, arts and tourism; but also, to put the spotlight on local dishes, gastronomic traditions and preservation of foods diversity.

Read [More](#)



## Kuopio announced European Region of Gastronomy 2020

16 June 2017

European Region of Gastronomy 2020 title was recommended to be given to **Kuopio Region** (Finland), on Wednesday 14 June 2017 at Kuopio City Hall, after the presentation of the region's bid book to an appointed jury. The announcement took place in the framework of the 11<sup>th</sup> Regions of Gastronomy Platform meeting, held in Kuopio, 14-16 June 2017.

**Katri Kostamo**, from ProAgria PS opened the event, followed by Head of Unit of the Centre for Economic Development, Transport and the Environment for North Savo, **Jan Blomberg**, and Marketing

Director of the City of Kuopio, **Kirsi Soinen** who warmly welcomed the audience.

Read [More](#)

## EUROPEAN YOUNG CHEF AWARD – Selection of Articles from website



## Winner of Best Young Chef of Catalonia announced

19 May 2015

Since 1980, the **University School of Hospitality and Tourism** in **Sant Pol de Mar** has organized the University Conference on Gastronomy and, since 1987, the Catalan Youth Culinary Contest. It is the oldest gourmet cooking contest held continuously in Catalonia and one of the oldest in Spain. The aim to to award the title Best Young Chef of Catalonia. Each year a guest chef is President of the jury. In this year's edition, the chef **Albert Adria** was chosen and IGCAT's Director, **Diane Dodd (PhD)** joined the jury members.

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## Stamatios Misomikes: European Young Chef 2016

14 November 2016

Today, Joan Roca together with an international jury panel selected the European Young Chef for 2016. The winner, Stamatios Misomikes from South Aegean region, Greece won the competition with his dish: Salas, the joyiness of a birth.

His aim was to create an explosion of flavours mixing ingredients coming from all over his region to deliver local culinary traditions. He explained to the jury that his creation is based on 19 ingredients coming from three different South Aegean islands. He presented it with an infusion blending 19 different spices.

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## Round Table with celebrity chefs Joan Roca and Carme Ruscalleda

15 November 2016

Yesterday, a Round Table event was held with celebrity chefs Joan Roca and Carme Ruscalleda in the Escola Universitària d'Hoteleria i Turisme de Sant Pol de Mar (EUHTStPOL), following the 2016 European Young Chef Award edition. Together with ten finalists from the European Young Chef Award, Joan Roca and Carme Ruscalleda talked about their role in mentoring young chefs.

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## Young Chefs commit to support regional food and cultural diversity

25 January 2017

Dr. Diane Dodd, President of IGCAT and Stamatios Misomikes, winner of the [European Young Chef Award 2016](#) signed today a protocol that signals the start of a new initiative to grow a network of IGCAT Regional Chef Ambassadors.

Following the successful first edition of the European Young Chef Award, whereby ten talented chefs from different European regions competed, using local products and innovating on traditional recipes, nine young finalists have signed a protocol to be IGCAT Regional Chef Ambassadors and thus commit to supporting regional cuisine and local products.

The [Young Chef Award](#) is a competition organised and promoted by the International Institute of Gastronomy, Culture, Art and Tourism (IGCAT) in order to highlight distinctive food cultures, strengthen links between regions, support young chefs in launching their careers and promoting culinary innovation using traditional cuisine and local products.

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## CAT-PREMIO GASTRONOMÍA

# El griego Stamatios Misomikes gana el premio para jóvenes chef de Sant Pol



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14/11/2016 16:57

Sant Pol de Mar (Barcelona), 14 nov (EFE).- El joven cocinero Stamatios Misomikes, de Grecia, ha ganado el European Young Chef Award 2016, que se ha celebrado hoy en el Hotel-Escuela de Sant Pol de Mar, al alzarse como ganador de los doce finalistas que han presentado sus platos al jurado presidido por el chef Joan Roca.

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## Más noticias



Así es Ana Julia Quezada según sus publicaciones en Facebook



Ana. esco: de G: aceq tierra



## Aisling Rock announced winner of the European Young Chef Award 2017

6 November 2017

On 6 November 2017, an international jury chaired by Greek celebrity chef **Argiro Barbarigou** announced the **European Young Chef for 2017**. The winner, **Aisling Rock** from **Galway, European Region of Gastronomy 2018** impressed the panel with her dish: *Mackerel, Pickle, Sheep Yoghurt*.

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## Round Table with celebrity chef Argiro Barbarigou

8 November 2017

Following the successful second edition of the European Young Chef Award, on 6 November 2017, **EUHT StPOL** hosted a Round Table event involving Greek celebrity chef **Argiro Barbarigou**, who shared the stage with **Stamatios Misomikes** and **Shane Sheedy**, winner and finalist of 2016 edition to discuss their role in mentoring young chefs and the importance of innovating on tradition.

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## IGCAT's Regional Chef Ambassadors promoting awareness on the importance of cultural and food diversity

27 November 2017

The young chef finalists, taking part in the 2017 edition of the **European Young Chef Award** have signed a protocol build awareness of the importance of cultural and food diversity. They join the ranks of **IGCAT Regional Chef Ambassadors** committed to IGCAT's message and supporting sustainable futures for regions and local food products. By innovating on traditional recipes, using local products and storytelling about their region they aim to contribute to a more sustainable and better quality of food experiences.

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Aisling Rock, a student at GMIT, Galway, has been chosen as the European Young Chef of 2017.

Aisling Rock, a 21-year-old Culinary Arts student at GMIT, Galway, has been announced as the European Young Chef for 2017, following a practical skills test at the University College of Hospitality Management and Culinary Arts in Sant Pol de Mar, Barcelona on Monday.



Innovation on tradition was the theme for the competition, which saw eight student chefs compete in the final. Rock, the only female chef among the finalists, was mentored by Shane Sheedy, last year's Irish representative in the competition.

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