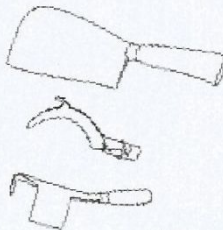
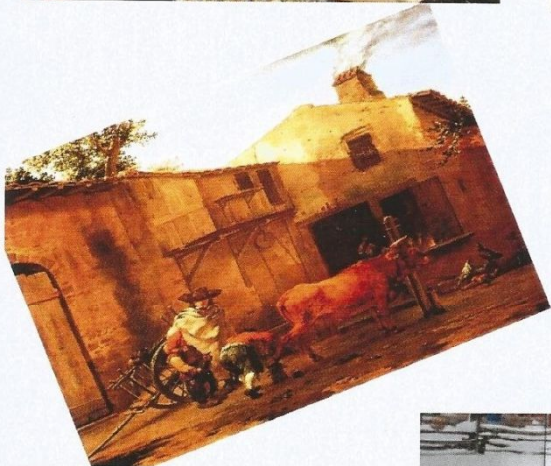
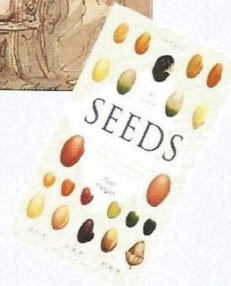
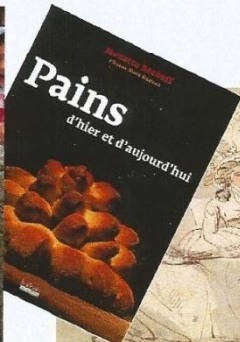


AIMA Newsletter N°6 – January 2016



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)



AIMA Newsletter N°6 – January 2016



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Slobozia, Romania

AIMA Newsletter N°6 – January 2016

- ❖ 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!

Thanks to all the AIMA members and friends whose enthusiasm has made it possible to bring out a second winter Newsletter!

HIGHLIGHTS

There is something for everyone – examples of best practices, challenges for today and tomorrow, members' events announcements, special guest articles and news from friends, the regular workshop report on animals in museums and notes on resources, as well as glimpses of other worlds, from local collections to understanding “invisible” agriculture in India.

Contact Us

AIMA President: Merli Sild merli.sild@epm.ee

First Vice-President: Debra Reid dareid@eiu.edu;

General Secretary/Newsletter: Cozette Griffin-Kremer griffin.kremer@wanadoo.fr

Treasurer: Pierre Del Porto pierre.delporto@gmail.com

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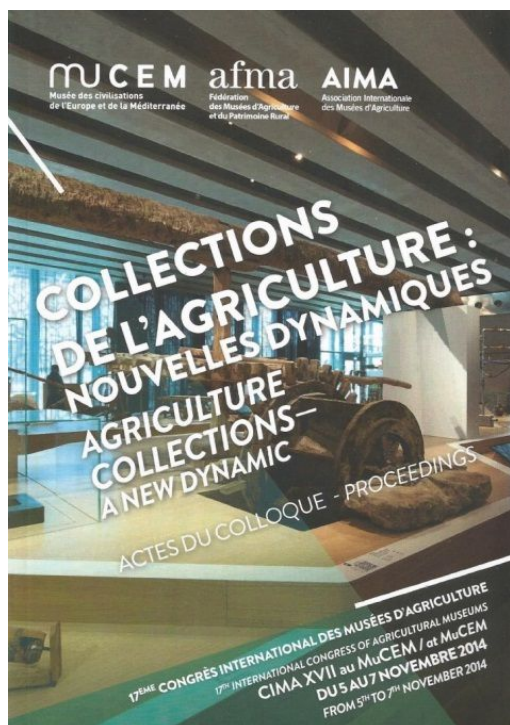
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Call for 2016 Membership Dues

CIMA 17 Proceedings are now out! Read all about it!



