



Organisation
des Nations Unies
pour l'éducation,
science et la culture



Patrimoine
culturel
immatériel

L'utilisation de l'emblème de la Convention pour la sauvegarde du patrimoine culturel immatériel aux fins d'un patronage

Reçu CLT / CIH / ITH

Le

21 OCT. 2016

FORMULAIRE DE RAPPORT SUR LE PATRONAGE

Ce document est disponible à l'adresse suivante:
<http://www.unesco.org/culture/ich/fr/formulaires/>

1. Nom, lieu, date et organisateur de l'activité:

Chaï Chaï films

56 rue St Sabin 75011 Paris

Jonas Parienté

2. Quelle est la pertinence de l'activité au regard des objectifs de la Convention de 2003 et sa conformité avec les principes de la Convention?

Grandmas Project s'inscrit pleinement dans les objectifs de la Convention de 2003 en cela qu'il est un projet - collaboratif et artistique - encourageant la transmission intergénérationnelle d'un patrimoine culturel immatériel.

Les recettes de cuisine de nos grands-mères incarnent - de manière intime et délicieuse - les bouleversements de la moitié du 20^{ème} siècle : la Seconde Guerre Mondiale, la décolonisation, le féminisme, ... La jeune génération, en entreprenant cette démarche de filmer la fabrication d'une recette et d'en interroger les origines, est invitée à dialoguer avec cette histoire et à se l'approprier. Que transmettons-nous aux générations futures ? Quelles sont nos racines ? Comment faisons-nous vivre notre héritage culturel ? Ces questions centrales se retrouvent toutes dans la transmission et la réinterprétation de recettes de cuisine familiales.

Enfin, la démarche de Grandmas Project n'est pas celle d'une série TV destinée à un public géographiquement et socialement délimité. Nous prenons pleinement possession des nouveaux moyens de diffusion permis par internet pour partager ces histoires et ces recettes avec le plus grand nombre, gratuitement. Nous voulons insister sur le caractère éminemment culturel et universel de ces recettes de cuisine. Regroupées en un corpus unique, elles nous appartiennent à tous et définissent notre histoire (passée, présente et future) collective.

Bénéficier du patronage de l'UNESCO, par le biais de l'utilisation des emblèmes de l'UNESCO et de la Convention de 2003, nous a permis de renforcer la motivation des artistes sollicités et de mieux inscrire encore leur démarche personnelle dans une démarche collective et internationale de transmission de notre patrimoine culturel immatériel.

3. Quels sont les publics cibles de l'activité ? (Veuillez cocher les cinq propositions les plus pertinentes)

- ☐ Réseaux propres à l'UNESCO (ex : commissions, chaires, écoles associées, clubs, comités nationaux)

- ☐ Agents de développement (ex. organisations intergouvernementales, système des Nations Unies)
- ☐ Acteurs politiques (ex : ministères, parlementaires, autorités locales)
- ☐ Société civile (ex : personnes privées, ONG, entreprises)
- ☒ Scientifiques / chercheurs / milieu universitaire
- ☒ Educateurs / enseignants / formateurs
- ☒ Jeunes/ étudiants
- ☒ Médias grand public
- ☒ Médias spécialisés
- ☐ Autres (veuillez préciser) _____

4. Quelle a été la couverture médiatique de votre activité ? (Veuillez préciser le nombre de présentations)

Type	Niveau local	Niveau national	Niveau régional	Niveau international
Presse écrite		1		
Radio		1		1
Télévision				1
Internet		5		25

5. Combien de personnes environ ont-elles été touchées par la communication sur cette activité ?

- Nombre de visites du site internet GRANDMAS PROJECT : 17 000, dans 119 pays.
- Nombre de vue des vidéos GRANDMAS PROJECT, comportant le logo UNESCO au générique :
Facebook = 27 832 vues.
Vimeo = 43 884 vues.
- Page facebook :
3300 mentions "J'aime".
Portée des publications Facebook : 150 000 personnes atteintes

6. Quelles ont été les retombées de votre activité sur la visibilité de la Convention ? (Veuillez cocher les deux propositions les plus pertinentes)

- ☒ Le logo et le nom de l'UNESCO et de la Convention de 2003 ont touché de nouveaux publics cibles
- ☒ De nouveaux publics cibles ont eu connaissance des buts et des objectifs de la Convention de 2003
- ☐ Les réalisations de la Convention de 2003 ont été promues auprès de nouveaux publics cibles
- ☐ Des publications de l'UNESCO (www.unesco.org/fr/publishing) ont été promues dans le cadre de l'activité

Merçi d'envoyer ce questionnaire au Secrétariat de la Convention de 2003 accompagné des éléments suivants s'ils sont pertinents:

Matériaux d'information (particulièrement ceux sur lesquels figurent le nom et l'emblème de la Convention), coupures de presse, enregistrements radio, reportages télévisés et vidéos, statistiques.

GRANDMAS PROJECT®

sharing the world's
most delicious heritage



**Utilisation du nom et du logo de l'UNESCO
dans le cadre du patronage**

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**GRANDMAS PROJECT
ANNEXES**

Couverture médiatique depuis l'obtention du patronage de l'UNESCO (27 janvier 2016)

ETATS-UNIS : 6 AUSTRALIE : 4 BRESIL : 2 PORTUGAL : 1 ESPAGNE : 2 JAPON : 1	INDE : 5 ALLEMAGNE : 1 DANEMARK : 1 EGYPTE : 1 ISRAËL: 1 AUTRICHE, BULGARIE, PHILLIPINES, UKRAINE : 1 FRANCE : 6
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TOTAL : 35

TYPE	PAYS	SITE
INTERNET	Etats-Unis	Newsweek
		Flowers for Socrate
		The Atlantic
		Follownews
		Good
		LinkTV
	Australie	SBS
		Kitchen Counter Culture
		Collectivehub
	Brésil	Vida Simples
		Folha De S.Paulo
	Portugal	Sabado
	Espagne	Eat Globe
		Hop3Fully
	Inde	Ibtime
		Mid-day
		Film India worldwild
		Bangaloremirror
		Newsdog
	Allemagne	Fyre Films
	FRANCE	Hyper old
		Foodette
		La cantine d'Aline
		L'officieux
		L'express styles
	Danemark	Det danske filminstitut
	Angleterre	Bizarre Culture
	Egypte	Enterprise
	Agences : Autriche, Bulgarie, Phillipines, Ukraine	Eat Globe
	Japon	Lulu Journal
RADIO	Australie	ABC Radio
	France	France Inter
PRESSE ÉCRITE	France	L'Express
TV	Israël	I24

FRANCE

FRANCE INTER = PODCAST RADIO

<https://www.franceinter.fr/emissions/va-deguster/va-deguster-29-mai-2016>

05:13 = "Grandmas project a obtenu le patronage de l'**UNESCO**, ce qui n'est pas étonnant, pour ce projet de sens qui n'est pas uniquement un projet de recette, c'est vraiment un projet de conservation de mémoire et de transmission et de geste "

La Semaine
Styles de vie

Synonyme de chaleur et de RÉCONFORT, la présence – ou le souvenir – de nos GRANDS-MÈRES nous replongent dans l'enfance. De la cuisine à l'audiovisuel, en passant par la mode, elles INSPIRENT une nouvelle génération de créatifs.

GRANDMA MIA !

« Avec l'amour maternel, la vie vous fait à l'aube une promesse qu'elle ne tient jamais », a écrit Romain Gary. Ces mots, dédiés à sa mère, auraient pu être aussi un hommage à nos grands-mères. Qu'elles soient des mamies gâteaux ou un brin autoritaires, les doyennes de notre arbre généalogique sont nos premiers *role models* et totems de la féminité. Les people ne font pas exception à ce come-back affectif. On se souvient notamment des larmes de Cyril Hanouna, présentateur de l'émission *Touche pas à mon poste*, évoquant, en janvier dernier sur « *le divan* » de Marc-Olivier Fogiel, sa grand-mère disparue. Et de l'émotion du footballeur argentin Lionel Messi, quand il a déclaré, dans les colonnes de *Time*, à propos de celle qui l'accompagnait à ses premiers entraînements : « J'aurais tant voulu qu'elle voie ce que je suis devenu. C'est pour cette raison que je lui dédie mes buts, car j'aime me dire qu'elle me voit de là où elle est. »

Pionnier de l'hommage à ces grandes dames, le photographe Sacha Goldberger s'inspire de sa grand-mère depuis dix ans. Et en a fait sa muse, star de la série *Mamika* (1), dans laquelle elle joue

les super héros. « A l'origine, ce projet était un jeu entre elle et moi, explique-t-il. C'était le moyen de parler des personnes âgées autrement, avec légèreté et humour, de prouver qu'on peut rire, même à cet âge-là. »

Le stratège digital Jonas Pariente, lui, a réalisé *Grandmas Project* (2), un Web documentaire collaboratif qui vient d'obtenir le patronage de l'Unesco. Des pros du *storytelling* y mettent en scène leurs secrets culinaires, transmis de génération en génération. Et font des fourneaux la porte d'entrée vers une histoire familiale et culturelle. Le premier film du projet ? Une ode à sa grand-mère paternelle, Nano, d'origine égyptienne, qui lui apprend à concocter l'une de ses spécialités, la *molokheya*. « A l'aube de mes 30 ans, j'ai passé une nuit à tout remettre en question : ma carrière, mes objectifs, ma vie... Cette petite crise existentielle m'a donné l'impulsion nécessaire pour réaliser ce rêve. » Un rêve partagé par de nombreux internautes, qui ont financé une partie du projet. Lancé en mai dernier sur le site de *crowdfunding* Kickstarter, le *Grandmas Project* a déjà recueilli...

20 000 dollars ! Le but pour 2016 ? Réaliser une première saison de 30 films, aux quatre coins du monde, d'ici à l'été.

