



Newsletter N°4 – Summer 2015

A.I.M.A.

International Association of Agricultural Museums
Internationale Vereinigung der Agrarmuseen
Международная Ассоциация сельскохозяйственных музеев
Association internationale des musées d'agriculture
Asociación Internacional de Museos Agrícolas
(ICOM-Unesco Affiliated Organisation)



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Collection of ox yokes at MuCEM
Photo René Bourrigaud

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Visit our website: www.agriculturalmuseums.org

In this issue

- The President's Message
- Estonian Agricultural Museum - host to CIMA 18
- The Vice-President's Message
- CIMA 17 Conference Report "Agriculture Collections – a New Dynamic" and Discussion
- Post-Congress Study Trip in Provence
- AIMA Working groups: Bread and Living Animals in Museums
- Summary of the François Sigaut Study Day and Workshop Reports
- Networking among AIMA members and friends
- Honouring AIMA's History
- Meet Long-time AIMA Members
- AIMA Board Members
- Meet New AIMA Members
- AIMA Member Events Calendar
- Resources
- Summary of CIMA 17 Marseille MuCEM Executive Committee (Praesidium) and General Assembly Meetings
- Coming Soon
- Join AIMA (Membership)

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Highlights

- AIMA Congress CIMA 17 in November 2014 at the MuCEM in Marseille continued the momentum towards greater participation and welcomed many new members. CIMA 18 will be held at the Estonian National Agricultural Museum in 2017 and the AIMA is actively promoting the working groups already formed, as well as encouraging new groups. The proceedings of the Marseille CIMA will be coming out soon and we invite members and their friends to order these (see order form on AIMA website).
- The Executive Committee is meeting at the MERL/Museum of English Rural Life in Reading England, 2-6 July 2015, with a full agenda to better define objectives, enrich contacts with agriculture museums and their friends, and promote effective networking.
- Be sure to visit the AIMA website at <http://agriculturalmuseums.org/> for more information and frequent updates on subjects concerning museums of agriculture, as well as a calendar of events.
- ... and send this newsletter on to your friends to encourage them to join us in the AIMA, in its workshops, for advice, and at the CIMA 18 Congress in Estonia in 2017!



The President's Message

Dear colleagues, members and associates of AIMA,

I am glad to confirm that the next AIMA triennial conference CIMA18 in 2017 will take place in Estonia, hosted by the Estonian Ministry of Agriculture and Estonian Agricultural Museum. We will announce the dates and the topic soon, for you to start planning your participation, papers and workshops.

In Marseille, we dwelled upon agricultural collections and their new dynamics. The importance of agricultural collections varies from country to country. Agricultural heritage represented

in the museum collections can be a rich source of research and education, or it can be brushed aside and considered insignificant in our predominantly urban societies. The proceedings of the congress will be available soon, with a wealth of ideas and good practices on how to make our collections more and more relevant.

Today we face the task of finding a new focus for CIMA 18. What is the next topical issue that needs addressing and sharing by AIMA's international community, relevant in Europe, the Americas, Asia/Pacific and Africa? We are open for suggestions – please e-mail us your ideas at cima2017@gmail.com by 1 July. The Executive Committee of AIMA will then convene and announce the dates and topic for our 2017 Congress.

You are also more than welcome to share any other information or knowledge – we will study it carefully and make it available on the AIMA website or in the Newsletter.

Thank you for your contribution,

Merli Sild

President of AIMA



Welcome to the Estonian Agricultural Museum - host to CIMA 18 in 2017

The Estonian Agricultural Museum, established in 1968, is situated in the beautiful area of the former Ülenurme Manor in 15 buildings and on 14 hectares of land near the southern border of the town of Tartu. Tartu is the second largest city in Estonia, the capital of Southern Estonia, and the oldest city in the Baltic States. The Museum is proud of its cooperation with other museums in Estonia and abroad, as well as of its efforts to portray so many aspects of farming and rural life in Estonia, from the traditions of rye bread and the new Rye Route, to our magnificent collection of agricultural machinery and vehicles, and on to the old breeds of farm animals. Our permanent exhibits include poultry farming, flax and linen, beekeeping, thatching and the many uses of birch bark in Estonian traditions. We have hands-on activities for young and old, and over 86,000 items in our museum collections, so come and join us to “meet” Estonia!

Watch the AIMA website for the full presentation text under the heading Triennial Congress CIMA: <http://agriculturalmuseums.org/>

The Vice-President's Message



Photo Michelle Dondo-Tardiff

Your trusty First Vice President has worked with Elizabeth Sylak (who established the AIMA website back in 2012) to transition the first version to a new web address and format. Please update

your bookmark to the following site:

www.agriculturalmuseums.org

Share the link with your friends and colleagues to help spread the word.

If anyone would like to help with the website, please let your trusty VP know.

The website exists to serve you, so please send me information and I will do my best to keep the content current and the material easily retrievable.

Two bits of exciting news to share:

- 1) ALHFAM's conference in Williamsburg, Virginia, has drawn interest from many AIMA participants. This location (with easy flights in and out of Washington, D.C.) has drawn

registrants from Canada, Great Britain, Estonia, Iceland, and France to register. The meeting starts June 19 and runs through June 23. Check www.ALHFAM.org for information, and check the ALHFAM Facebook page for up-to-date information once the conference starts.

- 2) The European Rural History Organization (EURHO) is meeting in Girona, Spain, September 7-10, 2015. See www.ruralhistory.eu for information. AIMA will be well represented on a plenary panel, scheduled for September 10, that will focus on interpreting agricultural history in museums (not just agricultural museums). I am part of that plenary, and Ollie Douglas, Museum of English Rural Life, in Reading, England hopes to

be with us there. Please consider joining the conference if you can.

The other thing your trusty VP has been doing is trying to respond to all queries from the person with the biggest job in AIMA – your secretary – Cozette Griffin Kremer. It has been a pleasure to speak with her regularly, and to communicate with Isabel Hughes and Ollie Douglas as they plan for the July 2-5 presidium meeting in Reading. This venue will allow us an opportunity to interact with members of the Rural Museum Network in the UK, as well. This meeting will provide the AIMA presidium members an opportunity to do our work as board members, but also learn by interacting with our international colleagues. That fulfills AIMA’s purpose. Looking forward to seeing you all at the board meeting in Reading, and at the other conferences relevant to AIMA’s mission.

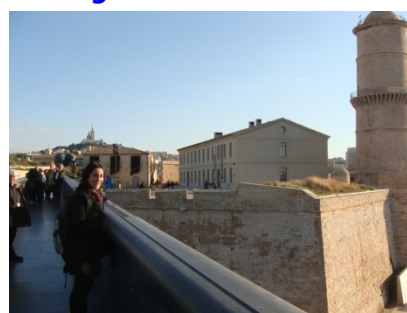
Debra A. Reid

Marseille, here we come!



Hisashi Horio, Surajit Sarkar, Mostafa Gad
Photos Cozette Griffin-Kremer

CIMA 17 Conference Report “Agriculture Collections – A New Dynamic”



Photos René Bourrigaud

A congress of meetings with friends old and new

The 17th AIMA congress was hosted by the MuCEM, the Musée des Civilisations de l'Europe et de la Méditerranée in Marseille, which is part of a remarkable urban renovation project that includes the museum with panoramic views over the cityscape and free public access to the surroundings, among them the stunning Saint John's Fort. It is a pleasure ground, as well, with outdoor sculptures, ample garden walks with quiet spots to stop and rest, nestled into the ensemble of offerings set near the Old Port and the harbour of Marseille. It has defined its identity as a pluri-disciplinary 'museum of society', but nonetheless houses a considerable agriculture collection in the museum display and the collections storage facilities. The museum has taken an innovative approach based on division into four permanent sections: the invention of agriculture and birth of the gods, the thrice-holy city of Jerusalem, citizenship and rights of man, and beyond the known world. Of course, the museum proposes temporary exhibits and during our time in Marseille had exhibits running on a master photographer and multiple facets of food.



L: Edouard de Laubrie, Jean-François Chougnet, Merli Sild, Pierre Del Porto
R: Guylaine Bouvy-Thabourey, Cozette Griffin-Kremer, Mouette Barboff, Merli Sild, Pierre Del Porto, Edouard de Laubrie
(Photos René Bourrigaud)

Attendees were welcomed to the opening session by Jean-François Chougnet, MuCEM President, also representing Zeev Gourarier, the MuCEM Scientific Director, by our own AIMA President, Merli Sild of the Estonian National Agricultural Museum, and by Pierre Del Porto, CIMA coordinator, President of the French Federation of Agriculture and Rural Heritage Museums. Edouard de Laubrie and Guylaine Bouvy-Thabourey were at hand throughout our sessions, heading up the on-site organising team. The MuCEM provided us

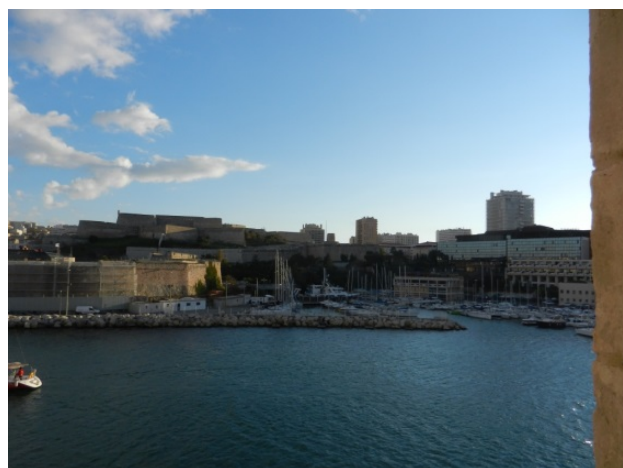
not only with handsome facilities in a stunning setting, but also with our undaunted translators, Corinne Foy and Gillian Xeridat, who helped communication flow through the sessions.



L: Our translators, Corinne and Gillian (Photo C. Griffin-Kremer)

R: Szolt Sári, Cozette Griffin-Kremer, Marina Ilie, Mostafa Gad, Edouard de Laubrie, Kerry-Leigh Burchill (Photo René Bourrigaud)

The conference program was centered on the theme of “Agriculture Collections – a New Dynamic” and was indeed highly collections-oriented, including the stimulating guided visits to the MuCEM “CCR” (Conservation and Resource Centre). Plenary and parallel sessions over the next days in the MuCEM auditorium and lecture rooms covered topics as varied as living traditions *or* big science in India, understanding collections through comparative methodologies, historical portraits of member and guest museums, digitizing collections for public access, how to make “artefacts”, food products and traditional gestures come alive for museum visitors, and bridging from museum collections to archaeological excavation results – offerings far too rich to enumerate here. The proceedings of CIMA 17 are scheduled to come out soon and you will be able to “read all about it!” They will include the special study day devoted to our late President François Sigaut, as well as the workshops that dealt with topics of special interest to him, and the permanent working groups that will be part of AIMA’s ongoing communication and activities.



L: Ox yokes in the Conservation and Resource Center

R: View from MuCEM (Photos René Bourrigaud)

Important to all of us, “old” and “new”, were the meetings of the Executive Committee and our General Assembly, which highlighted the appreciable progress made in these few years since the AIMA relaunch was undertaken by a dedicated core group (see Newsletters 1, 2 and 3). The General Assembly, which First Vice-President Debra Reid appropriately described as

“action-packed”, brought us swift decisions from the attendees and new faces to the Executive Committee that broaden our “dynamic collection” of talents and geographical resources. The Assembly also confirmed the venue of the 2017 congress, CIMA 18, at the Estonian National Agricultural Museum in Ülenurme near Tartu, hosted by our President, Merli Sild. She and the Estonian Minister of Agriculture generously welcomed the meeting of the Executive Committee and a number of new members in 2013 during their international conference on museums, rural heritage and tourism development. This enabled many of us to see a preview of the museum and the handsome rural heritage sites close by, as well as the attractions in and near Tallinn.



L: 17-18th-century stone village of Les Bories in Gordes
R: Reconstituted threshing floor. (Photos René Bourrigaud)



L: The Loire-Atlantique group discovered a kneading trough made by one of their own manufacturers, Lotz fils de l’ainé
R: Pete Watson with a binder like the one on his own museum-farm in the USA (Photos René Bourrigaud)

The extracurricular activities were as rich in tastes and colours as we could have hoped, from the fine fish cuisine Marseille is renowned for, to the official reception at the MuCEM and on to our own discoveries in the nooks and crannies of the Old Port. The pleasure continued for all those who could stay on for the three-day post-conference trip to explore the museums and sights of Provence and this voyage bridged worlds, in every sense. We also found old friends in unexpected places – the French contingent from the Loire-Atlantique region were delighted to see a 19th-century kneading trough made by one of their “home-grown” manufacturers and an American got to pat a binder just like the one he has in his own museum-farm. Small world, where dynamic comparison underwrote much of the fun as well as the work, and serendipity came along on the trip as well – the coach driver insisted everyone spill out to see... an exquisite “crèche”, a typical Provençal nativity scene, in a petrol station!

Cozette Griffin-Kremer



L: Provençal ‘crèche’ Nativity scene in a petrol station (Photo René Bourrigaud)

R: (Photo Judith and Terry Sheridan)

Discussion of “Agriculture Collections – a New Dynamic”

A good number of AIMA members responded to the late April 2015 question of how they felt CIMA 17 was able, or not, to come to grips with the congress theme, so here are their responses – all highly fruitful for further discussion and for the AIMA’s future. They all agreed that they had benefited from the quality of the papers and the variety of offerings, including the rather specialized study day devoted to François Sigaut, but also that this topic of a new dynamic should be an on-going point of concentration.