Agriculture Collections – a New Dynamic, the proceedings of the November 2014 AIMA Congress at the MuCEM (Musée des Cultures de l'Europe et de la Méditerranée) in Marseille are now on their way to attendees. This is an opportunity for us to thank congress organizer Pierre Del Porto (President of the AFMA) and his MuCEM team, Edouard de Laubrie and Guylaine Bouvÿ-Thabourey, who welcomed us so warmly to Marseille. Contact Pierre Del Porto at AFMA, 15 rue de la Convention, 75015 Paris, France, or contact@afma.asso.fr to order the proceedings: 19 euros + postage and handling.

Full Table of Contents in ANNEX 1 below.

President Merli Sild invites you to Estonia For CIMA 18 / 10-15 May 2017 Estonian National Agricultural Museum "Traditions and Change – Sustainable Futures"

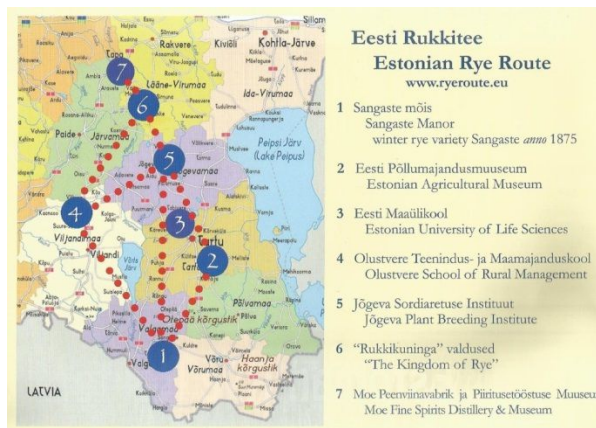


Estonian symbols: cornflower, swallow, flag

Looking into the future, we have already started preparations for **CIMA 18 “Traditions and Change—Sustainable Futures” in Estonia, 10-15 May 2017**, hosted by the Estonian National Agricultural Museum. Our museum houses a former Ülenurme Estate with 15 buildings on nearly 33 acres, and employs 42 people. Read more at <http://www.epm.ee/en/>.

More information about the call for papers for CIMA 18 will be announced in August 2016 – so stay tuned!

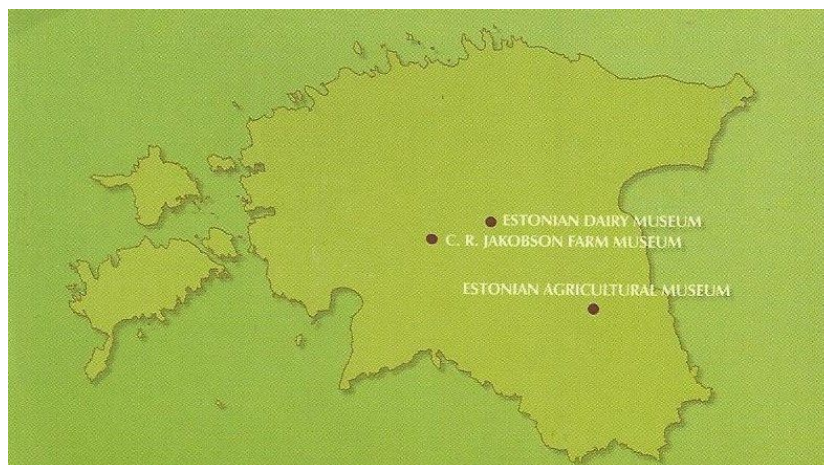
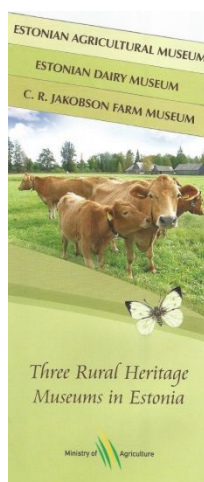
Meanwhile, a few reminders of all that awaits you in Estonia:



The **Estonian Rye Route** offers a special welcome to all friends and fans of bread and dishes made from rye. The Rye Route is a national network, as you can see from the map, and was set up to safeguard the tangible and intangible heritage connected with rye, to promote its contemporary cultivation through expert breeding and seed production, preserve priceless genetic resources, improve food safety and consumer protection, underwrite biodiversity and develop an international cooperative network entitled “More Attention to Rye”.