Pour les nostalgiques de la cuisine traditionnelle, il y a aussi Lou Papé (« grand-père » en occitan), une start-up fondée en mai dernier par Alizé Delbès, une jeune entrepreneuse de 27 ans (3). Le concept ? Permettre à tout un chacun de retrouver, à domicile, le goût des bons petits plats maison, grâce à des cuisiniers seniors et retraités. « J'ai eu la chance de grandir avec deux grands-mères qui étaient des cordons bleus, et qui m'ont transmis l'amour des bons produits, explique Alizé Delbès. Quand je suis arrivée à Paris pour faire mes études, ces traditions m'ont profondément manqué. J'ai donc voulu les remettre au goût du jour. » Et, en plein âge d'or de la *food*, le moment n'aurait pu être mieux choisi. « D'un côté, les Parisiens sont toujours à l'affût de nouveautés culinaires, ajoute-t-elle. De l'autre, j'ai senti un vrai retour à une convivialité plus classique, une envie de plaisirs simples et de nourriture goûteuse. La cuisine de grand-mère réveille chez chacun de nous une fibre émo-



Shira BEACH
MAMIKA,
du photographe
Sacha Goldberg,
représenté par
la Schol Gallery,
à Paris (18).

tionnelle. On est loin de la grande gastronomie et de la cuisine formatée, et plus dans une expérience chaleureuse et bon vivant. » Par ailleurs, nos personnes âgées n'ont jamais été aussi actives. Selon une étude de l'Institut français des seniors, 77 % des retraités voient dans la fin de leur carrière professionnelle une opportunité pour essayer de nouvelles activités. Après le sport, la cuisine est leur loisir préféré... Partout dans le monde, les grands-mères gagnent du terrain. En Australie, l'agence Rent a Grandma (4), qui dispose de franchises aux États-Unis, propose un catalogue de grands-mères en location. Ménage, garde d'enfants, d'animaux domestiques, secrétariat, cuisine : ces mamies *new age* ont la polyvalence pour credo. Et des papys pour concurrents... L'agence vient d'inaugurer Rent a Grandpa, un réseau d'hommes à tout faire (5).

A l'évidence, les seniors n'ont jamais été aussi cool. Même la mode devient gérontophile. Avec pas moins de 140 000 abonnés sur Instagram, le photographe américain Ari Seth Cohen est le créateur du blog Advanced Style (6). Lancé en 2009, celui-ci s'est fait connaître en documentant le style des New-Yorkaises du troisième âge, dont les nonagénaires Ilona Royce Smithkin, ex-chanteuse de cabaret, et Mimi Weddell, actrice et mannequin de 93 ans. Sa source d'inspiration ? Sa grand-mère, dont il

« Elles sont plus
LIBRES en
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était très proche. C'est grâce à elle qu'il a eu l'idée de ce projet, qui est devenu, sept ans plus tard, un livre et un documentaire. « Ces vieilles dames sont plus libres en matière de mode, de style et d'identité que les jeunes, car elles se sont affranchies de leurs peurs et de leurs angoisses, note le photographe. Elles ne se mettent plus la pression pour réussir leur carrière, ou trouver le bon partenaire. Au lieu de cela, elles se recentrent sur ce qui leur procure de la joie et du bien-être. » De ce tour du monde en quête de mamies (et papys) stylées, il retient une anecdote révélatrice : « Au Monténégro, j'ai rencontré Tao Porchon-Lynch, une professeur de yoga âgée de 97 ans [NDLR : cette Franco-Indienne a même intégré le Livre Guinness des records en 2012... en tant que yogi la plus âgée du monde !], raconte-t-il. Moi, j'étais épuisé par le décalage horaire, et elle, en train de danser à la belle étoile. J'ai compris à ce moment-là que tout était une question d'attitude. Je l'ai donc rejoint et ai tenté de danser aussi longtemps que ma nouvelle amie. » Longue vie aux grands-mères !

■ REBECCA BENTHAMOU

(1) Auteur du livre Mamika, the best (Fleuve éditions, 2015).

(2) www.grandmasproject.org

(3) www.loupape.com

(4) www.rentagrandma.com

(5) www.rentagrandpa.com

(6) advancedstyle.blogspot.fr

L'EXPRESS STYLE = ARTICLE

http://www.lexpress.fr/styles/psycho/les-grands-meres-retrouvent-une-seconde-jeunesse_1778014.html

Leur cuisine réveille une fibre émotionnelle.

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FOODETTE = ARTICLE

<https://www.foodette.fr/actualite/grandmas-project/>

GRANDMAS PROJECT

Ecrit par Pauline Manfredi Publié le 18 mai 2016

GrandsMas Project, c'est le pari fou de Jonas Pariente de développer une web-série documentaire où ce sont les petits enfants de super grands-mères du monde entier qui transmettent leur cuisine, leur savoir-faire et leurs recettes.

En Mai 2015, quand Jonas, créateur de GrandMas Project a eu besoin d'aide pour mener à bien son projet, c'est sans hésiter que Foodette a mis la main à la pâte ! Pour nous, la démarche de GrandMas Project est celle de défenseurs de la cuisine intergénérationnelle et on dit OUI !



Quelques mois plus tard, sous le patronage de l'**UNESCO**, (rien que ça !), le projet grandit et prend formes avec la

participation de plus d'une vingtaine de duo grands-mère/petit-enfant dans le monde entier et ce n'est que le début !

– UN SAVOIR-FAIRE QUI SE TRANSMET –

Nous sommes nombreux à avoir le souvenir des odeurs qui s'échappent de la cuisine de nos grands-mères : un rôti qui sort du four, des spaghetti bolognaise sur le feu, le parfum d'une tarte aux pommes encore tiède ... Bref, vous l'aurez compris, tous ces souvenirs, que l'on aille dans des restaurants ou que l'on traque des sites de cuisine, ne se retrouvent qu'en cuisinant avec leurs auteurs et c'est ce que GrandMas Project veut transmettre !

Alors quand Foodette a décidé de consacrer une semaine au savoir-faire de nos grands-parents c'est sans hésiter que nous avons proposé à Jonas de mettre à l'honneur deux recettes de sa grand-mère égyptienne, celle de GrandMas Project : Nano !

L'OFFICIEUX = ARTICLE

<http://www.lofficieuxmagazine.fr/portfolio-posts/grandmas-project/>

“PARTAGER L'HÉRITAGE MONDIAL LE PLUS SAVOUREUX”

Nos grand-mères sont des stars. Leurs mains, leur odorat et leur palais infallibles ont une mémoire que le Grandmas project souhaite protéger, et c'est en cuisine que cela se passe. Souvent reléguée au rang de coulisses, cette pièce de la maison où fument les mijotés, s'activent les fours et les feux, est surtout le théâtre d'une mémoire et d'un patrimoine à conserver. Cette ambition prend la forme d'une web-série collaborative dont la première saison devrait faire 30 épisodes.

La règle est simple : 8 minutes, une grand-mère, une recette.

Ainsi le souvenir filmé des fumets les plus familiers, les plus réconfortants, les plus appétissants, sont capturés dans ces courtes vidéos accompagnées des recettes publiées sur le site internet du projet. Du regard de leur petite-fille ou petit-fils naissent les portraits touchants de femmes caractérielles, drôles et tendres. Chaque petit film possède sa propre sensibilité, mais tous ont pour motivation commune un amour inconditionnel. Il ne s'agit pas seulement de documenter la confection d'un plat emblématique aux yeux de celui qui le filme ; chaque épisode capture aussi un moment de complicité privilégié qui se joue autour de ce même mets. On ne peut se sentir qu'honoré d'être convié ainsi dans l'intimité des protagonistes.

Des recettes et des tours de mains qu'on se transmet, des secrets, des anecdotes, les petites histoires dans la grande, tout y est. La cuisine est un langage universel inégalé, qui chuchote en dehors des grammages approximatifs de nos aïeules, les histoires d'une famille, d'un parcours, d'un héritage. La cuisine parle de partage et de liens, tout s'y exprime. Le caractère international de l'initiative la rend d'autant plus fascinante que les épisodes qui sont déjà en ligne témoignent de métissages. Et si la cuisine était l'étoile polaire des familles multiculturelles ? Un point de repère constant et réconfortant, malgré les années qui passent et les kilomètres parcourus d'une génération à l'autre.



KNEDLE filmé par Iva Radivojevic, recette de Dragica Karazija



MEHCHI filmé par Mathias Mangin, recette de Rosa Maluf Milan

Parmi ces cuisinières hors pair, Dona Rosa, la grand-mère de Mathias Mangin, d'origine libanaise et née au Brésil, nous livre une recette de *mehchis*. Nona, la grand-mère de Jonas Pariente, partage quant à elle sa recette égyptienne du *Molokheya* en Français. Ou encore, Mamie Yoda, qui laisse entre les mains de son petit-fils, la confection d'un lait de poule... pas complètement réussi mais qu'importe, le moment reste. Pas de cuisine sans sentiments, le Grandmas project est surtout une belle déclaration d'amour à toutes ces femmes dont les mains ont su façonner la tendresse en gourmandise.

Un appel à petites-filles et fils est lancé, vous pouvez envoyer votre candidature jusqu'au 16 juillet, si vous aussi, vous souhaitez partager avec nous un trésor de grand-mère. Suivez la page Facebook du projet pour être au courant de la sortie de nouveaux épisodes !

NEWSWEEK = ARTICLE

<http://europe.newsweek.com/documentary-film-grandmas-project-454474?rm=eu>

WORLD

OUR GRANDMAS, THEIR FOOD, OUR CULTURE

A French film project documents the link between food and family heritage.



Suzy "Nano" Parienté prepares an Egyptian dish called "molokheya" for a film by her grandson, Jonas Parienté, whose "Grandmas Project" calls for filmmakers around the world to submit their own short documentaries. JONAS PARIENTÉ FOR NEWSWEEK

Growing up in Paris, Jonas Parienté had little connection to his Polish and Egyptian Jewish roots as a child, his only touchstones arriving on the dinner table, when his grandmothers cooked the food from their native lands. Parienté has still never been to Egypt, but the delicious meals his grandmother prepares remind him of a country that has surely in some way influenced him. They've also inspired the documentary filmmaker's charming new endeavor: "The Grandmas Project," a call for submissions from filmmakers worldwide to produce short works about their grandmothers and the meals that keep their heritage alive.

"Cooking leads to much larger questions about where you're from as a person, where you are from as a family," Parienté tells Newsweek. "Sometimes people see food as a pretext, an excuse to tell a larger story. I see it more as dialectical. The story can be embedded in the recipe. I think it's much more than the recipe."