Barbara Sosič (Slovene Ethnographic Museum) noted her impression was that open air museums are the ones who have taken many steps to make their work and purpose more evident, but that other museums still have lots of problems to solve, because objects taken out of the context of everyday use are difficult to understand for the present-day public’s life experience. How to make them interesting and attractive is the question that remained open for further discussion. She would like to hear more examples of good practice and is especially interested in how the MERL will succeed in their aim, as she liked their idea about how to present rural life in the past. **Isabel Hughes** (Museum of English Rural Life) liked the inclusion in the congress of museum professionals and researchers, but would have liked to have seen more effort on the speakers’ behalf to

try to connect research and museum practice, as very few presentations addressed the connection between the two. She remarked that, as always, some of the most stimulating discussions were the unofficial ones over the breaks or dinner, and that future congresses should give speakers a stronger steer on what is expected. She added that Vice-President Deb Reid explained that some delegates will only come if they can present in the way they wish and that their funders or employers would expect this. As Isabel said, this “is one of the fascinating aspects of international activity!” **Ollie Angus Douglas** (MERL) agreed that it was a fascinating mix of participants and that the interdisciplinary character of the conference was a great strength, noting especially that there is a need for greater emphasis on museum practice and that some of the sessions achieved the wider aim of the conference more successfully than others. “After all, it is from the melting pot of different perspectives and methodologies that most ‘new dynamics’ and innovative approaches emerge.” He encourages the AIMA to continue seeking out the most innovative thinkers from each discipline and broadening its pool of human resources, as he noted the absence of literature specialists, the educational theorists, and the agricultural scientists, as well as from a museum practice

perspective, the conservators, interpretation and engagement specialists, collections managers, marketing officers, education officers, and others. Ollie points out that the study of rural and agricultural history (and indeed that of ethnology, ethnography, or folk life) is already well represented in other scholarly and academic contexts (SFLS, EURHO, etc). “What is unique about AIMA is the fact that it focuses on museums and collections. I’m not suggesting that intersections with research communities are a bad thing but that the focus should emphasise the intersections rather than the narratives and histories themselves.”

Pete Watson (Howell Farm, USA) agreed that the number of researchers attending, among them archaeologists, historians and ethnologists, could establish an important momentum to introducing a come-back of research on the collections of agricultural museums and that this would have heartened François Sigaut. **Judith Sheridan** (ALHFAM Treasurer) was impressed by the broad range of contributions from geographically diverse participants and felt this boded well for the AIMA’s future. (We might note here that Judi and Terry Sheridan were both highly active in the AIMA relaunch efforts.) **Dr. Gheorghe Petre** (Director of the Romanian National Agricultural Museum) stressed the same interconnections between varied museums and countries and thought that the effort of museums to redefine themselves, while safeguarding the best of their heritage, is paramount, and that this came out very clearly in the contributions he heard. He added the importance of bridging material and spiritual meaning in museums’ visions. Of course, considering the parallel sessions, conference attendees could not possibly take in everything, and

Hisashi Horio (Emeritus Professor, University of Kobe) was especially impressed by the study day dedicated to François Sigaut, whom he had known for years in the AIMA, but also critiqued a lack of connection at times between some of the communications and the exploration of a “new dynamic” for museums and their collections. What he finds most important is that the AIMA continue its efforts for a maximum of communication of information and exchange among its members. What **Wayne Randolph** (Colonial Williamsburg, US) found most interesting was the way contributors *used* artifacts for different interdisciplinary objectives and that this indeed indicated AIMA membership was suitably diverse, “a forum of cross-pollination”.

Jan Maćkowiak (Director, National Museum of Agriculture and Food Industries, Szreniawa, Poland) had a wide range of comments, firstly, that the general objective – a broad exchange of opinions on new tasks in agriculture museums – was achieved. However, the programme was too tight (3 sessions and 3 workshops) and it would be better to concentrate in future on specific aspects such as the role of the Internet in making collections better known; using working demonstrations to present machines or implements; seeking more cooperation between museums and researchers/scientists; endeavouring to make exhibition objects more understandable and interesting for the public. He also noted that Eastern European museums have large audiences and do not appear to be in crisis, and emphasized that there had not yet been enough reflexion after the congress on cooperation among institutions or planning to combine projects and research within the framework of the AIMA.



L: CIMA 17 coordinator Pierre Del Porto and Surajit Sarkar, delegate from India and new Executive Committee member (Photo René Bourrigaud)

R: Målfrid Snørteland, Målfrid Grimstvedt, Anne Jorunn Frøyen, Mary Watson, Françoise Pasquet, Pierre Vigreux, Barry Herlihy (Photo Judith and Terry Sheridan)

Our Post-Congress Study Trip in Provence

Thirty adventurous CIMA delegates had registered for a fascinating study trip of the Provence region after CIMA 17 ended in Marseille. The first stop on the tour was Domaine de la Font de Mai where the group ascended a steep, rosemary-scented path to take in a birds-eye view of the ancient 100-hectare farm cooperative and ancient olive trees before visiting ethnological displays in the visitor centre. Next stop in Aubagne was the Barbotine pottery workshop where we witnessed a living heritage enterprise using traditional folk pottery methods. Our last stop of the day was in Draguignan where we explored the Museum of Art and Tradition under the guidance of Museum creator, Yves Fattori. The ethnological exhibitions covered the importance of olive oil, wine, cork, agriculture, religion and cultural life in the region from the 19th and 20th centuries.

Day two of the study trip began in Jouques at the Museum of Rural Life and Local History where delegates were given an enthusiastic and delicious reception by community leaders and volunteers that were proud to show off their collection of artefacts and art depicting agricultural, domestic and religious life in addition to a tour of a nearby cellar containing an archeological treasure — centuries-old agricultural storage pits. The group was then whisked off to the workshop of famous French painter Paul Cézanne before a chilly yet delightful walking tour of Aix-en-Provence revealed the amazing architecture and famous hot spring fountains.

Day three was a highlight for many on the trip as we headed to the Gordes region. First stop was the ‘Moulin des Bouillons’ — a museum dedicated to the story of olive oil dating back 2000 years to Gallo-Roman times. A massive wood olive press, Roman pipework and Marseillaise olive oil soap technology were showcased through engaging interpretation. After a mountain side lunch, and another glass of Provençal wine, the group headed to the ‘Haute Provence’ dry-stone construction treasure known as the ‘Village of the Bories’. A quick stop at the Corkscrew Museum in Ménerbes to view a collection of 1,200 corkscrews also gave the group an opportunity to learn a little more about Rhone Valley vineyards. The bus then made its way to our final destination in Lambesc to see the impressive ‘Moulin de Bertoire’ restoration project. A group of proud, community volunteers greeted us with costumed hosts and demonstrations depicting their incredible 30-year effort to raise funds, materials and skilled labour in order to re-open a windmill as an interpretation centre for school children and visitors to the community. A delightful reception complete with local cheese, pastries and wine concluded our wonderful study trip.

All participants were impressed with the incredible efforts by the French communities and their government to preserve the intangible history and heritage objects which tell the story of a region rich in agricultural tradition and contemporary products which delight all of the senses. A special thank you must go out to Pierre Del Porto for organizing this memorable experience.

Kerry-Leigh Burchill

Working groups: Bread and Living Animals in Museums

Workshop “Civilizations of Bread: bread from Antiquity to today, diversity of skills and utensils”



Photo Mouette Barboff

The idea of launching thematic workshops for the AIMA was suggested by François Sigaut during the 2011 CIMA in Slobozia, Romania, and this workshop is an extension of many years' work in the Association “Europe, Civilization of Bread” created in 1999 at the Maison des Sciences de l’Homme in Paris, of which I have been President for ten years.

Civilizations of Bread is an online scientific program contributing to recognition and promotion of the cultures of bread, from Antiquity to today and around the world through iconography, archives, museum collections, videos, articles and a bibliography.

In order to best align the presentation with the Marseille AIMA congress theme on collections, the workshop highlighted utensils utilized in making domestic and ritual bread.

A score of museums, researchers, editors and bread professionals responded to the call, including several who presented

papers: Prof. Gaetano Forni and Luigi Mariani from the Museo del Pane Castello Bolognini (Italy), Marie-Christine Aubin, researcher, who spoke about bread in Chile and Ligia Fulga, keeper of the Brasov museum in Romania, on the tools used in making potato bread. Merli Sild, AIMA President and Director of the National Agricultural Museum in Estonia, brought us rye bread and a video from her museum. Liesbeth Inghelram, of the Bakkerijmuseum in Veurne, Belgium, showed us a selection of domestic utensils and Catherine Rossi, in charge of heritage promotion, Musée de la Boulangerie de Bonnieux in France, presented part of their collection linked to making and storing bread. Luisa Karapidaki, from the Folklore Research Center in Athens spoke of their future museum and showed photographs of the Eleusina Festival in honor of Demeter.

The MuCEM was an ideal venue to launch the workshop, as many participants attended and are anxious to join (Egypt, India, Morocco, Poland, Norway and others).

Bread is a geographic, territorial, historical, religious, and cultural marker, as well as the culmination of a long operating sequence and technical progress aiming at greater production so that everyone can have enough to eat.

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<http://civipain.hypotheses.org/>

Workshop LIVE ANIMALS IN MUSEUMS / 6 November 2014

CIMA 17 / 5-7 November 2014 / MuCEM / Marseille



Photo C. Griffin-Kremer

This well-attended workshop ran parallel to the one on Bread, both seeming to augur well for the future of AIMA workshops. The group hosted by Pierre Del Porto, Cozette Griffin-Kremer and Jan Maćkowiak included 31 attendees of ten nationalities from 15 institutions or associations, whose experiences and interests ranged from career-long involvement with working animals in museums to genetic diversity.

After individual introductions, Pierre explained the results thus far of the inquiry for the AIMA on live animals in museums, inventories and questions on management and visitors' main interests. The survey will be extended beyond the 32 worldwide responses received and processed at present, so attendees were requested to complete the address file. A comparison between the AIMA and ALHFAM* surveys, fields and conclusions will be carried out by P. Watson. Jan Maćkowiak reiterated his commitment to keeping live animals for demonstrations of work in the National Museum of Agriculture in Szreniawa, Poland. We all owe him thanks for organizing the international colloquium in November of 2013, the proceedings of which can be ordered from the Szreniawa museum (also see **Resources** section**).

The museum is planning a second colloquium on the subject in 2016 and that announcement is here in our **Members' Events** section!

Bernard Denis, President of the Société d'Ethnozootechnie, informed us of the upcoming conference on live animals in natural parks, complementing our museums environment.

There were also reports on the Ecomusée d'Alsace (France) utilisation of animals as part of a holistic working system, on the considerable progress in safeguarding and promoting local breeds in France, on the change in law in France that reclassified animals from movable property to sentient beings, and the probable repercussions this will have on many sectors, including museums in France and abroad. There was much comment on the significant role of animals in day-to-day museum life and their attractiveness to visitors, as on the importance of avoiding anthropomorphism and outright false ideas among the public about farm animals' life and products.

There was a host of shorter contributions in the comments from attendees (animals in educational programs in Norway and Poland as well as museum visitor education about contact with animals in Norway, Poland and the United States).

Discussion was varied and fertile, so we can expect this workshop to continue as a staple in the AIMA effort to underwrite networking on specialized subjects of interest to museum practice and pertinent utilisation of collections.

Cozette Griffin-Kremer,
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*ALHFAM (Association for Living History, Farm and Agricultural Museums)

** From Hanna Ignatowicz at:

h.ignatowicz@muzeum-szreniawa.pl

Recent News from France on Animal Rights

Since our CIMA 17 meeting in November, the situation concerning animal well-being and rules applying to it have developed considerably, at least in France. Under pressure from various animal protection groups, along with the new law designating animals as “sentient beings”, there may be new restrictions, for example: minimum surface area for caged fowl, outdoors exercise area, minimum pasturing time, tethered stabling, harness, yoking, maximum draft loads. It is important that the museum actors involved consult nationally and internationally to anticipate

criticism and prepare their response to visitors’ questions.

In France, an inter-academy working group (Agriculture, Veterinary) chaired by Prof. Bernard Denis (AIMA member), in which I have participated since the beginning 4 years ago, will bring out a book on human-animal relations and ethics in the agricultural sector, which should enrich our debates.

2012 Questionnaire on Animals in Museums. Do you know of any museums or other sites open to the public that might not have received our questionnaire? Please send me any suggestions. Pierre Del Porto pierre.delporto@gmail.com

Summary of the François Sigaut Study Day during CIMA 17

The proceedings of CIMA 17 will include a more detailed summary in French



L : Jacques Holtz, Jean-Marc Moriceau, Surajit Sarkar, Patricia Anderson
R: Chair René Bourrigaud (Photos Jacques Holtz)

This half-day session concentrated on François' Sigaut's work rather than his biography, although two of the speakers, René Bourrigaud and Jacques Holtz, François' nephew, illustrated their presentations with photographs that brought a personal touch to the morning as only friends and family could.