Check out the information pdf at http://ryeroute.eu/wp/wp-content/uploads/2012/12/Est_Rye_Route.pdf and meet all the partners in Estonia at <http://www.epm.ee/rukkitee/osalevad-organisatsioonid/>

The **Estonian National Agricultural Museum** in Tartu County is a non-profit organisation governed by the Estonian Ministry of Rural Affairs. Two other state-run agricultural museums are **Estonian Dairy Museum** in Järva County and the **C.R. Jacobson Farm Museum** in Pärnu County.



Vice-President's Message – Deb Reid

A new book by Michelle Moon, *Interpreting Food at Museums and Historic Sites*, has just appeared (Rowman & Littlefield, 2016). It is part of the “Interpreting History” series which includes other books on topics such as slavery and prohibition, as well as books about interpreting African American history, Native American history, and LGBT history. All volumes so far indicate that the American Association for State and Local History (which contacted authors) picked well informed experts who focus on their topic. These books will be useful for history museums for the foreseeable future.

The “food” book author manages programs for adult learners at the Peabody Essex Museum in Salem, Massachusetts. She identifies as her goal the need to “expand the scope of food interpretation” (xi). She does this by informing the reader about food and its meaning, and then by inspiring the reader to adopt new approaches to food interpretation. Chapters address topics such as food and cultural identity, food and wellness and food and politics. Food is not just for historic houses, historic sites and agricultural museums to interpret anymore!

The first paragraph of the introduction indicates the centrality of understanding

agriculture to the process of rethinking food in history interpretation: “Once, most people had some role in food production. Today, almost all of our food is produced far from our homes by an astonishingly small number of professional food producers. This industrialization of the food supply is one of the most profound shifts in American history. . . . Museums are the keepers of those stories” (1). This also indicates, however, the need for the book on interpreting agriculture in museums and historic sites! A small number of professional food producers may exist, if Ms. Moon means “farmers.” But the marketing, processing and transport of that food amounts to a global industry that has received scathing attention from studies as wide-ranging as Michael Pollan’s *Botany of Desire: A Plant’s-Eye View of the World* (2001) and *The Omnivore’s Dilemma: A Natural History of Four Meals* (2006) or Eric Schlosser’s *Fast Food Nation: The Dark Side of the All-American Meal* (2001; reprint 2012).

Rowman & Littlefield has contracted with me to write the book on agriculture, and I am behind schedule. I had better get back at it.

Debra A. Reid dareid@eiu.edu

Executive Committee Meeting 2016

The Executive Committee Meeting for 2016 will take place on **11-12 May**, immediately preceding the International Colloquium at the National Museum of Agriculture and Food Industry in Szreniawa, Poland, entitled “Animal Keeping and Traditional Plant Cultivation in Museum Education” (13, 14, 15 May 2016, see the full announcement of the colloquium below).

Museums Issues

*The future of museums of all sizes has been a deep concern to far-sighted analysts in Great Britain for many years and resulted in creation of the **Rural Museums Network (RMN)**. We are honoured that **Catherine Wilson**, a life-long campaigner for rural museums in Great Britain, formerly curator of the Museum of Lincolnshire Life and former President of the **Society for Folk Life Studies**, among many other distinguished services, has provided a glimpse of the excitement and suspense involved in setting up the RMN, in which she played a key role. This is an exceptional example of the search for bold, at times controversial, best practices and strategic planning on a nation-wide scale.*

Distinguished Guest Intervention Catherine Wilson Origins of the UK Rural Museums Network (RMN)

In the year 2000 the Museums & Galleries Commission published a Report entitled '**Farming, Countryside and Museums**'. The carefully researched Report was written by Rob Shorland-Ball under the direction of a Committee which was the initiative of the late Christopher Zeuner, Director of the Weald & Downland Open Air Museum in West Sussex. The purpose of the Report was to consider the **current state of rural life museums in the UK** and to assess how they were relating to contemporary farming practice and to a population increasingly disconnected from livestock husbandry and food production.