Last May, 274 backers helped Parienté raise \$21,000 in a Kickstarter campaign to launch the Grandmas Project, a collaborative and simple web series of films shot by grandchildren and starring grandmothers around the world. He got a boost from **UNESCO's** patronage, which wanted to acknowledge the project for "raising awareness among the general public to the intangible cultural heritage, through digital means." Parienté says that "practically, it means each film, each recipe and each simple story we produce or share on Grandmas Project can be considered 'under

the patronage of **UNESCO**, which is very satisfying for the participating grandchildren and families."

Both of Parienté's grandmothers migrated to France in the 1950s; Mémé from Warsaw, Poland and Nano from Cairo, Egypt. As the boy and the young man yearned to understand his heritage, he found answers increasingly in his food. "I never feel more Polish or Egyptian than when I eat a bite of marinated herring or devour a cheese boreka," Parienté writes on his website. His project encourages others to make films of their own, with the only rules that the subject be a filmmaker's grandmother, that the cap be eight minutes and that it demonstrate a single recipe.

Parienté's grandmother was happy to help, she told Newsweek. "My grandchildren, six of them, they were always home with me on the weekends and holidays," she said in a telephone interview from Paris. "They liked my food. They were very happy with me. I'm 83 now, and I continue cooking for them. They're such nice grandchildren, I thank God for it. I'll do anything for them."

Another of the project's films comes from Sao Paulo, Brazil, and is the work of Mathias Mangin. Half-French and half-Brazilian, Mangin says his grandmother has "always been able to create unity in the family through the lunches she does," he told Newsweek. She lived in Brazil but came from Lebanon, Mangin says. Growing up in France, "my grandmother was very important. She was my relationship to Brazil."

Mangin filmed his grandmother at 98 years old, and though she accepts some help, Rosa Maluf Milan still cooks excellent Baba ghanouj, hummus, fried cauliflower with tahini and other Lebanese dishes. He filmed her cooking stuffed vine leaves called "mehchi."

"For me," Milan says on camera, "It's the taste of Brazil."

The project is accepting new submissions at <http://grandmasproject.org/#contribute>.

THE ATLANTIC = ARTICLE

<http://www.theatlantic.com/video/index/480246/lait-de-poule-how-to-make-grandmas-eggnog/>

Lait de Poule: How to Make Grandma's Eggnog

Video by Jonas Pariente and Irvin Anneix

In this charming short documentary, we follow filmmaker Irvin Anneix to his grandmother's countryside cottage in France where the two prepare lait de poule, or "eggnog." Over the course of an afternoon, Anneix provides us with an intimate glimpse into their grandson-grandmother bond, in part by putting a Go-Pro on his elderly grandmother and capturing all the details of her cooking. Ultimately, the film serves as a celebration of her recipes, memories, and traditions.

Lait de Poule is the first in the series of short films from Grandmas Project—a collaborative web series under the patronage of **UNESCO** that shares the stories and recipes of grandmas around the world, filmed by their grandchildren. If you are interested in contributing your own film to the series, you can apply here. For more videos and recipes, visit their Facebook, Twitter, and Instagram accounts.

Author: Greyson Korhonen

FOLLOWNEWS = ARTICLE

<http://www.follownews.com/a-delicious-recipe-for-plumfilled-dumplings-1cggm>

A Delicious Recipe for Plum-Filled Dumplings

Knedle is a Croatian dessert made from potatoes and plums. In this short film, Iva Radivojevic visits her grandmother in Cyprus and uncovers the recipe for this dish, along with her family's tumultuous history during the Yugoslav wars. This is the third in a series of short films from Grandmas Project, a collaborative web series under the patronage of **UNESCO** that shares the stories and recipes of grandmas around the world, filmed by their grandchildren. The first one is about eggnog from

GOOD = ARTICLE

<https://www.good.is/articles/grandmas-project-jonas-pariente-kickstarter>

Please Give These Awesome Grandmas Their Own Cooking Show

by Rachel Nuwer

Jonas Pariente is a grandma's boy—although his love for our treasured matriarchs extends well beyond the confines of his own family. The French filmmaker's new "Grandmas Project" seeks to capture the essence of the world's mimis, mawmaws, nanas, mameys and grams by calling on the world's grandchildren to submit video footage based on a seemingly universal theme: A grandmother's insatiable love of filling a table for their families, often times with delicious passed down recipes.

Naturally, Pariente's inspiration was his own grandmothers—one from Poland, the other from Egypt. Mémé, his Polish grandmother, passed away around Pariente's 30th birthday, triggering an intense desire in the filmmaker to capture his remaining grandma, Nano, while she was still with him. But he soon realized there was no reason to limit the project to Nano's kitchen.

Pariente launched the collaborative web-documentary on Kickstarter last year, successfully meeting his funding goal in May. Now, he is inviting young filmmakers (amateur or pro!) to create a short clip featuring their gran, "using the transmission of a beloved recipe to explore their collective heritage," as he and his grandmother explain in a video introduction to the project. So far he's managed to compile more than two dozen entries, including a Lebanese grandma preparing stuffed vine leaves; a French woman making *lait de poulet* (aka eggnog); and Nano's own molokheya recipe, which is a type of thick, veggie-based stew.

Irvin Anneix films his grandmother, Mamie Yoda, as she makes egg nog.

Those films and others now live on the project's website, and Pariente plans to eventually make them searchable by region, language, recipe or historical event. In January this year, **UNESCO** caught a whiff of the tasty project and offered patronage. While it's a bit unclear what that means exactly (they're calling it "the moral endorsement of an exceptional activity"), Pariente believes that official stamp of approval will open up opportunities for reaching even more families.

And Pariente is not the only one out there seeking to honor the culinary legacies of our elders. New York-based journalist Caroline Shin has launched a YouTube channel called Cooking with Granny as an homage to "the best chefs we know—our grandmothers." As with Pariente's project, Shin sources grandmotherly recipes, but she creates the short films herself and interviews the women about their cooking, which ranges from how to make traditional Indian *matar paneer* at home to the how to a Puerto Rican recipe for perfectly fried plantain with garlic dip.

These two projects are sure to spark viewer nostalgia—or perhaps a desire among viewers to see how their own grandma's kitchen skills stand up to others' around the world. Actually, isn't it about time you gave her a call? She's waiting to hear from you and needs to know if you've eaten today.

LINK TV = ARTICLE

<https://www.linktv.org/world/series-serves-up-grandmothers-traditional-dishes-as-bridge-to-cultural-heritage>

Many of us, if we are lucky enough, have fond memories of our grandmothers whipping up something delicious in the kitchen during our childhoods. However, we didn't often stop to think about the cultural heritage that may very well be entangled in our beloved dishes and how it relates to our own history. French Filmmaker Jonas Pariente would like us all to explore our connotations of "home" and how we view our cuisine. Pariente, whose grandmothers immigrated to France from Poland and Egypt, respectively, has always been interested in this cultural exchange. "I cook to transmit" he says. Thus, this year Pariente created the collaborative web-series "Grandmas Project" which is supported under the patronage of UNESCO (the United Nations Educational Scientific

and Cultural Organization) to allow everyone, whether it be filmmakers, writers, or anyone who wants to proudly tell the story of their grandmother and the dishes she cooked that remind us of our history. I got a chance to ask Pariente, who lives in Paris, a few questions about the project.

Why do you think that oral history passed down by women through food is so important?

Damn, people could write thesis just about that! Before having a general opinion about that, it really just started as a personal experience. Food has been the most direct link to my roots, to the history of my family (Egyptian Jews on my dad's side, Polish Jews on my mom's side, who all migrated to Paris in the late 1950s). It so happens that my grandfathers didn't cook. So for me food equals grandmas. And a bit later, I realized that talking about traditional dishes was a fantastic way to start a discussion about larger topics. Rather than asking my grandma bluntly "Why were you expelled from Egypt?" We started talking about who taught her that one recipe; "Did non-Jews also eat that," etc.

Because I enjoyed so much having these discussions with my grandma, I developed a habit of always asking people about it. If I meet you in a bar, there's a good chance that after ten to fifteen minutes we'll be discussing where you're from, what were your grandparents cooking, etc.

Have you learned any important lessons while doing Grandmas Project?

I have learned many, this is a tough question. The thing that strikes me the most right now is that when you put a lot of energy and heart in a project like that, you receive a lot of energy and heart in return. Two recent examples: I was contacted by a sound designer based in South of France who offered to do post-production on several films just out of love for the project; two days ago a Paris-based web project manager offered to translate several films, for the same reason. It's a tough thing moving forward with close to no financing but it creates a different circle of good will that is quite amazing to witness.

The other thing, maybe not a lesson but a delightful surprise, is that people are actually thankful for participating to the project. Whether it is filmmakers or people simply sending us a photo and short story, people appreciate that Grandmas Project made them spend time with their grandma or—if they passed away—made them spend time remembering their grandma. I realize much better now the power of starting a collaborative project. I set up a framework but it's really people's energy that makes it roll.

What has been your favorite recipe you have learned?

I haven't tried making it yet but Iva's grandma's knedle—a potato dumpling stuffed with either plum or apricot—really looks delicious.

How did UNESCO get involved in Grandmas Project?

I applied to get their patronage. It's a really lengthy process. One of the conditions is that you have to be financially independent. So the Kickstarter money made a difference there. We got a positive answer in January. People there have been quite enthusiastic about the project because we create a discussion about cultural heritage in a digital, collaborative and youth-oriented way.

Receiving UNESCO's patronage (their highest form of support for organizations that are independent from them) has been amazing in terms of visibility, in terms of door-opening, and it helped tremendously in establishing the identity of the "Grandmas Project" as a global, cultural, collective project. I love the idea that sharing our grandmothers' recipes and stories can be associated to a world heritage, belonging to all of us. Last but not least, it adds a great appeal for people who would want to contribute to "Grandmas Project," whether under the form of a film proposal or a simple story (the two options are [available here](#)). Wouldn't it feel good to share your grandma's signature recipe with the world and receive a UNESCO stamp on it?

What has been your favorite experience so far?

I love, love, love working with the filmmakers on their films. The process is very intimate because the subject itself is very intimate. I get to understand pretty well the dynamics of their relationship with their grandma, and helping them construct a great film around that is very satisfying.

Besides that, receiving people's simple contributions like <http://grandmasproject.org/stories/rada> the most recent one is also amazing. Here I don't put any work, I just wake up and see that someone else took the time to find a beautiful picture of his or her grandma, took the time to write her story, and decided to share it with us. These moments really feel like victory.