René Bourrigaud (emeritus historian, University of Nantes) met François through work on his own doctoral thesis and they co-organised the colloquium resulting in publication of *Nous Labourens: les techniques de travail de la terre, hier et aujourd'hui, ici et là-bas (Tillage techniques, yesterday and today, here and there)* associated with the exhibit entitled "Of ploughs and of men" in Châteaubriant, Loire-Atlantique, in western France. This major work as well the preparatory documents and inquiries revealed a wealth of information from historical documents and present-day skillholders. The latter clearly demonstrated that broadcast sowing was a task done in that area by men, while shortcast was a feminine speciality, as a single example of the breadth of subjects broached. This colloquium indeed brought together threads from many networks represented at the CIMA 17 meeting in Marseille, from the Slovenian delegate to Patricia Anderson, one of the speakers in the Sigaut day.

René traced out the efforts to relaunch the AIMA through a series of meetings – two in France, one at the Museum of Rural Life in Kitching, Scotland, one at the National Museum of Agriculture and Food Industry in Szreniawa, Poland, and finally in 2013 at the Estonian National Agricultural Museum. François, as AIMA President, demonstrated his commitment to further internationalizing the association by visiting the Academy of Agriculture in Moscow and had planned a visit to old friends in India, which he was never able to undertake. The visit to Scotland gave François and the core group a chance to see one of Meikle's threshing machines, proudly displayed in the museum's main exhibit hall.

After François' death, René and Jacques Holtz undertook to put online all the available work by François Sigaut demonstrating how he bridged diverse disciplines contributing to the ethno-history of agricultural techniques, as well as his deep interest in philosophical issues and – a surprise to many – his invention of the "Sigaut triangle", mainly used today by specialists in occupational health. Needless to say, he was also an avid visitor to and analyst of agricultural museums and collections. François Sigaut was a regular critic of how the history of agriculture was carried on, most especially the attempts to take on – or refusal to do so – the history of techniques, which he felt required no justification other than its inherent

capacity to inform us about how humanity spends perhaps half its time. He particularly enjoyed citing Meikle's "date" with history in perfecting his threshing machine, which led within the span of only two centuries to the reduction of the farming population from 70-80% to the present-day 2-3% in developed countries, representing increases in yields by 10-20 times and of productivity by factors running from 100 to 1000. Much of this is distilled into François' last work *Comment Homo devint faber – Comment l'outil fit l'homme*. (How *Homo* became *faber* or how tools made the man), published shortly before his death.

Jean-Marc Moriceau provided exactly the complementary information René Bourrigaud called for, noting his own long association with François Sigaut and interest in his approach, reflected in the regular publication of his articles in the journal *Histoire et Sociétés rurales*, as well as the frequency with which his thesis *L'Agriculture et le feu (Agriculture and Fire)* was quoted by historians in France and beyond. He inspired Jean-Marc Moriceau to place special emphasis on interviewing farmers about the techniques and tools they had so recently set aside in the 1970s in order to understand how they functioned in detail and in the broader context of production strategies. Moriceau attributed a certain marginalisation of Sigaut's work to the emergence of particular emphasis on economic and social history propelled by Braudel, although François was among the founding members of the AHSR (Association d'Histoire des Sociétés Rurales) and its journal, which has encouraged the meeting of specialty disciplines within agricultural history since its beginnings. Over the years, the association has organised some twenty colloquia of which at least three were dedicated to agronomic or zootechnical topics with special emphasis on agricultural techniques.

This openness to diverse disciplines is likewise reflected in the University of Caen Rural Studies Pole, which was honoured by the transfer of its older holdings to the library of the Ministry of Agriculture in 2005, then the more recent 1960-2000 documents, as well as an immense collection of private documents such as the papers of Marcel Lachiver, author of the *Dictionnaire du Monde Rural (Dictionary of the Rural World)*, that Moriceau hopes will become the basis of a vast project involving both doctoral research and digitalization opening the French holdings onto a European research perspective. He noted that one of the major obstacles to effective pursuit of this research is funding for large-scale, often international projects, and that the entire field most especially needs to devote more energy to an "incarnate" history, closer to the human and social elements in the history of agriculture. One must add to these difficulties some problems Jean-Marc Moriceau qualifies as peculiar to France: over-development of tight academic comparimentalisation that has exacerbated obstacles, among others, to recruiting young scholars.



Farmer driving his mules to pull a threshing sledge over durum wheat in northwest Tunisia – notice his daughter, along for the excitement. Photo Patricia Anderson (EARTH 2: Exploring and Explaining Diversity in Agricultural Technology, Oxbow Press, 2014, p. 213)

Patricia Anderson, recalled she is an archaeologist, and that her work was profoundly influenced by François Sigaut's publications, then his active presence among working groups from the 1980s on, in which he encouraged her to embark on comparative study of archaeological remains and present-day practitioners of agricultural techniques. This led to experiments with implements such as the threshing sledge, reconstituting crop cycles, or identification of threshing techniques, all of which implied highly inter-disciplinary and international cooperation, which was at first difficult to find funding for. The group formed has ended up as a CNRS (National Scientific Research Council) champion with the longest record for continuous funding and the European Science Foundation Project EARTH (Early agricultural remnants and technical heritage) that is now seeing the third of its books come out after an intense project life of over five years involving participants from some twenty countries (see **Resources** section). One of the only regrets she has is that they were not able to mobilize more researchers with a museum background or actually museum professionals. However, it is hoped that the EARTH database *Columella* will one day be able to link up with museum networks to underwrite further exchange and research.

This mobilization to reconstitute agricultural work on the basis of present ethnographic inquiry has led to some unexpected results in fieldwork in, for example, Tunisia, where basketry techniques and products that had almost been forgotten have suddenly taken their place in community pride and been relaunched on the basis of the expert experience of a single older skillholder. This has also awakened intense interest in technical heritage and seen a project emerge to found rural heritage museums in Tunisia that plan to join the AIMA.

Surajit Sarkar continued with this thread of convergence between the ultra-modern of scientific agronomy and the widespread reality of what is actually done on the ground among Indian farmers today. He highlighted the fact that Southeast Asia is a region of great climatic diversity and has, for several millennia, been the link between wheat and rice-growing involving practices that British colonial administrators were quite careful to document, region by region. Although these inquiries revealed that, given the climatic and plant conditions, farmers could hardly do better than they were already doing in 1910, the Green Revolution took another approach – the notion that agriculture was too important to be left to farmers. The most serious studies today reveal that production costs have increased four-fold and yields have declined from their maximum by 15% in recent years.

He set off to explore the world, in India, of traditional practices and met them, head on, first by participating in fishing in the Indian Ocean off Kerala, where the fishermen had created their own fish nurseries, to supplement their catch from the high seas. Following the water trail, he tackled agricultural practices in the highly dry region south of the Himalayas that are the most impacted by massive monsoon rains, perfect for rice-growing. This stands in contrast to southern India, where dry-earth millets were traditionally grown. There, wheat and rice have hardly been a success, except where industrial practices have dangerously lowered aquifer levels, leading to a series of water crises. This situation has resulted in a return to older seed and propelled more research into alternative practices that went unheeded by scientists who did not do the follow-up fieldwork on local mutations of the Green Revolution. At the same time, the issue of food sovereignty has been taken up by local communities. Rubbing shoulders during the CIMA 17 has convinced Surajit that there is a need to formalize links between work done throughout Southeast Asia on local solutions that are too often being ignored, at least for the moment.

Jacques Holtz (National Stockbreeding Institute), François Sigaut's nephew, first took us on a more personal tour, with photographs from François' family life and studies, then for a look at his home and personal library, with his meticulously arranged archives, now in the French National Library. In the family home in the Vendée region, there is still another library, with a

number of works on philosophy and religion that surprised even François' family. It was as much a discovery for them, when Jacques began to investigate the "Sigaut triangle" on the Internet. Occupational health specialists particularly adopted the triangle to analyse suffering in work on the basis of a 1990 article entitled *Folie, réel et technologie (Madness, reality and technology)*, exploring the encounter of self, the real and how "others" regard the person as the foundation of human sociability. When any of the branches linking one of these points to another is cut, the result can be intense alienation, be it mental, social or cultural. What health specialists called the "Sigaut triangle" was, for François, the "meaning triangle", which he utilised again in a 2003 article on Marcel Mauss' definition of technique as a "traditional efficacious act", where efficacious is distinguished from useful, but also explains many aspects of innovation and how it makes its way (or not) into society.

François returned to his triangle in later work, examining how the pleasures involved in techniques are of a shared nature, that techniques are essentially social and even at the root of human sociability, a subject he took up in his last book, *Comment Homo devint faber (How Homo became faber)*.

This session stimulated numerous reactions and questions from the audience, among them the homage from **Bernard Denis**, President of the Society of Ethnozootechnics, recalling projects that François Sigaut had suggested and that the SEZ hoped to take up: among several others, an anthology of the journal's most outstanding articles and another of literary illustrations of human-animal relations.

François Sigaut Study Day Workshop Reports



Fig. 47. — Sape et son crochet.

L: Wikipedia Author Chmee2 sickle 8Apr2007 Cestina

M: Wikipedia Commons Author Richard New Forest 9Aug2009 Traditional British scythe

R: Hainault scythe and hook, France, 19th century, 1856, A. Bourdier, *Le matériel agricole*, Paris, Hachette, 1856. Retrieved from the 4-language *Traditional agricultural technology: a French-English-Chinese-Japanese online glossary* (See **New Members** section)

Sickle and Scythe Workshop

Mouette Barboff ran this workshop by comparing two harvesting techniques (with sickle and scythe), evoking the harvest hand protectors (finger stalls) used in Portugal with the sickle and showing a

series made of Provençal cane, ephemeral and sometimes decorated accessories in various stages of production by the harvester himself. Then, Marie-Christine Aubin presented François Sigaut's work on scythes. Some forty people attended this

workshop, including the specialist Patricia Anderson, a group of young archaeologists, historians of agricultural techniques, museum keepers, an antique specialist, and others.

Harvesting with the sickle, harvesting with the scythe. In homage to François Sigaut, Mouette Barboff compared the two instruments through the following points: in France, from the Middle Ages to the 18th century, hay was mown with the scythe and cereal grain harvested with the sickle. Substitution of the scythe for the sickle took place gradually and had become generalized by the end of the 19th century, although this was not the case for Portugal and the fact that the sickle was retained in some areas highlights the need to understand more about the advantages and disadvantages of both tools. The scythe was an object to be resisted for some, seen as progress by others, and several authors dealt with use of the harvesting scythe: François Sigaut, Mariel J. Brunhes Delamarre, Fernand Benoit, Jean-Noël Marchandiaux, Georges Comet, René Tresse, Annie Constantin, among others. For harvesting with the sickle, Mouette Barboff used her own observations from several regions in Portugal.

The sickle operates through stable percussion (*percussion posée*) or friction percussion (*pression frottement*),* holding a handful of stems in one hand, which enables harvesting ripe wheat smoothly without any grain loss. Sickle-harvesting makes it possible to cut under the ear (in two times, first half-way up the stems, then near the ground), according to the varied requirements for straw or stubble (to dung with or to pasture livestock on). Weeds can be eliminated from the loose sheaf (*javelle*) by hand and the sheaves aligned on the ground to make swathes/windrows (*andains*) that facilitate tying up the sheaves (*mise en gerbe*). Sickle-harvesting requires much low-cost manpower (women, men and children) and facilitates obtaining the harvest product, especially

when the terrain is difficult or the soil mediocre. Sickles belong to harvesters, are not expensive and are easy to use, not often whetted, but may involve use of finger stalls to protect the hands. The shape and material used for finger stalls has been little studied by researchers and deserves more attention.

In France, scythe harvesting comes in when manpower is at a premium due to the Revolution and Napoleonic wars. Scythes once imported from Austria began to be produced locally. Contrary to the sickle, the scythe is a striking-percussion (*percussion lancée*) tool, which entails loss of part of the harvest due to shattering, and cutting at ground level can only be done on soils that are flat and not rocky. In order to avoid the stems falling helter-skelter, either a hand hook or a scythe cradle was used when the scythe was worked with both hands. Although scythes enable cutting a greater number of stems at one time and thus a reduction in time spent, they are harder to work than sickles, necessitating more strength and frequent whetting, so that the harvester needs to have his whetstone and sheath at hand and be ready to beat out his blade with a field anvil and a hammer.

Replacement of the sickle by the scythe had direct repercussions on the employment of women and other day workers, as well as on certain community rights (gleaning, pasturing animals, etc.). Even the clergy came out on the short end, since fallen ears were not covered by the tithe.

Hence, each of the two tools has advantages and disadvantages, and they obviously entail economic stakes – higher harvest yield with the sickle where manpower is inexpensive vs. the scythe used on rich properties (Fernand Benoit), so that the choice often depended on manpower and grain costs.

To close, Marie-Christine Aubin read a document by Hélène Franconie on François Sigaut's presentation of the

scythe during the Journées de Flaran (7-9 September 2001), on the subject of “Agricultural tools in medieval and modern Europe” (“L’outillage agricole dans l’Europe médiévale et moderne”). Hélène recalled that she has an important work on the scythe including François’ documentation, which she completed for the ethnographic part, as well as the AGAPI archives of the main bibliography in French, an introduction to the present state of research and a project outline for a European colloquium on the scythe since La Tène in transformation of stockbreeding systems. This work is divided into four chapters (1. Agronomists’ vision of the scythe and its use, 1761-ca. 1900; 2. Engineers’ vision; 3. Scythers at work, ethnographic and dialectological inquiries; 4. Historians’ vision).