Unfortunately, the Government-sponsored Museums & Galleries Commission was abolished a few months after the publication of the Report and was replaced by a body that had no interest in pursuing its recommendations. To avoid this valuable work being wasted, the **Rural Life Museums Action Group** was formed under the auspices of the **Society for Folk Life Studies**. The idea was to provide a forum where the museums listed in the Report, and others who were interested, could come together to share information and expertise. This body evolved into the **Rural Museums Network**, initially hosted by the **Museum of English Rural Life (MERL)**, who set up an e-mail network in which all the **museums** could participate, as they felt inclined. The remit of the Network was later extended to include individuals with knowledge of and interest in the subject, including **private collectors** whose expert contribution is invaluable. The e-group is an excellent way for younger curators to learn about their collections from more experienced colleagues and for unusual objects to be identified. Someone nearly always knows the answer whatever the query is.

In addition the Network has been able to address some of the Recommendations in the 2000 Report. One of the key issues raised was lack of knowledge of what objects were preserved where, leading to duplication or omission of significant artefacts. This is a particular problem with large items of agricultural machinery where appropriate storage and conservation are real issues. The concept of a UK-wide **Distributed National Collection** was identified as a way forward. This resulted in a series of surveys into classes of objects such as combine harvesters and tractors with the resulting reports identifying where the most important items are held and designating '**lead museums**' for those topics. The process was an informative one, enabling each museum to get to know its own collections better, as well as those of others, and it did identify some previously unrecognised gems.

In recent years funding for the continuation of such surveys has not been available and it is felt that as more museums digitise their databases it would be more cost-effective to share

them on line. This however does not enable value judgements on potential national significance to be made across subject areas.

Meanwhile the RMN continues to undertake projects which help rural museums remain relevant in a rapidly changing world.

Catherine Wilson, OBE, FSA

For further insights into the RMN and a full report on its history, see Hilary McGowan's Rural Museums: Ten Year On at http://www.collectionstrust.org.uk/assets/tyo_report_v2.pdf

The FDMA 44 (Loire-Atlantique, France): how to overcome the isolation of small museums and associations



The FDMA 44 at work: inventory expertising session with Hervé Paze (Outils et Traditions), Marie-Jo Fioleau (Sant-Yann), Paul Robert (FDMA 44 President), Anaïs Sedikki (coordinator), Photo René Bourrigaud

The **history of the FDMA 44** is fascinating and, as far as we know, unique in France.

The Fédération Départementale des Musées d'Agriculture et du Patrimoine Rural de Loire-Atlantique (FDMA 44/Agricultural Museums of the Loire-Atlantique *département*) arose from the dynamics of the **exhibit *Des charrues et des hommes (Of ploughs and of men)*** organized by the Loire-Atlantique General Council at the castle of Châteaubriant from July to November 2006.

Many associations that had ploughs – and people who knew how to use them, as well as about agriculture more generally – took part in this exhibit and the colloquium which followed it. This **encounter between tangible artefacts**, most especially with their **users, and researchers from some ten countries** created a unique opportunity for **comparative studies** that has made its mark in the history of European agriculture. The proceedings, *Nous Labourons (We're Ploughing)*,* Editions du Centre d'histoire du travail, Nantes, 2007) left both a trace and a framework to be taken up that today represents a **challenge** to researchers, as to museums with comparable **collections**, throughout the world. Following upon these encounters, several trips were organized and the idea gradually began to take shape of a federation of associations and rural heritage museums, in order to **overcome the isolation of small structures**, so often run and animated by volunteers and little recognized by officialdom.

So this is how the FDMA 44 was born in October of 2009.