How many films do you still need to complete your goal of 30 submissions?

We have completed and released four films already and two are in post-production. We'll be selecting 24 proposals from the call for filmmakers.

Much like our own lives, our relationship to food, history, and family is ever-evolving and multimedia projects such as "Grandmas Project" help to chart this journey.

AUSTRALIE

SBS = ARTICLE

<http://www.sbs.com.au/food/article/2016/06/23/film-project-shares-recipes-treasured-grandmothers>

Film project shares recipes from treasured grandmothers

Many cherished family recipes have been handed down through the generations from grandmothers to grandchildren, and now some of these favourite dishes – and their accompanying stories – will be shared with the world thanks to a web-series named Grandmas Project.

Grandmothers officially became intangible cultural heritage in January this year. That's when the Grandmas Project, a collaborative webseries launched by French filmmaker Jonas Pariente, was rewarded with **UNESCO** patronage.

It's not difficult to understand the interest from the UN's cultural and educational arm. The Grandmas Project uses the very 21st-century means of digital technology to celebrate one of the most age-old modes of human connection: the handing down of recipes from one generation to another.

On paper at least, the Grandmas Project is beguilingly simple. It's a series of eight-minute videos, each featuring a grandmother cooking her favourite recipe, filmed by her own grandchild. Calling it an archival food project falls short of the reality, however, because it quickly turns out that the beloved recipes at the heart of any family are enmeshed with history, culture and tradition. Talking about food means so much more than talking about food.

A first season of Grandmas Project, due to be launched in March next year, aims to film 30 recipes within the eight-minute format (four pilots have been completed and can be viewed online). To date, the Grandmas Project has received 80 entries from a globally diverse swath including Russia, India, Brazil and the UK.

One entry has been received from Australia, from a food blogger sister and her filmmaker brother and their Chilean grandmother, says Pariente, who was spurred to launch the Grandmas Project based on his own relationship with his Egyptian and Polish grandmothers.

So far that's the only entry from our shores, but there may be more on the way. "We were also approached by filmmakers from Aboriginal background," he says. "There seems to be a great potential for telling a story of Australia's Aboriginal revival through food. Maybe revival isn't the right word. But it seems that exploring Aboriginal cuisine is a great entry point to tackle the broader topic of Australia and its Aboriginal communities."

The most recently released pilot is a recipe for knedle, a gnocchi-like potato-based dessert. The knedle is made by Croatian grandmother Dragica Karazija. The film is made by her granddaughter Iva Radivojevic. The opening titles go like this: "When Yugoslavia ceased to exist as a country I was 12 years old. My Croatian mother, sister and I left and moved to Cyprus. My Serbian father stayed in Belgrade. Grandma Dragica was our most frequent visitor. At 18 I made a journey to New York, where I've been ever since. I often visit my family in Cyprus and occasionally my grandma in Zagreb. Here is one such visit."

Radivojevic's film is full of wonderful grandmotherly interjections – "Ah, the camera is permanently in her hand!" she mock-complains down the telephone. Nor does Dragica have any time for TV chefs who taste food and put the spoon back in the pot ("Yuck!"). But as the Grandmas Project website points out, perhaps the most telling part of the film – and the entire project – is seen in the tags Radivojevic submitted with her film: #breadcrumbs #alone #dedication #tolerance #death #marriage #mother #sibling #sister #family #face #camera #airplane #religion #three #1992 #1980 #croatia #cyprus #travel #career #film #june #may #emigration #immigration #migration #war #yugoslavia #serbian #english #greek

The Grandmas Project was made possible by crowd-funding on Kickstarter, with 274 backers pledging \$21,253 to bring the project to life. Jordan McGarry, director of curation at Vimeo, was an original backer of the project in memory of her Sydney-based grandmother, Peg Wade, who died last year at the age of 97.

"I was immediately enchanted by the project," says McGarry. "I love the idea of using the technology that is now so

accessible – both camera kit and the internet – to capture the stories of previous generations. I think projects like this strike a chord because everyone can take part, and everyone has a story to tell. Sadly my grandparents have all died in the last few years – I really wish my mother’s mother, Peggy, was still around because she was a great cook and I would have loved to have filmed her for the Grandmas Project. I have a small son now, so maybe I’ll film my mum making something on his behalf.”

Only experienced filmmakers or film students can participate – for now, at least. But anyone can contribute a photograph of their grandmother, as well as a short story about her and her cooking.

The call for filmmakers finishes on July 16.

ABC RADIO = PODCAST RADIO

https://soundcloud.com/abc_radio/bucketlist-grandmasproject

« Jonas I also understand that you do have a number of partners, you have got a little bit of a team that work with you as well to help you this project ; but you have also being acknowledged by **UNESCO** for what you are trying to do. »

KITCHEN COUNTER CULTURE = VIDEO

<https://kitchencounterculture121.wordpress.com/2015/05/11/grandmas-project-kickstarter/>

If I had a grandmother, I’d love to take part in this project. If my children still had their grandmothers, I’d so support them to make a film.

A filmmaker, Jonas Pariente, is raising money to finish films, and post them on an interactive website. Anyone can make and submit them. Film your grandmother, get a recipe from her, and the rest – style, concept – is yours to be creative with. I love this idea so much. I wonder if I could do a conceptual, fictional one?

Here’s his Kickstarter campaign to donate if you are able to. And share. And interview your grandmother, if you are blessed to still have one, when the time comes.

COLLECTIVEHUB = ARTICLE

<https://collectivehub.com/2016/06/a-french-filmmaker-has-created-the-perfect-place-to-preserve-your-grandmothers-recipes/>

A FRENCH FILMMAKER HAS CREATED THE PERFECT PLACE TO PRESERVE YOUR GRANDMOTHER’S RECIPES

BRIDGET DE MAINE

Grandma’s Project serves up the secrets behind classic home cooked meals... with a side of heritage.

There’s nothing like home cooking, especially if it’s your grandmother’s. But so often, the unique histories of our predecessors are lost to us when they are, which is why French filmmaker Jonas Pariente is ensuring their stories (and recipes) live on.

Grandma’s Project, a site that hosts the recipes of global grandmothers (and hopes to host up to 30 from grandmothers around the world), stands as a symbol of the importance of retaining the living heritage of our elders, not only honouring their cooking but their customs.

The project, which has hosted a successful Kickstarter campaign and also secured the backing of **UNESCO**, was inspired by Jonas’ own appreciation for the quiet wisdom of elder family members.

His late maternal grandmother, who moved to France from USSR-occupied Poland in the 50’s and his paternal grandmother, who migrated to France from Egypt in 1957, still have considerable influence on Jonas.

“I guess [my brother, sister and I] were always connected to different identities from early on,” Jonas says of his childhood. “We were exposed to different languages and we were of course exposed to different food cultures because from Egypt to Poland, you can imagine the gap. This diversity nurtured me from the very beginning and for

me, this project is a way to explore this but to also open the discussion to other people about where do we come from... and how food is an amazing platform to discuss that.”

His paternal grandmother, who he credits as the “main source” of inspiration for the project due to her generosity with her time and in her cooking, was the first grandmother to be featured as part of his series (serving up Jonas’ favourite recipe to the masses, no less). But how did it move from being a passion project to a **UNESCO**-backed cultural initiative?

It was the result of soul searching three years ago that helped Jonas decide to take matters into his own hands.

“I wasn’t really happy with my career,” he tells Collective Hub. “I had done [a] documentary before that was quite successful in festivals and I was writing more documentaries and I couldn’t finance any of them. It was a bit frustrating and so I kind of had a sleepless night where I was trying to re-connect with myself and think of the project I would really care about.”

It was a film he’d already produced that plagued him through those early hours – the exploration of his heritage through food with his grandmothers as both culinary and cultural guides. When Jonas decided to revisit the idea, to fill the void of his maternal grandmother who had passed away, he reached out to filmmaker friends to fill the void.

“When I was in New York [in 2006 and 2009], it was when Facebook started, when Kickstarter started and LinkedIn was kind of popular so it was quite natural for me to imagine something that was kind of crowd sourced.”

After trying to finance the project the old fashioned way (pitching his idea to production companies in his home country of France), Jonas realised he needed the funding not just for financial backing – but to give him the confidence to push on with the project he so desperately wanted to finish.

“I figured that if a group of random strangers financed it, then it would kind of validate my idea that the project makes sense and people would want to see it.”

One successful Kickstarter campaign (and over US\$21,000 later), Jonas was ready to give it everything he had.

“There was the encouragement I missed, the last spark I needed to go forward,” Jonas says. “[While the money] is really nothing to produce 30 films... it gave me the motivation and the responsibility in a way to move forward and also I could spend a bit of money on taking interns and making a useful website.”

Securing financial backing also helped Jonas secure a **UNESCO** patronage for the project, a huge step forward in validating how important the project is for the wider cultural conversation.

“What I was advocating to **UNESCO** was that if people from all parts of the world collectively share recipes and the stories attached to recipes of our families, then it kind of constitutes a part of world heritage or intangible world heritage,” Jonas explains. “I think it creates an identity to the project that people who contribute understand that their part of something bigger.”

Now, the site is calling for contributors and it’s not just limited to filmmakers, but anyone keen to through a spotlight on their nan. The main objective being, as Jonas points out, to reconnect with your elders and help them tell their story.

“What I feel very proud of is that the project is kind of the little push that makes people [reconnect with their grandparents]. “People actually thank me because they spend that moment with their grandmas or they spend time thinking of their grandmas if they’re not alive anymore and being at the origin of that moment is really splendid for me.”

“And I think the main lesson that I share through my own experience is that it doesn’t take much to actually call your grandmother or visit her and obviously, and when you’re with your grandma and you talk about the recipe or you share a recipe, it’s so easy to then discuss about other stuff, about where your families from and anything, it’s such a natural thing once you’ve started the discussion.”

And using food as an initial connecting thread is as bond as powerful as any.

“It’s very easy to reconnect with tonnes of memories with just one bite of something,” Jonas muses. “When I eat herring and drink vodka, I just feel like my grandparents are here with me and I remember the apartment where they used to live. I think that’s the power [of] food.”

If you’d like to share your grandmother’s gastronomical genius, visit [Grandma’s Project](#).