The presentation was followed by many rich exchanges, especially on fabrication of sickles and scythes, their local use patterns, the crops involved and the size of farms, purchase and manpower costs, etc. Daniel Verdier, antiquities dealer in Saint-Nectaire and expert in old tools, noted that one scythe-wielder replaced five sickle-users. François Kiesler provided a live demonstration of gestures from the Alsace and Françoise Pasquet (AFMA, Musée

Paysan de la Bourgogne Nivernaise) showed us how they used a Hainault scythe (*sape*) in her part of Burgundy. Considering the interest shown in the subject, it would be good to keep a record of the contents of this workshop and Cozette Griffin-Kremer proposed a bilingual publication (perhaps on the AIMA website). The idea was broached of bringing together documents in various media on the two tools, including the finger stalls, sticks used with the Hainault scythe, etc.

Hint for two AIMA museums-researchers projects?

A discussion forum on the AIMA website on the diversity of practices involved in use of sickles and scythes (see above).

*NB that the standard vocabulary for technical gestures originated by André Leroi-Gourhan has not been universally translated into English (and other languages?). This might be a suitable subject of cooperative efforts between archaeologists, ethnologists and collections experts in museums. My thanks to Patricia Anderson, John Whittaker, Hara Procopiou and Eva David for advice. It is easy to find illustrations of the terms online in French. CGK



Chapelle Rablais: http://chapellerablais.pagesperso-orange.fr/site%20archives/html_passeports/moissonneurs3.htm

Workshop: Creating synergies between museums and researchers

Patricia Anderson (CEPAM-CNRS, EARTH) and Cozette Griffin-Kremer (CRBC Brest, EARTH)

This workshop was largely based on networking among museums, researchers, associations and other groups, such as the AIMA, the AFMA (Fédération des musées d'agriculture, FR), the FEMMS (Fédération des écomusées et des musées de société, FR), the SEZ (Société d'Ethnozootechnie, FR), ALHFAM (Association for Living History, Farming and Agricultural Museums, US, CA, UK), the SFLS (Society for Folk Life Studies, UK) and various research groups such as the CEPAM (Nice-Antibes), the CRBC (Brest), or the EARTH Project (Early agricultural remnants and technical heritage, European Science Foundation Networking Project) – to give a few examples of collaborative efforts already made. An especially pertinent case was how the Ecomusée d'Alsace oxdriver Philippe Kuhlmann worked with the research groups piloted by Rose-Marie Arbogast (University of Strasbourg), then with the archaeologist Pierre Pétrequin, to reconstitute the harness of the travois found in the Lac Chalain dig in Switzerland (1). There are many other examples, for instance, the demonstrations of experimental prehistoric rope- and string-making carried out by reconstitution expert Toomai Boucherat during the 2012 Antibes Colloquium (2).

Patricia Anderson provided numerous examples of collaboration between EARTH researchers, the CEPAM, the Laboratoire de Tribologie et Dynamique des Systèmes (Tribology and Systems Dynamics Laboratory, University of Lyon) and other local skillholders. These involved reconstitution of threshing with the *tribulum* (threshing sledge), sickle-harvesting, horse draft for ploughing, and sowing old seed varieties. She also recalled the gradual progress of constructing the EARTH Project, based on work by François Sigaut, Grith Lerche, Axel Steensberg and Peter Reynolds at Butser Farm, among the first attempts at engaging researchers in a broad program of reconstitutions. Over the five years of its existence, the Project EARTH teams were hosted by many local museums, from Spain to Greece, Turkey, Great Britain, the Netherlands, France and Switzerland.

An emblematic testimony was brought by a local regional museum, the Musée de la Bourgogne Nivernaise, whose owners often hosted researchers for threshing festivals, but also saw the difficulties inherent in reconstitutions. For example, the traditional threshing floor needed to be mixed with pig blood, but this part of the operating sequence is no longer possible. This recalled the experiences of one of François Sigaut's doctoral students report on a threshing event: the threshing floor was supposed to be made up in part of cow plops to give it an elastic ground. Alas, cow plops are no longer what they used to be, with modern feed, and it was impossible to authentically reconstitute the floor with all its appurtenant "bounce" properties, so that the scientific rigour necessary was not quite complete. The archaeologists attending also spoke of the difficulty of carrying out a scientific inquiry with the public and have come to think it was necessary to separate experimentation and demonstration.

Cozette Griffin-Kremer

1/ Published in Pierre Pétrequin, Rose-Marie Arbogast, Anne-Marie Pétrequin, Samuel van Willigen, and Maxence Bailly (eds), *Premiers chariots, premiers araires. La diffusion de la traction animale en Europe pendant les IVe et IIIe millénaires avant notre ère* (Paris: CNRS Editions, 2006), presented in the DVD: Pierre Pétrequin, Anne-Marie Pétrequin, and Bruno Thery, *Un travois pour les dieux* (Production CRAVA/ CERIMES, 2007, CERIMES, 6 avenue Pasteur, 92170 Vanves, France).

2/ Cf. Anderson, Patricia, Carole Cheval and Aline Durand (dir.) *Regards croisés sur les outils liés au travail des végétaux / An Interdisciplinary Focus on Plant-Working Tools*. Editions APDCA, Antibes, 2013.

Museums and Researchers: can they mate?

Coping with experimenting in a museum, two French archaeologists' experiences

*New AIMA members **Camille Saout**, independent archaeologist, and **Antoine Bourrouilh**, independent archaeologist and engineer, contributed this article as a follow-up to the Workshop on museums-researchers synergies which they attended.*

As archaeologists, we carry out experiments on agricultural techniques. Our experience of collaborating with a museum took place somewhat by chance, because the archaeological site we were working on was connected with a recently opened museum structure. We were experimenting on underground storage on the site and it was imperative to mediate it, so we were faced with two requirements: fairly limited financing and regular access to the site. In return, we were to mediate our work to the public.

The financing was not a problem, even if we had to navigate between two competing projects. However, the site was far from the museum and on the outskirts of an urban area. The museum found our need to access the site regularly rather an inconvenience, since it was not visited outside of the summer. The major difficulty, though, was the mediation issue. It turned out to be hard to get our message over to the public, even though people

were receptive, and all the while carry out experiments seriously. On top of that, our work is not very “visible” and our approach was not the kind you would take in a “living history museum”. It was glaringly obvious that two unconnected worlds were colliding: scientific experimental practice and mediation requirements of a museum to its public.

We came to think that mediation should have been an intersection point: we should have sat down at a table together, we scientists for the content and the museum personnel for the form, so that we could really work together to set up a program for transmitting knowledge.

Here we are, getting the silo ready to store grain in, Camille on the left, Antoine on the right





Networking among AIMA members and friends

This is a pleasant topic and one that is so “natural”, it is not easy to keep track of, but there has been plenty going on and includes “friends” who are following the AIMA relaunch with interest. NB that there should be considerably more later, as our good hosts for the Executive Committee (Praesidium) meeting at the **Museum of English Rural Life (MERL)** in early July hope to invite members of the **Rural Museums Network (RMN)** who have followed the complex and challenging developments in rural museum life for over ten years. The RMN enlisted much of their expertise in early days from among members of the **Society for Folk Life Studies (SFLS)**, which was instrumental in hosting us in Kitchochside in 2012 and whose member, Elaine Edwards, is now following AIMA activities for the SFLS and the National Museums of Scotland, pending institutional permission to join the AIMA. AIMA members should remember that the SFLS publishes a peer-reviewed journal, *Folk Life*, in which museum work has regularly appeared and has a very broad anthropological scope, as well, should they wish to submit articles.

Be sure to note in the Vice-President’s Message that **Debra Reid**, along with 2nd VP **Kerry-Leigh Burchill**, actively represent AIMA in relations with the **ALHFAM** (Association of Living History, Farming and Agricultural Museums), of which Debra is President. Her Message also recalls AIMA’s participation in the

European Rural History Organization (EURHO).

We have recently had some remarkable help from **Roeland Paardekooper**, President of **EXARC** (the association of open air museums involved in experimental archaeology), on organizational details for associations, and will continue contact with Roeland and his colleagues, especially **Claus Kropp**, both of whom are interested in old breeds of livestock. This fits in very well with the networking we do for that reason, and many others, with the **Livestock Conservancy** in the person of **Jeannette Beranger**, also an AIMA and ALHFAM member. The **ALHFAM** has many museums with remarkable experience in handling animals in living history activity.

Needless to say, the **ALHFAM** has been a full partner in helping the AIMA seek its own path from the very beginning, since two of the Vice-Presidents and several AIMA members are likewise in the **ALHFAM**. Both **EXARC** and **ALHFAM** provide many examples of wise practices and are complementary in their scope to the AIMA’s aims. There has been considerable on-the-ground exchange of information between members in these mainly English-speaking groups, but we hope there are few language barriers! For example, **Ollie Douglas** at the **MERL** launched a request for help on a French cart to **AFMA** members – he may not have received a definitive answer to the question, but there were many responses!

In the same technical vein, new AIMA member **Bob Powell** (now retired from the Highland Folk Life Museum) has helped **Charles Southgate** (working on the collection at the Museu Etnològic in Barcelona, Spain) in his inquiries into the correct name for the earth-scraper on the holding end of an ox goad with the suggestions of “spud” and “pattle”, neither of which are standard English, needless to say, and point out the dearth of agricultural vocabulary often to be found in standard languages. (See the work of the 4-language Glossary Group in the **Meeting New Members** section.)

In the meantime, on the French side, **Jean-Marc Moriceau**, whom many congress attendees heard honour François Sigaut during the study day dedicated to him, has been kind enough to request the **AHSR (Association d’Histoire des Sociétés Rurales)** Newsletter Secretary, **Benoît Musset**, to let the AIMA introduce its activities to the many readers of the renowned journal *Histoire et Société Rurales*.

You can meet Dr. **Gaetano Forni**, among the AIMA’s Honorary Members in the section on **Honouring AIMA’s History**. Meanwhile, his colleague, Dr. **Mauro Ambrosoli** has responded in detail with more information on the remarkable collection at the **Museo della Frutta** (Fruit Museum) in Turin, Italy, that houses the work of the master artificial fruit / vegetable modeler, Francesco Garnier

Valletti, an endeavour meant to preserve the memory of as many old varieties as possible. The museum website has full coverage of the techniques and a glossary of the people involved. Yet another contact to pursue among AIMA members especially interested in heritage varieties.

AFMA (Fédération des musées d’agriculture et du patrimoine rurale): <http://www.afma.asso.fr/>
 Association d’Histoire des Sociétés Rurales (AHSR): <http://www.histoire-et-societes-rurales.org/>
 EXARC (Association of open air museums involved in experimental archaeology): at www.exarc.net
 Livestock Conservancy: <http://www.livestockconservancy.org/>
 Museo della Frutta: <http://www.museodellafrutta.it/>
 Museum of English Rural Life (MERL): <http://www.reading.ac.uk/merl/>
 Rural Museums Network (RMN): <http://ruralmuseums.ssndevelopment.org/>
 Society for Folk Life Studies (SFLS): <http://www.folklifestudies.org.uk/>



Curious cart in a private collection in France. Ollie Douglas is still trawling for more information about it, if you have any ideas to contribute, please contact Ollie [o.a.douglas@reading.ac.uk], Museum of English Rural Life (MERL), University of Reading, United Kingdom.

Welcome to EXARC

Dr. Roeland Paardekooper

EXARC is an ICOM-affiliated organisation consisting of four internal networks for its Members. Subjects are Archaeological Open-Air Museums, Experimental Archaeology, Ancient Technology and Interpretation. With 250 members in over 30 countries we offer a strong supportive network through which open-air museums, other organisations and professional individuals interested in our subjects can exchange knowledge, experience and best practice.

EXARC publishes the EXARC Journal, featuring the latest developments in fieldwork, academic research, museum studies, live interpretation and living history, as well as ancient

technology. The Journal is published four times annually online with the best articles printed in hard copy in the EXARC Journal Digest.

EXARC supports its membership by organising small-scale collaborations and international partnerships, often with the help of significant European Union grants. Our projects raise the profile of the participants and allow other members to benefit from their experience.

EXARC has a strong online presence, not only at www.exarc.net but as well through www.openarchaeology.info, delivered thanks to OpenArch, an EU Culture project.

OpenArchaeology is an online resource for those seriously interested in the EXARC themes:

- Presentations of over 600 archaeological open-air museums worldwide
- A bibliography with over 11,000 titles covering everything from experimental archaeology, reconstruction to museum guide books.
- A shortlist of professional events including conferences and seminars.

You will find EXARC as well on social media, not only with simple profiles, but we run the largest groups on experimental archaeology and archaeological open-air museums on Facebook and LinkedIn.

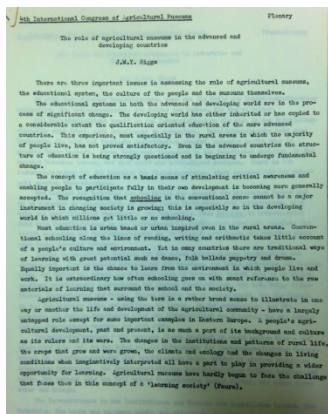
Membership costs between EUR 35 for students and EUR 125 for the largest museums. Besides the Journal and other membership benefits you will also receive free entry to the museums linked to EXARC.

For more information, please contact us at info@exarc.net or check at www.exarc.net.