BIZZARE CULTURE = ARTICLE

<http://bizarreculture.com/worlds-delicious-heritage-interview-grandmas-project-founder-jonas-pariente/>

BIZARRE
CULTURE



ENVIRONMENT / ARTS / TRAVEL / MUSIC / WORLD / MEDIA / LIFESTYLE

PEOPLE WORLD / JULY 14, 2015

THE WORLD'S MOST DELICIOUS HERITAGE: AN INTERVIEW
WITH GRANDMAS PROJECT FOUNDER JONAS PARIENTE



What do you remember your grandmother cooking, Knedle, Lait du poule Mechi, or Molokheya? These are just some of the recipes included in the Grandmas Project, a collaborative web-series backed by UNESCO. Professional filmmakers create short movies of their grandmothers' cooking to share online. Non-filmmakers can also participate by posting photos and stories about their grandmas. All of the films have the same appealing domesticity that's been key to the success of cooking programmes like Bake Off. The difference here is that the Grandmas Project is the real thing, messier and more poignant. We watch Mamie Yoda giggle as her grandson's carefully prepared "lait du poule" splits. Nano decides that the meat she's chosen for Molokheya is "not fit" and fishes it out of the broth. "And it doesn't taste any different?" Her grandson asks. "Not at all sweetie," she tells him. In the end of course, the films are not really about recipes at all. Instead the project is an exploration of the ways that family ties, history, and culture are passed down through food.

The Grandmas Project is the brainchild of French filmmaker Jonas Pariente. The idea came out of a film project when Pariente was studying sociology at the University of Paris. "I wanted to explore my family heritage and my cultural background by portraying [my grandmas]. It wasn't necessarily about food at the time," he says. Both his grandmothers had migrated to France in the 1950s, one from Poland and the other Egypt. "My relationships with my grandmothers were much simpler than with my Mum," he tells me. "For me it was the right generational distance to ask questions about my family." He abandoned the project after being accepted into film school in New York but the idea stuck. Later, trying to sell documentaries he asked himself what he really wanted to film. "That night when I was searching for things I was passionate about, it came very easily."

"My grandmas were really the centre of the culture I inherited, the Polish culture and the Egyptian culture," he continues. "And for me, I think the most significant part of the culture is food, even though I'm very attached to the sounds of the languages. I love to hear Polish or Yiddish and I love to hear Arabic. But clearly my most significant anchor is the food." Part of the link between family and food is clearly the time spent together that cooking entails. There is a lovely intimacy to the movies, helped along by the use of GoPros which bring the audience straight into the kitchen. The obvious affection between the filmmakers and their grandmas is ultimately what makes the project so appealing.

Each film is a reflection of the filmmakers' very different histories and preoccupations. A theme that runs through all of them, however, is the relationship between culture and identity. The Molokheya recipe by Jonas' grandma is part of the legacy of the now dispersed Egyptian Jewish community. Why is there a strong connection between history and food? I ask him. "I would make the link between culture and food for sure, but about history and food? I would probably take it the other way," he tells me. "The exercise I suggest to people is to go to your grandma and ask her to share recipes with you, it's really the doorway to more stories. So I don't know about 'history' with a capital 'H' but the sure thing is that if you start to collect your family's recipes, in a book or in a film or in an audio recorder, that's a very natural path to larger stories. And depending on what your grandmother has to tell or your family's history, it's very easy for one dish or one recipe to open up to a larger and larger history, like in my case."

That concern with history shows up in each of the films. Iva Radivojevic films her grandmother Dragica Karazija making Knedle, a sweet plum-filled dumpling. As she cooks they talk about the dissolution of Yugoslavia. "You went to Cyprus in June of '92, just after Grandpa's death," says Dragica. "In a month's time you were gone." So many of these films are reminders of the private lives affected by social change and political turmoil. Jonas nods when I ask whether people with complicated family histories more likely to become involved. "I noticed it, in terms of the people who write to me and tell me they like the project. Generally speaking, migrants and the children of migrants are sensitive to that. But the thing is, nowadays, I think we're all migrants in some way. There are so many more people migrating within two generations or mixed-marriages so that cultural mix makes food very significant. Or makes it play a significant role in the passing down of a culture."

"Jews," he tells me, "are very sensitive to the project because it's the one thing that we bring from all of the places that we've travelled across." While most of the films focus on stories of exile and immigration, there are also other kinds of transitions. This is most obvious in the film by Irvin Anneix about his Mamie Yoda. "In that film, from France in Brittany, that grandma who was coming from a rural background and she hasn't really moved out from Brittany," says Jonas. "She doesn't talk about migration and she doesn't have experience in terms of migration, but her story and the fact that Irvin lives in a very urban environment, tells another history of the history of urbanisation in the 20th century and how we relate to our rural background."

The Grandmas Project also provides a rare look at elderly women's experiences. "Generally speaking, I believe we can take a lot more advantage of what elders have to share. Not necessarily only women but just older people feeling isolated because that's how our societies are made," Jonas tells me. "Especially in the west...Just the fact that their [older people] stories are being told, for me is a source of pride." And what did his grandma think, I ask? "She didn't see it! Her goal was to help me succeed in life. So, you know, when I asked her, can I come with a journalist, can you cook that, can someone call you on the phone, she's just says "okay, if it helps you, then I'll do it for sure." He adds, "I think she was flattered that people would call her to say, oh I saw Jonas's film. And I think that also, the film travelled within the Egyptian Jewish community, in Canada and in the US and so she got calls from very distant cousins or old friends. So that was quite nice for her."

The project is currently looking for new films and has assembled a jury which includes The Guardian's head of documentaries Charlie Philips and UNESCO's Cécile Duvelle. "I think the project has huge potential because it touches several things that are quite important right now," Jonas tells me. "It goes back to...how do we relate to our elders, how can we collect their stories and experience? I'm doing it through food and through films." He continues, "all the filmmakers were all very thankful after filming, after spending that, usually it's a day or half a day, with their grandma. Because it's moments that are very magical because usually when you see your grandma maybe your family is around, you don't necessarily spend your whole day with your grandma, when you're an adult, so spending that moment has apparently been quite a great experience for each of the filmmakers. But I've also had friends in Paris who said, you know, your project made me think I should go and see my grandma, and go

and spend an afternoon with her. And they tell me about it, and the fact they felt so good about it is good enough for me.”

BRESIL

VIDA SIMPLES = ARTICLE

http://vidasimples.uol.com.br/noticias/compartilhe/receitas-de-avo.phtml#.V3oh_pN96Hg

Receitas de avó

Projeto de cineasta francês chama a atenção para a importância das relações que se estabelecem entre as várias gerações através das receitas de família

Ana Holanda



O neto que visita a avó para fazerem juntos gemada. Ela muito idosa, ele cheio de energia e disposição. Ambos se divertem enquanto cozinham e relembram histórias antigas. A cena doce, delicada e com uma boa dose de bom humor faz parte de um dos filmes da web série Grandmas. O projeto foi criado no início do ano passado pelo film maker francês Jonas Pariente. A inspiração é sua avó Suzanne, carinhosamente chamada de Nano, uma egípcia que mora há muitas décadas em Paris e que sempre teve na comida um ponto de contato com os filhos e, posteriormente, com os netos. Jonas colocou o projeto numa plataforma de financiamento coletivo no começo do ano passado. E conseguiu, dessa forma, viabiliza-lo. O resultado pode ser conferido no site do projeto. Por enquanto, existem apenas 3 filmes disponíveis por lá – e a história de Jonas e sua avó é uma delas, claro. Um dos vídeos, aliás, é sobre um jovem neto e sua avó libanesa que mora no Brasil, Mathias Mangin e Rosa Maluf Milan, que no filme ensina a fazer o tradicional charuto de repolho libanês. Todos os filmes têm legenda em inglês. E o que Pariente pretende, a partir de agora, é que mais e mais jovens video makers se inspirem e produzam seus pequenos documentários com as avós. Cada um deve ter, no máximo, 8 minutos e o mote precisa ser a receita preferida da família – o projeto recebeu, recentemente, apoio da Unesco. A proposta é linda e o objetivo é que se transforme em um grande portal de receitas e histórias. Conversamos com Jonas e Mathias sobre o Grandmas

Project. A entrevista, com cada um deles, você confere a seguir.

Jonas Pariente, produtor e cineasta francês

Como surgiu a ideia do projeto?

A ideia do Grandmas Project (Projeto Avós, em tradução livre) surgiu numa noite de insônia, em janeiro de 2013. Eu iria completar 30 anos e minha avó, Nano, 80; e não estava feliz com a minha carreira. Eu havia acabado de terminar meu primeiro filme, *Next Year in Bombay*, e ainda não tinha me envolvido com nenhum outro projeto com o qual me identificasse. Foi então que me lembrei de uma ideia antiga, guardada na gaveta. Era um filme que comecei a fazer em 2005, sobre minhas duas avós; uma nascida na Polônia em 1916, e a outra no Egito em 1950. Ambas migraram para a França. E eu só me reconectava com minhas raízes, ora polonesas, ora egípcias, quando comia os pratos preparados por uma das duas. Foi então que tive um clique: a comida era o fio condutor da minha história. Mas certamente não era só da minha história, mas a de muitas outras pessoas. Então, aquele não poderia ser um projeto só meu, mas de vários film makers.

Sua avó Nano protagoniza não só uma das histórias, como ela também o ajudou a lançar o projeto no financiamento coletivo (ela aparece no vídeo de divulgação do projeto pedindo o apoio das pessoas). Como ela abraçou a ideia?

No início, eu a visitava e ficava filmando enquanto ela preparava suas receitas tradicionais. Sua única preocupação naquele momento era a de que eu mostrasse o filme para desconhecidos, afinal, na cabeça dela, ela não era ninguém. Ela percebeu que aquilo era algo maior – e não apenas um passatempo do neto – quando o financiamento coletivo começou a ganhar corpo e o projeto caiu no gosto da mídia. Saíram algumas notícias e ela recebeu ligações de pessoas elogiando o trabalho, a iniciativa. Acho que ela realmente nunca se deu conta da proporção e da dimensão que o projeto tem. No fundo, sua intenção sempre foi me ajudar.

Seu projeto repercutiu muito e, recentemente, recebeu até mesmo o apoio da **Unesco**. Como está sendo isso para você?