Honouring AIMA's History



At the 2014 CIMA 17 in Marseille, **Secretary General René Bourrigaud** retired from his duties in the AIMA to devote himself full time to a new world of politics! He was elected mayor of the town he lives in, Treffieux, near Nantes, France, and sends you his warm greetings and good wishes, between twenty-six telephone calls and four meetings per day. We extend to him our thanks for his highly enthusiastic and effective participation in the AIMA and hope to draw him back for a visit soon.



J.W.Y. Higgs note to the 4th CIMA Plenary, found in the MERL archives by Ollie Douglas (December 2014)

in AIMA Marseille 2014 Follow-Up

We have had the pleasure of calling on new and old members of the AIMA for more information about AIMA’s history. **Ed Hawes** and **Ted Collins** are working to “dig up” older documents and **Ollie Douglas** (Executive Committee and MERL) sent in a copy from the MERL archives of an article by **J.W.Y. Higgs** on “The role of agricultural museums in the advanced and developing countries” from CIMA 4, which we hope to put up on the website. Higgs’ critical approach is marked, noting that the “inheritance” of educational systems from former colonial powers by developing countries has not provided very positive results, especially in

rural areas, a remark taken up in action most recently by the activities of the **United Nations** and its **Millennium Development Goals**, as well as the upcoming rounds of **negotiations over sustainable development at the Paris December 2015 meeting of nations**. It is precisely the kind of community involvement, empowerment and self-determination that our Indian guest and Board member, **Surajit Sarkar**, stressed during the François Sigaut Day in Marseille, and that Higgs also espoused, when he emphasized the multi-dimensional aspect of rural lifeways, with dance, oral traditions and drama as part and parcel. This is exactly what **Gheorghe Petre** of the **Romanian Agriculture Museum** stresses in his reactions to the Marseille quest for a “new dynamic”, reminding us that cultural and spiritual needs must not be forgotten in museums’ programs. Higgs also noted that agricultural museums are an insufficiently tapped source for new ways forward in understanding the societies, especially their rural components, that AIMA members lived in then – and today. Now, on to the testimony from just a few of AIMA’s long-standing members.

Enrichment through international networking

Roy Brigden, retired Director of the Museum of English Rural Life, has taken time out from his usual busy routine of farming to share a particular memory with us.



I have dug out a couple of photographs from the Congress that was held in Denmark in 1989 and was I think the third CIMA that I attended. It was based around

the Danish Agricultural Museum, still at that point headed up by Svend Nielsen but with a cohort of young curators and staff injecting a new sense of energy and

imagination. The depth and extent of the collections were mind-boggling to my English eyes because the museum was already by then a century old and so had a much longer reach back into the agricultural past than anything I was familiar with at home. One thing I particularly remember was that within the huge and exquisitely laid-out storage buildings was an array of early reaping machines (apologies for the quality of the photo) that included a McCormick built by Burgess & Key of England. The other

image was taken on one of the tours and is of a young couple talking about their organic farm. The Museum was very strong in its connections with the rural and agricultural community which was reinforced by its state-funded research and scientific programmes. For us in England it was a wonderful model for a prospective National Museum of Food, Farming and the Countryside which was under active consideration at the time but which, for good or ill, never quite materialised.

Roy Brigden, r.d.brigden@reading.ac.uk

Agricultural Museology in Italy

AIMA Honorary Member Dr. Gaetano Forni

Italian agricultural museology exists in a context of millennia. This note will attempt to highlight that fact and also call attention to an important error, spread in agricultural treatises internationally, about the pioneering agronomist Camillo Tarello.



Gaetano Forni, S. Zackrisson (Nordiska Museum, Stockholm) and other AIMA members at the 1995 CIMA XI in Nitra

During the 1971 centennial celebration of the foundation of the University of Milan's Department of Agricultural Science, among the oldest in Europe, the agricultural engineer František Šach, Director of the Czechoslovakian Agriculture Museum, which was then located in Prague wrote: "It is incredible how in Italy, the country which as early as the Roman era could boast of a great number of renowned agricultural writers, from Caton with his treatise *De Agricultura* and thus the oldest "book" in the Latin language, on to Pliny the Elder, admiral of the Roman fleet, who during the eruption of Vesuvius in 79 CE risked his life and perished for two highly noble reasons: to save the refugees from the rain of ash and *lapilli* [lava stone] that was running from Pompei towards the sea, and at the same time to study close up the volcano's eruption. However, Columella, admirer and disciple of the Carthaginian agronomist Magone, was superior to all the others. Columella's treatise was consulted as the main source on agronomy until the end of the 1700s. The great agronomist Alberto Oliva [1879-1953, University of Florence], could write that in Mediterranean countries, the principles of Caton and Columella were more useful than all the works of the eminent German agronomist Justus von Liebig. But Šach also rightly recalled Virgil, the poet of agriculture in his *Georgics*, and then in the Renaissance the agronomist Agostino Gallo [1499-1570], and the true initiator of modern agriculture, Camillo Tarello. In the 1500s, he was the first to illustrate a type of agriculture, which, thanks to greater promotion of forage

plants, was superior to fallow (*maggese/jachère*). In 1566, the Venetian Senate granted a patent to his innovation that was taken up in the 1700s in Flanders, in the Brabant area, and in England, where it was theorized by Arthur Young. However, there is an incredible documentary superficiality on this point in many of the most well-known histories of agriculture. All those who quote Tarello, starting with the renowned Slicher von Bath [1910-2004, Netherlands], cite him as the inventor of a sowing machine that he was never concerned with and affirm that the Venetian Senate patent referred to this invention!”

Now, for my own role, it was upon the invitation of Šach that I took part with others in organizing the First National Congress in the History of Agriculture that promoted setting up a Museum of Agriculture [in Italy]. For the following ten years, I visited all the main European and Italian agriculture and rural ethnology museums. Basing my work on the models studied, I took part in setting up the Lombardy Museum of the History of Agriculture (MULSA) under the patronage of the University of Milan, [where it is located in the Faculty of Agriculture]. This museum was directed until 2010 by myself and my wife, Francesca Pisani, a lady with a sound scientific and humanistic preparation, and collaborator of the 1963 Nobel Prize winner Giulio Natta [in chemistry with Karl Ziegler for his work on high polymers].

Why was it during the 1996 AIMA Congress (CIMA 11) in Nitra in Slovakia that I was named an honorary member of this association? Since 1971, I had participated in all or nearly all the AIMA Congresses and in the 1970s, I was invited to be a member of the Praesidium. As Director of a professional School of Agriculture, I was not able to participate in the frequent international meetings required by this commitment, so I asked to be represented by Prof. Roberto Togni [Trento, museography, museology, †2015]. In 1992, we organized the AIMA Congress (CIMA 10) in Italy, certainly one of the most memorable and that attracted everyone through its museological originality. It took place over seven days in seven museums, seven cities and seven diverse Italian regions, and all that for little more than a token cost for the participants!

In subsequent years, always with the collaboration of my wife, our activities in the fields of history, anthropology, and agricultural museums were intense, among others, the 1997 publication of the Guide to more than 500 Italian ethno-rural museums, renowned internationally and published by the most famous Italian humanistics editor, Olschki of Florence, including in-depth coverage of museums concerned with history, anthropology, ecology and linguistics. Upon this followed the organization in Verona of the Second National Congress (1998) of Agricultural Museology, the project (2002) and oversight of a good number of the first volumes of the *History of Italian Agriculture*, then planning for a History of Agronomy, starting with Magone and all subsequent texts to be published. I also participated in conceiving publication of a *History of Chinese Agriculture* which is the matrix of contemporary Chinese culture and economics and collaborated with Profs. Failla, Mariani and Maggiore in many of the initiatives of the MUSLA, such as the series of monograph volumes on the principal agricultural crops published by Bayer. Collaboration in the works on the history and research of viticulture published by Profs. Scienza and Failla in the University of Milan Institute of Arboriculture. A good part of this research was already in the project stage before my recognition as an Honorary Member.

Prof. Dr. Gaetano Forni

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Museo Lombardo di Storia d' Agricoltura (MULSA):

<https://sites.google.com/site/storiagricoltura/home/english-resources>

Meet Long-time AIMA Members

Japanese Members of AIMA

Prof. Hisashi Horio, Japan (Professor Emeritus, Kobe University)



Prof. Horio during the study tour of Provence, November 2014, Ph. Judith Sheridan

I, one of the oldest members of AIMA (since CIMA VIII in 1987, Budapest), now concentrate on historical research after retiring from a university position in agricultural engineering. My research targets have been the technology of farm tools and farm literatures in pre-modern Japan. My present research is on the formation of soil science in pre-modern Japan under the influence of literatures in ancient China, and the other big task is compiling my works into a book based on trans-disciplinary and comparative aspects of history, ethnology and mechanical engineering (unfortunately it will be written in Japanese).

About our Group of Japanese Members

We six AIMA members belong to the *Association for Agro-history and Culture Study, Kansai, Japan* which is composed of members from various fields, with a remit not only in agricultural and economical history but also general history, ethnology, literature, engineering and so on. One of the earliest AIMA members from Japan was the late Prof. Iimuma, Presidium from 1987 to 1993(?), who showed the importance of

comparative studies between different areas and cultures as the leader of the above-mentioned Association. All six of us were also academically connected with Prof. Iimuma.

Prof. H. Horio, horio@ae.auone-net.jp

The Present State of Agricultural Museums in Japan

Prof. H. Horio

When we talk about the state of museums in Japan, we have to introduce some concrete examples and one of them is as follows. The consciousness that a “museum lacking research facility is not a museum”, was not common in Japan for a long time. This tendency was changed by the establishment of the National Museum for Ethnology Studies [in EXPO-Park in Suita, Osaka], which has tens of professors. However, it is mainly limited to the concerns of the Ministry of Education, Science and Culture. At one time, there was a plan for a national museum of agriculture to be organized by the Ministry of Agriculture and Forestry, but this ended without achieving an understanding about the necessity of research facilities in the museum.

There are five agricultural museums. Two serve as an exhibition and /or research facility of universities – the Food and Agriculture Museum in the Tokyo University of Agriculture, and the Agricultural Museum in the Faculty of Agriculture of Miyazaki University. One is a facility of the National Agriculture and Food Research Organisation and two are extension facilities of the Prefectural Agriculture Experiment Organisation (no English website). Some ten museums (collections) are for the exhibition of agricultural collections, and many of them

are specialised in specific and interesting objects; sugar beet, peppermint, tobacco, silk weaving, buckwheat (commonly used in noodles), persimmon, arum root paste and so on (no English websites).

National Museum of Ethnology:

<http://www.minpaku.ac.jp/english>

and <http://www.minpaku.ac.jp/english/aboutus>

(About Us)

“Food and Agriculture” Museum in the Tokyo University of Agriculture:

<http://www.nodai.ac.jp/english/museum/index.html>

Agricultural Museum in the Faculty of Agriculture of Miyazaki University: http://www.agr.miyazaki-u.ac.jp/~museum/english_index.html

National Agriculture and Food Research

Organisation: <http://www.naro.affrc.go.jp/english/>

AIMA Executive Committee (Praesidium) Members



AIMA Board members after the “action-packed” General Assembly in Marseille: Hisashi Horio, Surajit Sarkar, Barbara Sosič, Ollie Douglas, Isabel Hughes, Kerry-Leigh Burchill, Debra Reid, Jan Mačkowiak, Merli Sild, Cozette Griffin-Kremer, Gheorghe Petre (missing Henning Baatz, Pierre Del Porto, Jan Kišgeci, Photo Courtesy Piret Hion)

Meet New AIMA Executive Committee (Praesidium) Members



Ollie Douglas, Assistant Curator at the Museum of English Rural Life, University of Reading.

I joined the Museum of English Rural Life (MERL) in January 2009. In the intervening years my role has grown and evolved considerably and my knowledge of the rural and agricultural museums sector has also expanded significantly. I grew up on a mixed farm in the south of Scotland and have a rich rural heritage that includes Shetland crofting, Scottish Borders hill farming and Oxfordshire dairy farming. Despite (or perhaps in spite of!) this background I did not set out with the intention of working with agricultural collections. In fact, my professional background lies in archaeology and ethnography.

My museums career began as a cataloguer in the Pitt Rivers Museum at the University of Oxford, where I later worked in learning, exhibitions and interpretation. Surrounded as I was by an extraordinary diversity of artefacts from all over the world, I found that things from closer to home were the ones that caught and held my attention. Inspired by this realization, I went back to being a student and undertook a PhD that explored the intersections between museums, material culture, folklore studies, anthropology, and auto-ethnographic practice in late-19th century Britain.

I was attracted to my current role by the possibilities of a position that would allow me to combine collections management, public engagement, and opportunities to work with a collection that exemplifies the ethnographic encounter 'at home'. This has led to an amazingly diverse couple of years that have seen my involvement in a programme of near-contemporary collecting, in efforts to explore the history of this institution and its collections, and in the development and delivery of major programmes of retrospective cataloguing, academic advocacy, and public engagement.

I currently serve on the committees of the Folklore Society and the Rural Museums Network. As for AIMA, my first involvement was back in May 2012, when I attended a meeting of the executive committee held at the Scottish Museum of Rural Life at Kitchside. It was during this gathering that I was reminded of the fact that an old binder that belonged to my grandfather had wound its way into the hands of the National Museums of Scotland. My father later confirmed that the late, great Sandy Fenton had been instrumental in collecting it. Perhaps my involvement in rural museology was predestined after all!