Para mim foi a prova do poder que a cozinha e que a comida tem nas relações das pessoas. Muita gente veio me contar sobre as receitas de suas avós e a influencia disso em suas vidas. E acredito que o projeto esteja ajudando muito na preservação dessas histórias familiares, dessas relações e receitas. Às vezes, as pessoas não se interessam em preservar isso. Acabam negligenciando um pouco esse contato com as avós. E espero que agora elas se sintam mais animadas ou encorajadas a alimentar esse contato, a conversar mais sobre as histórias de vida de seus antepassados e sobre as receitas de família.

Quais os próximos passos?

Quero terminar o primeiro ciclo do projeto, que deve ter cerca de 30 filmes ou histórias e receitas de avós. Meu objetivo é conseguir isso com o apoio da **Unesco**, por meio de divulgação, instigando mais e mais gente a filmar e registrar essas histórias. Por fim, quero atrair a atenção de chefs de cozinha, produtores e gente do meio que me ajudem a abrir mais portas e fazer o projeto ganhar o mundo.

Mathias Mangin, cineasta brasileiro que narrou a história de sua avó libanesa, Rosa Maluf Milan, fazendo sua tradicional receita de mehchi, o charuto de repolho.

Como surgiu a ideia de retratar sua avó?

Em 2012, fiz um curta-metragem sobre a minha vó intitulado *Dona Rosa*, codirigido com Lucas Mandacaru. Já naquela época, a minha vó se deixou filmar sem nenhum problema e criou as condições necessárias para podermos transmitir para os espectadores o seu carisma e a sua força de vida. Com a experiência desse primeiro filme, Rosa se entusiasmou com o fato de ser uma atriz e aceitou alegremente quando perguntei se que queria fazer um segundo filme, dessa vez focado na nossa relação com a comida dele. Aos 97 anos, ela ainda é uma pessoa muito bem disposta, alegre e que acredita na vida, por isso a filmagem foi agradável e fácil.

Como é a relação de vocês e como a comida os conecta?

Acho que a minha avó conseguiu reunir a família durante seus quase 100 anos de vida graças à comida. Todas as famílias passam por momentos de discórdia, mas se tem uma coisa na qual todos concordam é que o charutinho, a kafta, o babaganoush, o homus, o tabule e a sopa de kibe de bola são divinos... Esses pratos são verdadeiras pontes com os momentos mais agradáveis do passado, momentos da infância ou da juventude onde Rosa sempre soube demonstrar carinho com todos que sentaram na sua mesa. Me parece imprescindível incluir Beatriz, a cozinheira, nesse filme, pois ela se tornou a guardiã das receitas familiares. Mesmo se os netos ou filhas conhecem as receitas,

foi ela que passou a vida cozinhando com a minha vó, armazenando o saber e aprimorando os pratos. Sendo baiana, ela aprendeu receitas do oriente, as tornou um pouco mais brasileiras. Nesse processo, ela teceu laços com a Rosa que vão muito além da relação que uma cozinheira pode ter com a patroa. As duas se amam, esse é o poder de cozinhar juntos.

PORTUGAL

SABADO = ARTICLE

http://www.sabado.pt/vida/detalhe/grandmas_project_as_receitas_das_nossas_avos_dao_documentarios.html



26 Fevereiro 2016 • Leonor Riso | FOTO: Jonas Pariente

Quando pensa na sua avó polaca, o realizador Jonas Pariente recorda o cheiro forte do arenque marinado com limão, cebolas e azeite que comia antes da refeição com um *shot* de *vodka*. Sobre a avó egípcia, lembra-se do aroma da carne a ser cozinhada dentro do caldo de *molokheya*, com folhas de juta, alho e coentros. Uma receita serve para questionar as relações e a herança que as avós deixam aos netos no Grandmas Project, que junta pequenos documentários em que avó e neto cozinham juntos e que são enviados por realizadores de todo o mundo. Numa primeira fase, Pariente quer chegar aos 30 documentários e qualquer realizador pode participar. Ao barulho dos tachos juntam-se sempre boas histórias.

Jonas teve esta ideia em 2005, quando queria fazer um filme sobre as duas avós. Porém, a morte de uma delas enquanto ele vivia em Nova Iorque levou ao abandono do projecto. Em 2013, percebeu que desejava mesmo honrar a sua herança. "A comida é uma maneira fantástica de falar sobre o que as avós nos deram, porque é dessa maneira que acontece na minha família. Falar de comida é a melhor maneira de falar de todo o resto", explica à SÁBADO.

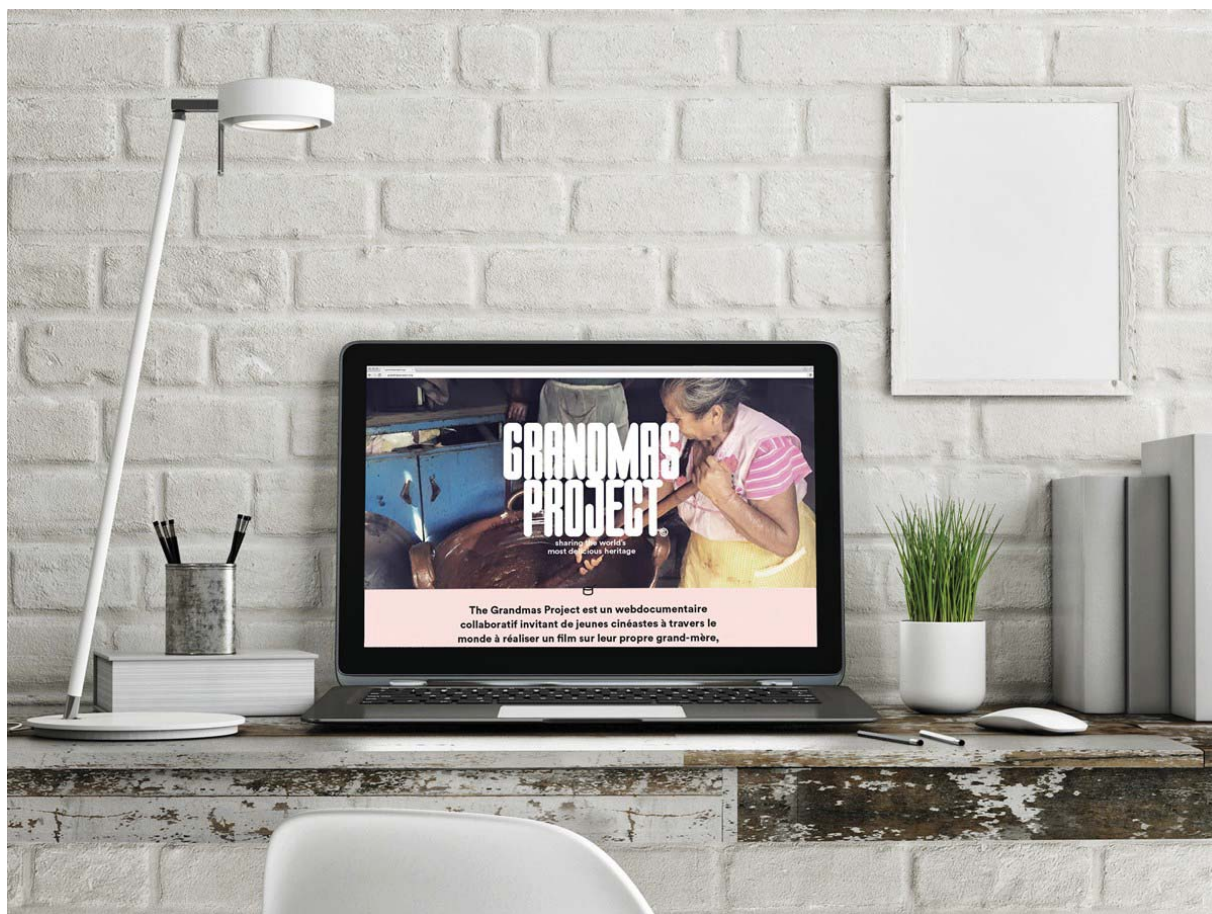
Até agora, quatro filmes estão terminados. Rodados no Brasil, Croácia ou França, mostram como se faz *eggnog* ou *mehchi* (ver abaixo).

Pariente está a trabalhar noutros filmes, filmados nos EUA e em França, e cujas avós protagonistas são de países

tão diferentes como a Dinamarca ou a Áustria. "Eu interajo com os realizadores desde a proposta original", explica Pariente. "Peço-lhes para escreverem uma sinopse e discutimos a história deles. Eles filmam as avós, editam e enviam-me uma versão. Nós falamos dela, fazem alterações e voltam a enviar." O processo repete-se até chegarem a um resultado final.

"O mais importante para mim é encontrar alguém que saiba contar uma história. Se não souberes, isso não me interessa", explica Jonas Pariente, referindo que o projecto dos filmes só está aberto a profissionais. "Já recebi vídeos de pessoas que não o eram e não funciona. É demasiado superficial", refere, recordando que quem não filma, poderá contribuir com pequenos textos para o *site*.

Desde 20 de Janeiro que o Grandmas Project é Património Cultural Imaterial da **UNESCO**. No final, Jonas quer um *site* com todos os vídeos, a partir do qual as pessoas possam experimentar as receitas e falar. "É a única maneira de criar uma conversa com pessoas de todo o mundo", defende. "Quero que o projecto seja conhecido no Japão, na Turquia, na Índia, na Austrália." E claro, em Portugal, de onde ainda não chegou nenhum vídeo ao Grandmas Project. E não se preocupe: se a sua avó não souber cozinhar, pode participar na mesma. O mais importante é as histórias que tiver para contar.



Para conseguir chegar ao maior número de avós e netos possível, Jonas Pariente procura um patrocinador ou uma bolsa para apoiar o seu projecto. Quando não está a trabalhar na sua empresa de produção, a Chaï Chaï Films, devota o seu tempo ao Grandmas Project.