Together with our Curator of Collections & Engagement, Isabel Hughes, I was lucky enough to attend CIMA 17 in Marseille. We were duly elected onto the Executive Committee and we are both looking forward to hosting the next Committee meeting here in Reading in July 2015.

Ollie Douglas, o.a.douglas@reading.ac.uk



Isabel Hughes on the right with AIMA President Merli Sild in the MERL collections

Isabel Hughes (Curator of Collections & Engagement at the Museum of English Rural Life, University of Reading)

I joined the Museum of English Rural Life (MERL) in February 2011. It is a museum that has fascinated me over the years and I was intrigued by the title of the post – Curator of Collections & Engagement. Although I began my professional career over thirty years ago as a curator, I have mainly worked in the fields of museum learning, exhibitions and interpretation. The challenge at MERL was to develop a new interpretation strategy that as our current museum design team would say, could make our collection “sing”. I had visited MERL many times when it was housed in temporary buildings and subsequently in a purpose built gallery but never felt that the objects were presented so that people of all ages could connect with them except in a rather haphazard way, depending on their familiarity with traditional crafts and farming techniques or, in the case of young children, fondness for animals and tractors. Since 2011 I have worked primarily on our major redisplay project, *Our Country Lives*; making the case, preparing funding bids, working with colleagues across the Museum to ensure the widest possible involvement and finally fleshing out our new vision for the collection.

This is the first time that I have found myself curating an agricultural collection. I began my career as Assistant Keeper at the Livesey Museum in London which

presented community focused exhibitions in a venue on the Old Kent Road that may be familiar to lovers of Monopoly. I moved on to become an Assistant Education Officer at the Royal Armouries at the Tower of London, helping to interpret both the world famous arms and armour collection and the historic royal palace. From there I moved to Hampshire Museums Service (and my first taste of agricultural artefacts) as Head of Education. After nine years I decided to take a different route and became Head of Access & Learning at the Museums, Libraries and Archives Council for the South East which was a regional advisory and grant giving body. This was followed by some five years as a freelance consultant on museum learning and interpretation projects, including mentoring a number of major museum projects funded by the Heritage Lottery Fund.

My first involvement with AIMA was at the wonderful conference, Welcome to Estonia, organised by Merli Sild at the Estonian Agricultural Museum in 2013. I was able to hear about such a broad range of activity and visit some unforgettable sites. Since then, I have hosted Merli here at the Museum of English Rural Life. We worked together for a month in 2014 with Merli attending our regular management and exhibition design meetings as well as providing support for our events and other activities.

Together with MERL’s Assistant Curator, Ollie Douglas, I am looking forward to hosting AIMA’s next Praesidium meeting here in Reading in July 2015

Isabel Hughes, i.m.hughes@reading.ac.uk



Surajit behind the camera, with colleague, talking to farm labour

Surajit Sarkar is currently Associate Professor and Coordinator of the Centre for Community Knowledge at Ambedkar University Delhi.

He has been a Fellow at the Institute of Advanced Study, University of Durham (UK), and is on the Public Advisory Board of the Society for Cultural Anthropology (USA).

Surajit Sarkar was at one time a photocopier salesman, a bank officer, a village primary school teacher and developer of curriculum for primary schools. He has created weekly television programmes as well as award-winning documentary and educational films. Since 2001, he has worked as a video artist for theatre and dance productions, and as a multimedia installation artist.

Working in rural central India with farm labour and small farmer organisations, Surajit Sarkar became a member of the Catapult Arts Caravan in 2004. This travelling video+arts group believes that stimulation of creative skills and cultural life in rural India must reflect an awareness of, and contain a response to the major challenges facing rural India. And such an engagement should involve the technologies that shape the twenty-first century horizon.

Surajit Sarkar, surajit.cck@aud.ac.in



Barbara touring visitors in the Slovene Ethnographic Museum, Ljubljana (SEM)

Barbara Sosič of the Slovene Ethnographic Museum (SEM in Ljubljana)

was born in Nova Gorica, is an ethnologist by training and graduated from the Faculty of Arts in Ljubljana in 1990. Growing up in the Slovenian countryside, she came to have close ties with nature, farming and farm animals.

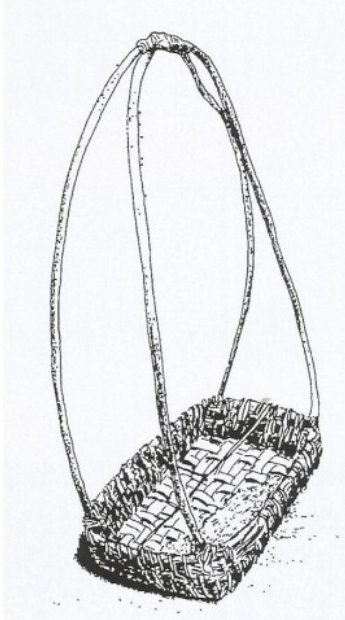
Since 1990 she has been a curator in the Documentation Department of the SEM, which is a museum of cultural identities, a link between the past and the present, between traditional and modern culture, between the natural environment and civilisation.

In 2012 she started to work as a curator in the Department of Rural Economy and transport. The SEM has always been deeply involved in researching and collecting material culture and thus has collected important objects which are today dealt with in a contemporary way, as multi-layered bearers of information, a material witness of working and festive days in the life of rural and urban populations, and as narrators of creativity, knowledge, wisdom, and co-existence with the natural world.

Her primary interests in rural economy are presentations of agricultural collections on the World Wide Web, connections between agricultural collections and present-day farming, with special attention to biological farming, Slovenian fishing and viticulture traditions and rural identity.

Barbara Sosič, barbara.sosic@etno-muzej.si

Crossing threads - researchers, collections, comparisons, and language



L: Wild fonio-gathering basket (Soninke region, Upper Senegal Valley) (1)

R: The first illustration of corn, *Zea mays*, in a Renaissance Herbal (Leonhart Fuchs, *De historia stirpium*, Bâle, Isingrin, 1542) (2)

(1) Published in Monique Chastanet, 1991, <http://halshs.archives-ouvertes.fr/halshs-00709119>

(2) Published, among other references, in Monique Chastanet et Alain Charcosset, 2007, <http://halshs.archives-ouvertes.fr/halshs-00687756>

Monique Chastanet, Historian, Chargée de recherche in the CNRS (National Scientific Research Council), IMAF, Centre Malher – Université Paris I, 9 rue Malher 75004 Paris
Contact and publications : <http://imaf.cnrs.fr/spip.php?article16>

A rural history research itinerary – between Africa and France

This is about my work, some of it undertaken at my own initiative, some linked to group projects. On the whole, they were enriched by exchanges with colleagues and students, and most especially by the people I encountered in my fieldwork.

I. Western Africa (Senegal, Mauritania, Mali), Upper Senegal Valley (Haute Vallée du Sénégal), Senegambia, Bend of the Niger

I began my work on the **history of 19th and 20th-century food crises** in a Soninke region of Senegal, all the while doing comparative research on other Soninke “lands” in Mauritania and Mali. This led me to study agro-pastoral practices in the Sahel and adaptation strategies to a high-limit environment.

It is in this context that I came to be interested in local skills and material culture, especially agricultural tools and a basket used to gather ‘wild fonio’ that I observed in villages (but not in museums...). (Fonio is a spontaneous grass, *Panicum* sp. and other species, eaten in periods of cereal shortage, and different from cultivated fonio, *Digitaria exilis*, less present in the Sahel.) From this interest in food for hard times, I went on an a broader approach to **food**

history, covering a wider geographic area and going farther back in time, as much as possible with the sources available: the history of certain dishes such as couscous and the dish called *sanglé* in Senegambia, or the history of *cuisine* in Timbuktu. That brought me to examine more closely tools and vessels used in food preparation and consumption, so that I also looked into **plant history**: how gathering practices had declined in the Soninke milieu, highly affected by emigration, and how an American plant, corn (*Zea mays*), had spread in Senegambia. After that, I went on to a study of sesame in Upper Senegal: peanuts replaced this crop (especially *Sesamum indicum*), although spontaneous species continue to be used, if not as food. I am now pursuing my work on the **history of food practices** in the Sudano-Sahelian Africa through analysis of René Caillié's early 19th-century travel account.

My research in Africa is based on crossing written sources (travelers' accounts, Atlantic trade and colonial archives) and oral sources (collecting retrospective testimony and formalized traditions, such as historical narratives, work songs, proverbs). All this entails observation and analysis of gestures and technical processes in agriculture and cooking, as well as examination of terminology used in the language(s) concerned. As in any other oral culture, some terms vary highly from one place to another, hence my interest for questions of nomenclature, which also concern agriculture and food museums.

II. France

For the last few years, I have carried on parallel research into French rural history. In 1998, work on the **history of corn in lower Corrèze** (first attested in the 17th century as a complementary grain in agriculture and food) enabled me to take part in an exhibit on corn in France organized by the Ecomusée de la Bresse bourguignonne (Museum of Burgundian Bresse in Pierre-de-Bresse, Saône-et-Loire). My interest in this plant subsequently led me to **collaboration with INRA (National Agricultural Research Institute) geneticists on the history of the multiple introduction of corn in France and western Europe**: genetic analysis and rereading of travelers' accounts, as well as Renaissance herbals, tend to indicate a very old introduction of North American varieties, as early as the 16th century. I pursued my research on the Limousin region through a study of the **beginnings of the potato in Corrèze cooking**, based on a Limousin dialect-French dictionary published in 1823 containing a wealth of ethnographic information far ahead of its time. Recently, I analysed the **relations between peasant foodways and weather in Corrèze** from the end of the 18th century to the 1930s, through a corpus of sayings, names for the seasons and famine years. These two publications led me to take an interest in various kitchen utensils, some of them in local museums.

This made me realise that object typology has to be associated with nomenclature. This is how, for Corrèze, you can distinguish two sorts of "pot" (French *marmite*), with different names, shapes and uses (for cooking soup or chestnuts). These cooking pots cannot be properly indexed in collections if they are not described, but also correctly named. This is a particular problem in a region where, only a few years ago, there were two languages: French and Limousin (a dialect form of the North Occitan zone). The Limousin terms, when they are there at all, are not always used in a rigorous way, and this is complicated by the evolution of transcription systems for the Langue d'Oc (Occitan) since the early 19th century. Historians, ethnologists and museum keepers all have to face the challenge of language and naming issues.

Meet New AIMA Members

We hope soon to have many, then all AIMA members' pictures (pending permission) and interests up on the website, so that you can contact people and institutions. You will find a rich mixture here of museum experts and researchers, true to the hopes of François Sigaut for bringing the two groups together again to find a “new dynamic for agriculture museums”.



L: Elaine in front of the purpose-built Museum of Rural Life in Kittochside, East Kilbride;
R: Harry on tractor at Kittochside

Elaine Edwards (Senior Curator, National Museums of Scotland)

In May 2012 the Museum of Rural Life, Kittochside, in East Kilbride in the west of Scotland, hosted the AIMA presidium. This purpose built museum had opened ten years previously. It is sited on the land of Wester Kittochside, a farm with a 400-year-old history which now operates as a working dairy farm reflecting life in the 1950s.

The AIMA newsletter of summer 2012 carried a beautifully illustrated article about the society's visit and the history of the museum and farm, written by the then general manager Duncan Dornan. Duncan had been very pleased to host the presidium which brought together international colleagues. He has now moved on to pastures new (please excuse

the pun!) and the new general manager is Shirley Macivor. The curator, me, remains the same though I am no longer based at the rural museum, my remit having been extended to being a wider social history one, but I do attend Kittochside once a week.

Since the presidium at Kittochside we have made a few changes including developing the displays within the museum, developing our outdoor offer, also adding a beef herd, pigs and acquiring a couple of Clydesdale horses.

We have recently become a member of AIMA and we are happy to renew the acquaintance with the association.

Editor's Note: Elaine is also informally representing the AIMA to the Society for Folk Life Studies and the National Museums of Scotland



Charlotte von Verschuer (*Ecole Pratique des Hautes Etudes, Paris*), **Li Guoqiang** (*Université de Paris-Ouest*), **Perrine Mane** (*Ecole des Hautes Etudes en Sciences Sociales, Paris*), **Cozette Griffin-Kremer**, (*CRBC Brest*) behind the camera

Traditional agricultural technology: a French-English-Chinese-Japanese online glossary

This online glossary, begun in 2006 with François Sigaut among the founding members, aims at setting up a reference tool on agricultural techniques for researchers, translators, and editors of technical publications. The glossary, enriched with photographs and illustrations, also endeavors to bring out

cultural variations from one geographic area to another to raise consciousness among researchers and doctoral students about terminological issues. Dedicated solely to traditional techniques, it hopes to contribute to safeguarding knowledge and skills in today’s rural heritage.

The glossary team has already benefited from the expertise of several early members and external contributors and carries on now with four permanent members who slave away, together or separately, trawling through multi-lingual sources to explore the wealth of traditional techniques, crops and domestic animals (from chestnuts to bees), vehicles and buildings.