E para além das receitas, o que herdou Jonas das avós? "Da minha avó polaca, sobrevivente do Holocausto, uma certa ansiedade... Da egípcia, a 'boa-educação oriental' que actua quando me oferecem qualquer coisa: tens de dizer que não pelo menos três vezes!" Visite o [site do Grandmas Project](#) e a [página de Facebook](#)

ESPAGNE

EAT GLOBE = ARTICLE

<http://www.eatglobe.es/news/food/1248-grannies-share-recipes-on-film.html>

Las abuelas comparten recetas en películas

Un joven cineasta está creando una plataforma para cortometrajes, donde las abuelas de los cineastas cocinan y cuentan historias del pasado

20 enero 2016 por Francine Godoy and Mila Bozhkova, Eatglobe

Fuente: Grandma's Project



Una instantánea de una de las películas de prueba

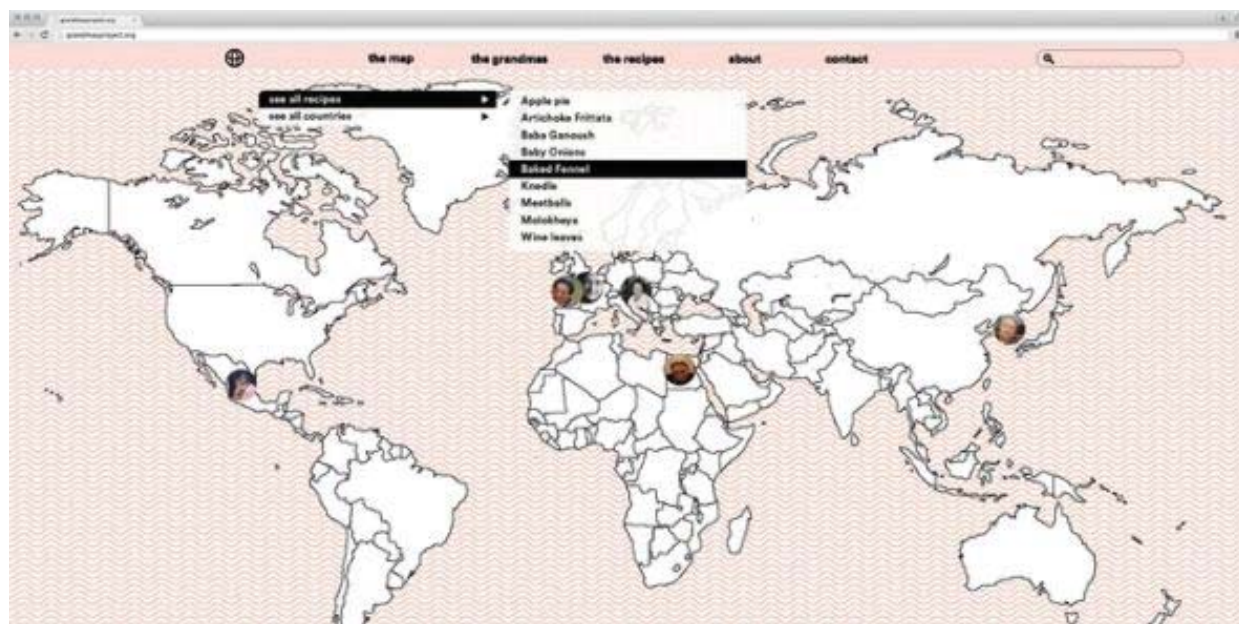
Grandmas Project

El Proyecto Abuelas es un nuevo proyecto de documental web de colaboración dirigido a crear una colección de cortometrajes en los que la abuela del cineasta prepara una receta típica mientras cuenta una historia sobre sus raíces. El proyecto está destinado a fortalecer los lazos entre las diferentes generaciones y reflejar los cambios en el tiempo. El proyecto es idea del joven cineasta Jonas Pariente, que creció en París en el seno de una familia egipcio-polaca judía, apasionado por temas como la identidad, la emigración y los eventos históricos que influyen en nuestras vidas.

El pasado viernes mi abuela fue entrevistada por los medios de comunicación franceses @France2 ...

El proyecto nació en 2014, con tres películas de prueba: una película de Jonas acerca de su abuela egipcia preparando un guiso típico de carne con molokheya; una película de Irvin Anneix sobre su abuela francesa "lait de poule" - en español ponche de huevo - y contando la experiencia de crecer en una casa de campo; y una obra de Mathias Mangin acerca de su abuela brasileña del Líbano preparando "mehchi libanés"- hojas de parra rellenas, y compartiendo historias sobre sus raíces, su propia abuela y el papel de los hombres en la cultura oriental.

Actualmente, Jonas y el resto del equipo están trabajando para reunir 30 entregas para la primera temporada del proyecto. Las normas son sencillas: grabar a tu propia abuela, mostrar una receta, en ocho minutos. Los cineastas pueden utilizar su propio criterio en elementos como el sonido y el estilo.



Actualmente se trabaja en la página web del Proyecto Abuelas interactivo

Hace medio año, el Proyecto Abuelas concluyó con éxito una campaña en Kickstarter, que recaudó unos 19.500 euros. Una parte importante del dinero irá destinada a coordinar la postproducción de las 30 películas procedentes de diferentes partes del mundo.

Otra parte será empleada en la creación de una página web interactiva donde los usuarios podrán navegar a través de los ingredientes de las recetas, la localización geográfica de las abuelas, los idiomas que hablan y los eventos históricos que presenciaron.

El Proyecto Abuelas también tiene intención de colaborar con escuelas de cine internacionales y solicitar el patrocinio del programa de Patrimonio Cultural Inmaterial de la **UNESCO**.

HOP3FULLY = ARTICLE

<http://hop3fully.com/es/grandmas-project/>

GRANDMAS PROJECT : "COCINAR PARA TRANSMITIR, FILMAR PARA NO OLVIDAR"

Una Charlota de fresas (torta típica de la repostería francesa), un backhoffe, una caja de financieros de limón, un inimitable cuscús... no importa cuál sea, todos tenemos en el corazón alguna receta antigua de la abuela. Un

plato con un olor particular que despierta los recuerdos de toda una familia: las meriendas tranquilas al sol, el tumulto de las grandes mesas. Éstas son las magdalenas de Proust que Jonas Pariente quiere transformar en una web de documentales colaborativos.

Abuelas de todo el mundo filmadas por sus nietos realizadores, videos de ocho minutos para seguir una receta emblemática, observar gestos hábiles y rebuscar, con dulzura, confidencias y trozos de historia. A través de la cocina, se dibuja otro tipo de relato: el destino de una familia, el de una mujer, sus pequeños dramas y las grandes preocupaciones que le acompañan desde hace años.

Hace tiempo que Jonas Pariente nutre este proyecto. Hay que decir que sus abuelas, una polaca y otra egipcia, tienen tantos platos para preparar como historias para contar. La idea duerme tranquilamente en un rincón de su cabeza. Él, acaba sus estudios, obtiene su máster en « documental y nuevos medios » en Nueva York, celebra sus 30 años y realiza sus primeras películas. Desgraciadamente, el tiempo se lleva a su abuela maternal de origen polaco, Mémé. Es entonces cuando, durante una noche de insomnio, ansioso por la urgencia de capturar su herencia, decide lanzar Grandmas Project.

La primera pieza se rodó en la cocina de su abuela paterna, Nano. En el corazón del video : la molokheya, un estofado de carne típico de Egipto preparado con una hierba especial. Una receta y a su alrededor, capturando al mismo tiempo, el “saber hacer” de Nano, sus preocupaciones, sus secretos, su humor y sus verdades. « *¡Yo quería ser pediatra!* ». Un tipo de frase que nos sorprende, por ejemplo, cuando nos acercamos a las marmitas de una mujer nacida en El Cairo, en los años 30.

Al poco tiempo, otros realizadores se suman al proyecto. Iva Radivojevic y su abuela croata; Mathias Mangin y su abuela brasileña-libanesa; Irvin Anneix y su abuela bretona; y recientemente las realizadoras Emma Luchini y Mona Achache. La aventura ya está en marcha. Para financiarla, una campaña de crowdfunding sólida (completada hace 24 horas), con numerosos y bonitos obsequios pensados para todos los contribuidores. Entre ellos, un álbum de fotos colaborativo que, en pocas líneas, rinde homenaje a sus abuelas, las cajas de productos Les Foodettes, los delantales, los libros de recetas, unas cenas con Nano, o bien, la posibilidad de formar parte del jurado que seleccionará en algunos meses los 30 videos producidos para la primera temporada de Grandmas Project.

Y para apoyar la idea, asociados como Vimeo. O bien otros posibles como la **Unesco**, cuyo fin es defender su patrimonio inmaterial. Sin duda, se trata de, en primer lugar, conservar y crear un repertorio de un “saber hacer” que los libros no pueden transmitir. Gestos y olores, el acento de una voz, los detalles que hacen los verdaderos secretos de una receta. Y, sobretudo, las palabras de todas estas mujeres que cuentan a su manera la historia del siglo que acaba de completarse. La difusión del proyecto se hará a través de Internet, sin los imperativos horarios y espaciales que impone la televisión. Se construirá una web en forma de mapa interactivo dónde cada uno podrá consultar esta biblioteca hecha de videos cortos y fichas con recetas, navegando a la búsqueda de un ingrediente, una región geográfica, de un evento histórico o simplemente de un recuerdo.

A los que, por el contrario, ven en esta idea una enésima manera de confinar a las mujeres en su cocina, se les podrá responder que justamente filmándolas en este entorno, Jonas Pariente ofrece a todas las abuelas un medio para salir, a través de una pequeña ventana, hacia el mundo. Grandmas Project verá la luz a principios de 2016. Mientras tanto, nos damos cita aquí para seguir las noticias del proyecto

INDE

IBTIMES = ARTICLE

<http://www.ibtimes.co.in/grandmas-project-here-how-you-can-make-your-grandma-her-recipe-world-famous-677568>

Grandma's Project: Here is how you can make your grandma and her recipe world famous



UNESCO is a patron of Grandma's Project

Grandma's Project is a collaborative web series that shares recipes and stories from grandmothers around the world. The project, which received patronage from the United Nations Educational, Scientific and Cultural Organisation in January 2016, will select thirty videos from the submissions and release it as Season 1.

Whether you are a professional filmmaker or an amateur whose grandma is an excellent cook/storyteller, you can send in your video to Grandma's Project. The videos are shot in the warmth of their kitchens and in the intimacy of their families and allow for personal stories to flow naturally.

India has a rich culinary culture that has evolved drastically over the Mughal and British rule. It also varies from region to region, which is why the Indian youth should make it a point to submit their videos to the Grandma's Project. From a story of migration from Pakistan or housing and feeding freedom fighter, Indian grandmothers may be hiding quite the tale that the world needs to hear.

The project hopes to elicit these stories along with one recipe these women have mastered over the years. "It is also one of the most natural and universal way we address our grandmas and learn about our history. The recipe is the doorway to the story and vice versa."

Filmmakers and amateurs should submit their applications before July. Following this, 30 films will be selected for Season 1 and the documentary is expected to be launched by March 2017.

So, submit your stories as soon as possible and make your grandma a celebrity. Ensure that your video is no longer than 8 minutes and has a written version of the recipe and video and photo bonuses as well. Visit Grandma's Project website by clicking [here](#).

FILM INDIA WORLWILDE = ARTICLE

<http://www.filmindiaworldwide.com/2016/06/grandmas-project-webseries-under.html>

Grandmas Project - a webseries - under the patronage of **UNESCO**

BANGALOREMIRROR = ARTICLE

<http://www.bangaloremirror.com/columns/sunday-read/A-spoonful-of-stories/articleshow/52483688.cms>

A SPOONFUL OF STORIES

By SOWMYA RAJARAM, Bangalore Mirror Bureau

A crowd-funded web documentary is asking you to share tales of and recipes by your granny in a bid to share the world's tastiest heritage — food

Food is so much more than just what's on your plate. It's love. Memory. Happiness. Stories. Think back to your first date meal. Or a post exam ice-cream. The smell of jeera crackling in the kitchen on a lazy Sunday afternoon; nimbu pani after a game of cricket on a hot day in May. Even the bad tastes add up — biting into a too-salty steak at an upmarket restaurant; finding hair in your food. These associations go beyond the mere fact of hunger satiety. It's what Jonas Pariente, filmmaker and digital strategist in France, strives to capture with his upcoming effort, Grandmas Project. He calls it his attempt to "collectively share, explore and celebrate what our grandmothers have passed down to us - through food, the world's most delicious heritage". And India, with its rich culinary history, forms a big part of his agenda.

It all started in 2005, when he started filming her two grandmothers: 'Meme', who was born in Warsaw, Poland, in 1916 and 'Nano' was born in 1933 in Cairo, Egypt. Both migrated to France in the 1950's. Pariente says he often found that the diversity and unity in his different heritages boiled down to what his grandmas would cook for him. "I never feel more Polish or Egyptian than when I eat a bite of marinated herring (usually with a shot of vodka, I'll give you that) or devour a cheese boreka (guess who makes the best ones in the world?)," he says over email. A sentiment any sambhar-loving Bengalee would attest to.

The project crystallised in his mind in 2013 when he decided to bring together food, a history of the 20th century and very intimate, personal stories, written by multiple hands. "In this way, it could have even more resonance," he feels.

On Grandmas Project, the first story from India is about Anita's grandmother, Anandavalli, who was born in 1926 and married at 14. She learnt cooking skills from her mother by observation, and added influences from British cuisine courtesy her husband's turn in the British Navy. Then there's the delightful story of Nonna Lella, contributed by Carlo. She's described as the prototype of an 'Italian grandmother', whose life's mission is 'to feed you until you drop unconscious on her floral print sofa for a much-needed afternoon nap. She lived through WW2, the Italian post war economic boom, and the 2008 global financial crisis. All of this with a reassuring smile on her face and nothing but love in her bright blue eyes'.

With tales such as these, Pariente hopes to feed youngsters' intimate connection to food, shared histories and legacies, making it the "perfect vehicle for them to express this desire for understanding and celebrating their food and familial heritage". Why grandmothers? He believes the relationship with one's parents is always more complex, more complicated. Can't argue with that. On the other hand, as he says, "with one's grandparents and especially one's grandmas, it's easier to express a more simple form of love".

It's easy to see what he means. Page after page of uploaded stories on the site (grandmasproject.com) carry photos of grannies with stories that are funny, ironic and just plain adorable. Sample what Megan Hustad has to say about her grandmother Marian, who's 'true loves were strawberries, blueberries, and raspberries'. Hustad ends: 'She never seemed happier than when her loved ones were all smiling, high on sugar, fingers stained from fruit-picking'.

Which is why Grandmas Project is as much about recipes as it is about stories. Pariente says he's looking for grandmas who are "strong characters" and "filmmakers for whom food is an important aspect of their relationship with their grandma". For him, personally, the project has even greater significance now that he has a 22-month-old son and a six-month-old daughter. And he can pass on a very special food heritage to them. "I'm so happy that my kids get to know my grandma Nano (the Egyptian one), their great-grandmother. They're tasting firsthand the taste of Egypt. And in the same manner, when I drink shots of vodka before dinner as my Polish grandfather used to do, I'm very conscious that I share something from our family history," he explains.

India is an important part of this endeavour. As someone who spent several months in Mumbai shooting his first documentary film Next year in Bombay, Pariente says he has seen firsthand Indians' passion for food (and especially familial food) and for cinema (both Hindi and regional). And he's no different. "I'm the same. I can speak for hours about a meal I had years earlier... or what I'll have for breakfast the next day. I've loved everything single thing I tasted there but I guess I was more frequently tasting Konkani food, which I loved."

The series, which received **UNESCO** patronage in January, is being crowd-funded on Kickstarter. It's just the way Pariente would have liked it - after all no big production house would care about grandmothers and their culinary legacies as much as real people and families. The final film will include 30 proposals selected by a jury on the basis of three main selection criteria - the geographic diversity of the whole series; the written proposal and previous work of the filmmaker and gender equity.

And while he hopes the final product will leave viewers salivating and wanting to cook, ultimately, the goal is to make people want to spend time with their grandmas; "write down, record or film their recipes; and enjoy whatever they have to share with us". Because food, as your grandma would say, is never just about a meal. Bon appetit.

NEWSDOG = ARTICLE

<http://newsdog.today/a/article/572b4a49129071587e047de2/>

Grandma's Project: Here is how you can make your grandma and her recipe world famous



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ISRAËL

I24 NEWS EN FRANÇAIS = TV

<http://www.i24news.tv/fr/tv/revoir/i24newsfr/x4kkkna>



ALLEMAGNE

FYRE FILMS = ARTICLE

<http://newsdog.today/a/article/572b4a49129071587e047de2/>

GRANDMAS PROJECT

Heading into the second year since we were first introduced to Grandmas Project as one of the sponsors of “The Cuban Hat” interactive pitching contest awards at the Sunny Side of the Doc at the 2014 edition in La Rochelle, France.

Share your Grandma by Jonas Parienté, and Chaï Chaï Films, France took home the “Sweet Spot” prize.

Now Grandmas project is a collaborative web documentary created and produced by Jonas Parienté, an open call and fun invitation to filmmakers to celebrate their own grandmother, using their most beloved recipes as a transmission to explore their collective heritage.

Rapidly the award turned into a great friendship between Jonas and Redpinata team resulting in the creation of a compelling trailer, which carried forward a successful Kickstarter campaign May 2015, which raised the pledge amount of \$22,000. USD. The aim is to continue producing a series of 30 documentary films.

Talking about been on the raise. Early this year received **UNESCO**’s patronage for their work on “raising awareness among the general public to the intangible cultural heritage, through digital means”

Up to now four films have been made, among which three have been raised 22K views on Vimeo. Three more in post-production and more coming soon from Brazil, France, Lebanon, Austria, Egypt, Croatia, Denmark, and Poland. Consequently to this demand, producer Chaï Chaï Films started to invite producers/filmmakers to be part of a jury that will select projects proposals, which will be put into production. Their first confirmed juror is Jordan McGarry, head of curation at Vimeo

Further to an extensive media reception primarily in France, a cultural "Bring Your Own Grandma" event was

organized at one of the highly regarded cultural venues: Palais de Tokyo and Le 104.

As a result, a publisher in France to make a Grandmas Project book recently approached Jonas, but this is really very early in the process.

DANEMARK

DET DANSKE FILMINSTITUT = ARTICLE

http://www.dfi.dk/Branche_og_stoette/Oplagstavle/Grandmas-Project---Call-for-Filmmakers.aspx

GRANDMAS PROJECT - CALL FOR FILMMAKERS
10. MAJ 2016

Grandmas Project is a webseries - under the patronage of **UNESCO** - gathering the recipes and stories from grandmas around the world, filmed by their grandchildren.



After releasing three pilots (from France, Brazil and Egypt, [watch here](#)), we're now happy to share our **Call for Filmmakers** with you.

Filmmakers interested in making a film (8 minutes) about their own grandmother are invited to send us a proposal [here](#).

DEADLINE: July 16th, 2016

A jury (TBA) will select 30 projects to be put in production in the Fall.
We would really appreciate if you could share the Call for Filmmakers to your community.

EGYPTE

ENTERPRISE = ARTICLE

<http://enterprise.press/stories/2016/06/08/egyptian-grandmothers-are-the-same-the-world-over-it-seems/>

Wednesday, 8 June 2016

Egyptian grandmothers are the same the world over, it seems

Egyptian grandmothers are the same the world over: Watch French filmmaker Jonas Parienté cook molokheya with his Egyptian Jewish grandmother(run time 8:22) as part of UNESCO's Grandmas Project, "a collaborative web series under the patronage of UNESCO that shares the stories and recipes of grandmas around the world, filmed by their grandchildren."

The video is worth watching if only to see her wheeling a suitcase around to fill with food for her grandson to take home from what appear to be three refrigerators scattered around the house. You can take the girl out of Egypt...

AUTRICHE, BULGARIE, PHILLIPINES, UKRAINE

EAT GLOBE = VIDEO

<http://www.eatglobe.com/news/video-news/1291-the-grandmas-project-recipes-on-film.html>

The Grandmas Project: Recipes on Film

Mila tells us about a new collaborative short film project, in which grandmas prepare traditional recipes and tell stories from their past.

JAPON

LULU JOURNAL = ARTICLE

<http://lulu-journal.tumblr.com/post/141781450354/grandmas-project>



[Grandmas Project](http://grandmasproject.org/)

「おばあちゃんが作るレシピ」をテーマにしたドキュメンタリービデオを世界中から集めるプロジェクト。ただレシピを集めるだけでなく、それぞれの言語で、それぞれのストーリーを話しながら伝えていくという点がアーカイブ的な意味合いが強くユニーク。

<http://grandmasproject.org/>