As for many researchers attracted to the AIMA, they seek pathways to collaboration in projects on museum collections or museum animation and look forward to furthering contact with other AIMA members. You can visit the website at <http://labour.crao.fr> or contact Charlotte von Verschuer for more information: charlotte.von-verschuer@wanadoo.fr



Bob Powell with Shire horses Rupert, Floss and Duchess

Bob Powell, freshly retired from the Highland Folk Life Museum, Kingussie

An Irishman, Bob was brought up in the English Cambridgeshire “Black Fens”, renowned for farm horses and horsemen. Bob’s lifetime passions are working horses and farming: interests that directed his

museum career, and, now ‘retired’, his research.

Graduating in 1975, Bob worked, including farm and forestry work, as an archaeologist while awaiting a rural museum opportunity. This occurred in the early 1980s in the north of Scotland where he wrote a thesis on “Keeping Livestock in a Museum Environment”. In 1990 Bob became the “Weald and Downland Open Air Museum” Curator with the late Chris Zeuner as mentor. In 1997 he returned to the Scottish Highlands, becoming Curator of the 32-hectare Highland Folk Museum, Newtonmore, retiring in 2014.

Bob’s established memberships include the UK “Rural Museums Network” and “ALHFAM” (Association for Living History, Farm and Agricultural Museums)

for which, a member over twenty years, he is a past Board Member.

A regular contributor to “Heavy Horse World”, Bob has published on ‘traditional’ rural subjects since 1980, particularly horses, horsemen, and their culture including ploughs and ploughing. Current book projects include the “Scottish Horse ‘Plooman’” and a biography of ‘Bob Peacock’, a late friend and highly respected Fenland ‘horsekeeper’.

Bob Powell,

bob.powell53@btopenworld.com

Editor’s Note: Bob was among the attendees at the 2012 Kitchside AIMA Executive Committee Meeting that did so much to gain new momentum for the AIMA and several of the Board members visited him subsequently at the Highland Folk Museum.



Zsolt Sári (Deputy General Director, Hungarian Open Air Museum)

I started working in a museum from my first steps in a professional carrier, at the Szolnok County Museum (1997), then continued at the Hungarian Open Air Museum (Szentendre) from 2001 until now. In Skanzen at Szentendre, I worked as a museologist, and two years later moved to the position of scientific secretary. In my first years, beside the official museum tasks, I worked on my doctoral thesis, defended in 2004, on the 20th-century agricultural changes in Muraszemenye (a small village in the west of Hungary, near the Austrian and Slovenian borders). As scientific secretary, I had the opportunity to build and maintain the museum’s international relations with other museums and cultural institutions. Due to this collaboration, we participated in a four-partner program financed by the

EU connected with sustainable development – entitled CULT-RURAL or Promotion of a Cultural Area Common to European Rural Communities (<http://culturural.prismanet.gr>).

After that project was finished, we continued with another one also financed by the EU, now led by the Skanzen, managed by myself. The project called for researching and showing the heritage of the sheep-herding traditions in Europe, including a scientific study, a computer game for children, and exhibitions in the partner countries. In Skanzen, we connected a thematic year to the topic, calling 2014 the Year of Lamb, with programs, registers, a cook book (www.canepal.eu).

My carrier in the museum continued as scientific director 2012-2014. In September of 2014, I was appointed deputy general director of Skanzen.

My professional interest focuses on exhibitions, such as “Hygiene in the 20th century village” which was on for half a year in Skanzen in 2007, and subsequently travelled to four other museums. In 2011, I conceived an exhibition on development of the railway and the changes in lifeways followed by it, entitled “The Golden Age of Railways – Rural modernization”. My latest work was connected to the Year of Lamb in 2014, on the history and tradition of using lamb meat, with the title “Lamb in the Kitchen”, and a large international exhibition entitled “The Non-Silence of the

Lambs, European heritage of sheep farming and pastoral life”.

I am in several professional organizations: ICOM, the Association of European Open Air Museums, the Pulszky Society, the Hungarian Museums Association (as general secretary), and the Hungarian Ethnographical Society.

My research interests include social history – the transformation of the way of life of rural society, rural society under socialism, rural heritage in sustainable development, museum-research, curatorial work and writing several books and studies.

Zsolt Sári, sari.zsolt@sznm.hu,
www.skanzen.hu



Målfrid Grimstvedt, Målfrid Snørteland Director,
Anne Jorunn Frøyen

JÆRMUSEET Team

Jærmuseet is the museum organisation of the Jæren region and a regional science centre for the county of Rogaland. It was originally founded as an agricultural museum in 1985 by the seven municipalities surrounding the city of Stavanger in southwest Norway. The museum has a decentralised structure and runs projects throughout the seven municipalities.

Our mission as a museum is to document and communicate the recent history of the region. As a science centre, we stimulate interest in science and technology.

In 1986, it was decided to establish the new museum in Nærbø, a rural area about 45 km south of Stavanger (the Rogaland county capital). The museum site consists of 5.5 hectares of cultivated land, including an old farm with buildings dating back to 1878. We are responsible for the maintenance of 60 historical buildings and

13 different sites that are open to the public, four of which are historical farms that are mainly open during the summer season. In addition, we have an outreach programme, a “science centre on wheels”, which visits schools all over the county. As of 2014, Jærmuseet has about 60 employees, a budget of about 7 to 8 million euros and about 190,000 visitors annually.

Jæren is one of the most important agricultural areas in Norway, known especially for its greenhouses, livestock, milk and poultry. In the 19th and 20th centuries, Jæren was also known as the great plough smithy of Norway, as most of the factories making ploughs and other agricultural equipment were located in this region.

Jæren farmers are known as inventive, enterprising and hardworking people. Jærmuseet therefore has a special responsibility for documenting the mechanisation and modernisation of Norwegian agriculture. This is also reflected in our large collection of tractors and other agricultural machines and tools from the last hundred years. Our first project in 1990 was to restore the farm buildings and make the old farm into a living historical farm with animals and crops. Today, this farm represents a Jæren farm from the early post-war period (1950's). Though the farming is quite modest (due to sparse resources in the museum), we work to maintain historical breeds of animals such as pigs, Jæren

poultry, bees, *Fjording* (Norwegian fjord horses), southwest Norwegian red cows, geese and sheep .

Early on, Jærmuseet recognised the importance of showing how things worked, how implements were used and how the work was done, and letting the visitors take part in the activities whenever possible. Children and families were chosen as our main target group early in the process. This is a reflection of our teaching philosophy: “learning by doing”.

We have come to recognise the importance of interdisciplinary perspectives, mixing the natural sciences with cultural and

social sciences. We have also been led to rethink the traditional conception of museum exhibitions (“just look, don’t touch”) in order to turn both outdoor and indoor experiences into interactive exhibits. We have implemented a new exhibition concept and vision for the exhibits at the Science Farm: the same sort of interactive exhibits found in existing science centres, but rooted in the framework of our local history and traditions.

Målfrid Snørteland,
Maalfrid.Snoerteland@jaermuseet.no;
<http://www.jaermuseet.no/english/english>

AIMA Member Events Calendar

(We hope to have this become a regular section on the website and to have all events you tell us about there. Thanks to everyone for sending only one!)

Jærmuseet, Norway Tractor Exhibit beginning 7 June 2015



Anne Jorunn Froeyen provided the notes: (Left) a Mogul 10-20 made in 1917. Imported by the Norwegian state during the war. Useless in Norway, suitable for American farmers? My colleague Endre Ueland is driving the tractor. It is still working and not restored. Photo: Jaermuseet/Ingeborg Skrudland.

(Right) A Moline Universal Model B. The first type of tractor that came to this area, in 1917. This one was used in Australia. It was restored at the museum in late 1980s. Photo: Jaermuseet/Ingeborg Skrudland.



An Allgaier Porsche AP17, a German tractor made in 1951. We got it from another museum and know nothing about the farmer who used it, nor how it came to Norway, maybe as a part of the Marshall Plan? But it is a nice tractor! Photo: Jaermuseet/Ingeborg Skrudland.

On June 7th 2015, a new exhibition at Jærmuseet Vitengarden, entitled *Tractor-life*, will be opened. The museum has taken several tractors from its collection, from the nicely restored, to the ones bearing marks of significant use. We wish to convey them as aesthetic objects, as a starting point to show the technological advancement of the first half of the 20th century, and of course as carriers of history. The tractor represents a universal idea, as a force in the development of modern agriculture.

Their lives did not end upon arrival at the museum. Instead, they have continued to change through restoration projects or their storage conditions. This makes them a starting point for discussing the processes of restoration, and how to best care for old objects.

Latest developments at the Slovene Ethnographic Museum (SEM) in Ljubljana

Barbara Sosič



What I am quite busy with now is that at the end of May we plan to change our famous boat *čupa*, an ancient dugout which was for a millennium a boat of Slovene fisherman in the Trieste region, and is the only one preserved, with a replica. It is one of our best known objects on the permanent exhibition *Between nature and culture*. We have decided to do this because the original has been showing serious signs of deterioration for some time now. We cannot provide any better solution than a replica if we want to preserve the boat for the future. From June 2015 it will be kept in our storage rooms where we can provide much better climate and security conditions for it.



On the 20th of June, some 80 Slovenian museums and galleries will be open from 6 p.m. till midnight at no admission charge as part of the annual Museum Summer Night, during which museums and galleries will turn into venues for socializing and fun by running a wide and varied programme of events.

Heavy Horse Show, Sunday 19 July 2015 National Museum of Rural Life, Scotland

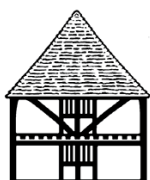


Join us for one of Scotland's biggest heavy horse shows. Take to the fields to watch more than 150 horses compete in a range of events including 'Clydesdale Ridden' and 'Turnout' (riding with carriages). The family fun continues with pony rides, and

craft workshops in the museum. For more information visit

www.nms.ac.uk/heavyhors

Photograph Ruth Armstrong



**WEALD & DOWNLAND
OPEN AIR MUSEUM**



RARE & TRADITIONAL BREEDS SHOW

SUNDAY 19 JULY 2015 / 10.00am - 4pm / Celebrating 30 years

Four legs, furry legs, feathered legs... come and see cattle, sheep, pigs, goats and poultry in this delightful agricultural show for rare and traditional breeds. With prizes at stake and classes for young handlers, it is one of the biggest shows of its kind in the South East and hugely popular with visitors and exhibitors alike.

<http://www.wealddown.co.uk/events/rare-and-traditional-breeds-show/>

The Estonian Agricultural Museum, Ülenurme Manor near Tartu, Estonia Garlic Festival 2015 & Rye Feast in honour of St. Mary the Virgin 15 August



Garlic festival, fair, concerts etc. Harvesting rye with the sickle, tying of rye sheaves, stacking the sheaves, threshing and winnowing and also the opening of our Rye Barn.

**Third World Wicker and Weaving Festival in Nowy Tomyśl, Poland
21-23 August 2015**



Dear Friends,

We have the pleasure of inviting you to participate in the Third World Wicker and Weaving Festival in Nowy Tomyśl. This event will take place from 21 to 23 August, 2015. During these three days (Friday, Saturday and Sunday) there will be a lot of interesting events. On this Website <http://www.festiwal-wiklina.pl/england#> you will find information and the program of the festival in 6 languages. We are glad to inform you that the branch of the Museum in Szreniawa (Museum of Wickerwork and Hop-growing in Nowy Tomyśl) is co-organizer of this event. We would like to make contact with the employees of museums involved in their wickerwork collections who would like to come to Nowy Tomyśl. We hope to hear from you soon.

Hanna Ignatowicz (h.ignatowicz@muzeum-szreniawa.pl)

Festival of Black Wheat / Fête du Blé Noir
Sunday, 13 September 2015
Écomusée Rural du Pays Nantais
81 rue Anne de Bretagne
44360 Vigneux de Bretagne
www.ecomusee-rural-vigneux.centerblog.net



In a museum dedicated to older rural tradition in a handsome countryside setting with many events, including harvest and threshing of black wheat with flails and an Onillon threshing machine, making black pudding, baking bread in a wood-fired oven, traditional butter-making, musical merry-go-round rides, Breton bagad (bagpipe band), games, crêpes galore, eat, drink and make merry. FREE ENTRANCE

AIMA Member Events for 2016

13-14 May 2016 + 15 May Pentecost Festivities
National Museum of Agriculture and Food Industries in Szreniawa, Poland
Colloquium
“Stockraising and ploughing in museum education”
Highlighted by Sunday, 15 May, Pentecost Festivities in the Museum



Resources

As with many other proposals in the Newsletter, we hope to have a Resources section up online in future that will include announcement of books, both elder and recent, as well as links to or summaries of articles pertinent for the information of agriculture museums and their friends. For the moment, here are books published by current members that could be of interest to the AIMA membership, as well as a link to a 2013 UN report on sustainable agriculture.

CIMA XVI Proceedings BREAD AND WINE

Historical, ethnological, technological and cultural parallels



This handsomely illustrated volume will recall the wealth of popular tradition, museum practice and colours of the 2011 Congress in the National Museum of Agriculture in Slobozia, Romania, with a wide range of subjects covered: inventorying collections to understand the meanings of diversity, the imprint of viticultures on the anthropogenic landscape, bread and wines as major players in tourism, connecting museum activities and history with people's lives today, and much much more...

To order, please contact Secretariat member Marina Ilie at mna_slobozia@yahoo.com

Living Animals in Museums' Activity Proceedings of the International Conference in Szreniawa

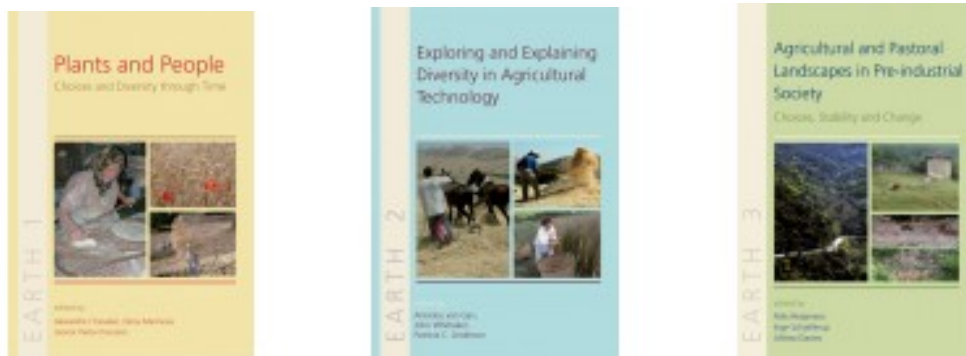


The entirely bilingual (Polish and English) text covers aspects from museums' promotion of genetic diversity and local animal breeds, to museum security concerns, educational programs, historical interpretation, best practices in livestock keeping, real-life animal energy potentials, transmission of intangible heritage, relevance to sustainable development and much more.

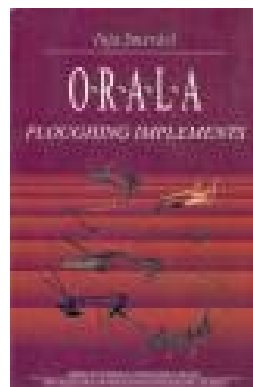
To order this volume, please contact: Hanna Ignatowicz h.ignatowicz@muzeum-szreniawa.pl

Please notice that the National Museum of Agriculture and Food Industries in Szreniawa will hold a **second conference May 13-14, 2016**, on the use of living animals in museum education programs (see **Events** announcements).

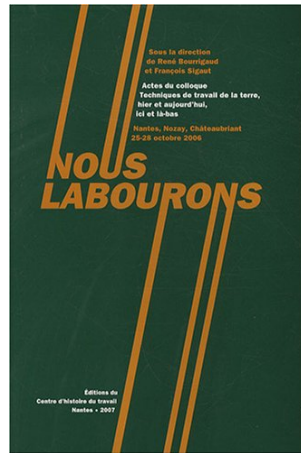
New member **Patricia Anderson** points out the EARTH series of three volumes coming out right now at Oxbow Press by multiple authors (historians, among them François Sigaut, archaeologists, ethnologists) under the general heading of **EARTH: The Dynamics of non-industrial agriculture: 8,000 years of resilience and innovation**. Volume 1 Plants and People: Choices and Diversity through Time, Volume 2 Exploring and Explaining Diversity in Agricultural Technology, and Volume 3 Agricultural and Pastoral Landscapes in Pre-Industrial Society: Choices, Stability and Change



An outstanding bilingual book in the **Slovene Ethnographic Museum** series – which has covered topics as varied as beehives and whetstone sheaths – is the volume entitled **ORALA Ploughing Implements** by **Inja Smerdel** (former SEM Director), with a wealth of drawings, photographs and archive texts that pay homage both to the collection and to the on-going ethnographic tradition that made it possible, based on a deep commitment to the people behind the implements, yesterday and today.



The 2007 classic on tillage techniques, *Nous Labourons*, from the Colloquium “Techniques de travail de la terre, hier et aujourd’hui, ici et là-bas”, edited by **René Bourrigaud and François Sigaut**, which covers the genesis of the project in a remarkable museum exhibit entitled “Des hommes et des charrues” (Of people and ploughs) at Châteaubriant. Perhaps the most wide-ranging book on the subject, it shows how a group of farmers collecting used implements to send to their partners in Nicaragua, experienced the “clash of cultures” – that is, the tillage instruments they collected from within a 30 km radius were at times radically different. They kept an example of each for the collection of the CICPR (Centre International de la Culture Paysanne et Rurale), called in the historians, and no one looked back! Tillage techniques from Ireland to India, Portugal to Madagascar, from Ancient Egyptian frescoes to LIDAR laser scanning, and on to tomorrow’s no-till.



An interesting UN report on strategies to promote organic and other small farming in the face of non-sustainable multi-national mega-farming, sent by **Piret Hion**, our President Merli Sild’s friend and helper, **Wake Up Before It Is Too Late**, United Nations Conference on Trade and Development, Trade and Environment Review 2013:
<http://www.technologywater.com/post/69995394390/un-report-says-small-scale-organic-farming-only>



ANNEX

Summary of CIMA 17 Marseille MuCEM Executive Committee (Praesidium) and General Assembly Meetings

November 4, 2014, AIMA Executive Committee (Praesidium) Meeting in the MuCEM, Musée des Cultures de l'Europe et de la Méditerranée, in Marseille, France

We settled quickly into our various accommodations in this handsome city and into the working routine at the MuCEM, a spectacular museum in a setting of vast urban renewal right on the old port of Marseille. Ten out of thirteen AIMA officers with four translators attended the three-hour meeting. This is a summary of the complete minutes sent to the Praesidium members.

Interim President Merli Sild called the meeting to order and we unanimously approved the Minutes of the 2013 Praesidium held in Tartu, Estonia. Treasurer Pierre Del Porto presented the **Financial Report** with an opening balance of 565.37€ income 546.20€, expenses 84.80€ ending balance 1026.77€ 41 members in 2013 (11 institutions; 30 individuals) and a 2014 opening balance of 1026.77€ with 1498.97€ in the AIMA bank account at the Crédit Agricole as of the meeting date. AIMA members must approve the 2013 accounts (required as official action by French law) during the upcoming General Assembly, which will also be asked to approve the official location of the AIMA, and authorize the treasurer to change the location of the bank accounts (when the account signatures must be updated). The Executive Committee (Praesidium) agreed unanimously to recommend the following to the General Assembly for 2015: to increase dues for Institutions to 40€ annually, to keep individual dues at 10€/year, and to include a web link to institutional members' websites on the AIMA website (reciprocal). We noted with pleasure that the French Official Bulletin (*Journal Officiel*) had recognised the organization's official status in France. Income 506.20€ (membership fees).

The Secretary's Report by René Bourrigaud was presented in electronic format covering activities from 2011 to the present. There was no discussion and the report will be delivered to members by René during the General Assembly.

The chairs of the active and proposed **Working Groups** reported, including the two groups meeting in Marseille: Living Animals in Museum Collections (Del Porto / Griffin-Kremer / Maćkowiak) and Bread (Griffin-Kremer for Mouette Barboff) and the proposed groups on Flax (Sild) and Digital Exhibits (Sild, Reid).

The **Administrative Reports** concerned the **logo** proposals, presented by Gheorghe Petre. The Executive Committee agreed upon the combined globe, AIMA letter font and size, and recommended use of all official languages in the logo, so will submit the logo to approval by the membership during the General Assembly. We would like to extend special thanks to Dr. Petre for his and his team's efforts to invent this attractive and clear logo for the AIMA.

AIMA Publications now include the 2011 Romania **CIMA 16 proceedings** and available for sale. The index will be updated and accessible on the AIMA website (www.agriculturalmuseums.org). For the Marseille CIMA 17 proceedings, Pierre Del Porto and Edouard de Laubrie have set deadlines for submissions of papers presented, to be accepted as submitted for publication. The **AIMA annual Newsletter** is coordinated by the

Secretary and supported by all Executive Committee members and the Secretary can maintain a Newsletter committee of editors, translators, etc.

The question of **ICOM affiliate status** for AIMA was discussed and requires further investigation. Important to continue. The Executive Committee agreed to maintain a full executive committee compliant with the 2013 AIMA Statutes and the **2015 Executive Committee meeting** will be held during the summer at the MERL (Museum of English Rural Life), at a date to be confirmed. Adjourned by agreement of Executive Committee.

Before adjourning, the Committee paid homage to the **30-year anniversary since the last AIMA CIMA, held in France in 1984**, CIMA 7, in the former *Musée national des Arts et Traditions populaires* – MNATP in Paris and at the *Abbaye de Saint-Riquier* (Somme department), which was a satellite location mainly for agricultural collections.

November 5, 2014, in the MuCEM in Marseille, France, The General Assembly of the 17th International Congress of Agricultural Museums (CIMA 17)

As members noticed, this “action-packed” meeting carried on with the decisive momentum the AIMA and its members have become accustomed to.

AIMA Interim President Merli Sild called the AIMA membership meeting to order, and welcomed all registrants for CIMA 17 to participate.

Secretary René Bourrigaud reported on AIMA activities since the 2011 CIMA 16 in Romania, noting that the AIMA Executive Committee met twice (January 2012 in Normandy and May 2012 in Scotland) and drafted statutes. The website was launched via Eastern Illinois University and we produced the first AIMA newsletters, as well as establishing a dues structure. The death of President François Sigaut in November 2012 struck the AIMA hard, so that the Executive Committee called for meetings of the Executive Committee and an Extraordinary General Assembly took place in Estonia in June 2013. At that time, members adopted the statutes and selected Marseille, France, for CIMA 17 in November 2014.

The AIMA Statutes (2013) were submitted, and France granted AIMA official status, as published in the Official Bulletin (*Journal Officiel*, 145^e année – No 46, Saturday 16 November 2013). The AIMA Treasurer Pierre Del Porto, presented the **financial reports** (see Executive Committee meeting minutes above), reporting 41 members in 2013 (11 institutions; 30 individuals) and 43 members in 2014 (11 institutions; 32 individuals)

AIMA Members accepted the Secretary and Treasurer’s reports and approved a three-member internal **audit committee** composed of Judith Sheridan (U.S. Representative), Peter Watson (AIMA Member, U.S.) and Gheorghe Petre (Romania Representative on Executive Committee).

Treasurer Pierre Del Porto proposed the **2015 Budget** and AIMA members voted on the 2015-2017 membership fees, effective as of 2015: private contribution 10€ institutional 40€ as well as approving use of income for promotion including website development, and the institutional dues increase from 30 to 40€ to support linking to institutional member websites.

AIMA members approved the logo designed by Gheorghe Petre unanimously.

The following **Presidium Members (2014-2017) were approved**: President Merli Sild (Estonia), General Secretary Cozette Griffin-Kremer (France), Treasurer Pierre Del Porto (France), 1st Vice-President: Debra Reid (USA), 2nd Vice-President Jan Maćkowiak (Poland) and 3rd Vice-President Kerry-Leigh Burchill (Canada), as well as the following advisors: Henning Baatz (Germany), Isabel Hughes (Great Britain), Oliver Douglas (alternate, Great Britain), Surajit Sarkar (India), Hisashi Horio (Japan), Gheorghe Petre (Romania), A.

Buzoianu (alternate, Romania), Jan Kisgeci (Serbia), Barbara Sosič (Slovenia), Judith Sheridan (USA) and Terry Sheridan (alternate, USA).

AIMA members approved Estonia as the host country for CIMA 18 in 2017 and the host institution of President Merli Sild, Director of the Estonian Agricultural Museum, in Ülenurme near Tartu.

Debra Reid and Cozette Griffin-Kremer

Coming Next!

As readers can see, the AIMA is bubbling with activity and participation. A very clear message from members and friends has been the emphasis they place on sharing best practices and we hope to have a substantial section devoted to that in the next Newsletter, as well as more on the fruitful networking that is under way, coming events and reports on the work done and information gleaned during the Executive Committee (Praesidium) Meeting at the Museum of English Rural Life in Reading in July. Members' input will once again be at the heart of our concerns and your contributions will go into Newsletter N°5.

Many thanks to everyone!



Courtesy Pete Watson, Howell Farm, New Jersey

* * * *

Join AIMA (see Membership at):

<http://agriculturalmuseums.org/membership/>



International Association of Agricultural Museums – Internationale Vereinigung der Agrarmuseen
ASSOCIATION INTERNATIONALE DES MUSEES D'AGRICULTURE
Organisation affiliée à l'ICOM

AIMA Membership Application 2015

Institutional and Individual Members

SURNAME-First Name: _____

Address: _____

Country: _____

Telephone: _____ E-mail: _____

Institution/website: _____

Annual Fees 2015: Institutional members: **40 euros / year**

Individual members: **10 euros / year**

Payment by bank transfer to the order of: AIMA

Please send the confirmation of transfer to: pierre.delporto@gmail.com

Account holder : AFMA-AIMA – 15 rue de la Convention - 75015 PARIS (France)

Bank: Crédit Agricole Ile de France – agence Neuilly-Michelis 25 rue Madeleine Michelis – 92200 Neuilly-sur-Seine				
RIB :	Bank	Counter	Account Number	Key
	18206	00251	65025358761	76
IBAN (International Bank Account Number):				
	FR76	1820	6002 5165	0253 5876 176
BIC (Bank Identifier Code – code SWIFT): AGRIFRPP882				

Please Note:

1. In order to reduce bank expenses and to simplify administration, it is recommended that each country gathers its own members' fees and pays as a group, indicating clearly to the Treasurer pierre.delporto@gmail.com your name and bank transfer details to identify all fees received. Please add the list and details of institutional and individual members of AIMA.
2. Please ask your bank to indicate "AIMA + your name + your country" on instructions given to draft payment, for better identification.
3. All taxes and bank transfer charges and expenses to be paid by the sender, **not by AIMA**.

The Treasurer: Pierre Del Porto