A medley of pictures from the Châteaubriant Exhibit “Of Ploughs and of Men”



Pre-history and Antiquity – before ploughs



Anatomy of a plough



Not forgetting harrow and roller



Nor worldwide hand tillage

The Federation purposely adopted **statutes in conformity with those of the AIMA**. Its headquarters is at the Ecomusée Rural du Pays Nantais (Rural Open Air Museum of the Nantes area) and its President is Paul Robert, President of the Ecomusée. The board is made up of one or two representatives from each of the member structures and we bring out a regular Newsletter for members. As an association structure, the FDMA 44 has even succeeded in creating a 1/3-time **job** for the coordinator, a feat that has become rare in France in this period of budgetary famine for association work.

Paul Robert (President of FDMA 44), Ecomusée Rural de Vigneux-de-Bretagne ecomuseerural.vigneux@sfr.fr, and check out the blog at <http://ecomusee-rural-vigneux.centerblog.net/>

Editors Note:

This **title comes from a joke contributed during the colloquium by **Inja Smerdel**, then Director of the **Slovene Ethnographic Museum**. One fly spies another fly, sitting on the horn of an ox hitched to the plough and asks, Goodness, what are you doing there? And the second fly replies, with great pride, “**we’re ploughing!**”*

*NB that the proceedings have a **scope far broader than “ploughing”**, since they contain examples of tillage with – yes – water buffalo hooves alone, as well as modern no-till, examples of cutting-edge research tools such as LIDAR to find abandoned ploughing ridges under forest cover, analysis of the geo-linguistics of tillage terminology and much more.*

The A.R.C.O.M.A. Portrait of an association and its collection Trials and tribulations

*The A.R.C.O.M.A. is a French member of the AIMA. As an association run entirely on volunteer work, it has the hopes and woes shared by many others, some of which may be specific to France. Could AIMA members respond to this article by sending in any **suggestions or solutions** they have found to be helpful in their own local experience to the Secretary (griffin.kremer@wanadoo.fr) to forward to the author?*



The Carpenter

The A.R.C.O.M.A. (Association pour la Recherche et la Conservation des Outils des Métiers de l'Artisanat/Association for Research and Conservation of Craft Tools) was created in November, 2000, for two reasons: on the one hand, the Industrial Revolution of the 19th century made the Pays du Gier (near Lyon in east central France), located between Saint-Etienne and the Rhône River, the foremost industrial area in the country, largely due to the quality of local manpower. On the other hand, there is no institution, either public or private, that pays homage to these artisans who were the “number one employers in France”.

This is why we decided to highlight this human and tangible heritage by collecting tools and objects used by our forefathers. We were able quite quickly to set up itinerant exhibits that brought about still further donations of material. Today, after

some 35 exhibits, we have about 12,000 objects that either belong to collectors who are members of the project, or to the association itself: tools that represent 84 crafts or trades, measuring instruments, lighting devices, and objects from domestic life, the oldest among which date back to the 17th century.

So, our humble adventure seems to be a big success, but in reality, it is not quite the case! Over the last ten years, we have searched for a place to store, restore and present our collections in vain. We contacted all the mayors of the 22 municipalities in the Pays du Gier, some of whom promised help, but none have been able to, thus far, perhaps due to financial problems. There is also the problem that the Saint-Etienne metropolitan authority has taken over most of the industrial brownlands, as the 19th-century revolution is now far behind us, thus preventing local authorities from using the buildings in their own territories.

Today, the A.R.C.O.M.A. wonders about its future: first, there is the age of its members, then the difficulty in attracting younger volunteers, the near impossibility of keeping the association alive and well. Will we have to give up and leave, as the only trace of all this work, the website?

<http://www.arcoma.fr>

Bruno MICOL, Président,
arcoma2012@yahoo.fr

The Weald & Downland Open Air Museum's Gateway Project and Heritage Lottery Funding



Museum buildings and grounds on the left, and inside the Gridshell

Located in the South Downs National Park in West Sussex, the Weald & Downland Open Air Museum is one of the UK's leading open air museums. Its **unique collection of 50 rescued historic vernacular buildings** which have been removed from their original settings, tells the story of rural life in the region covering some 700 years.

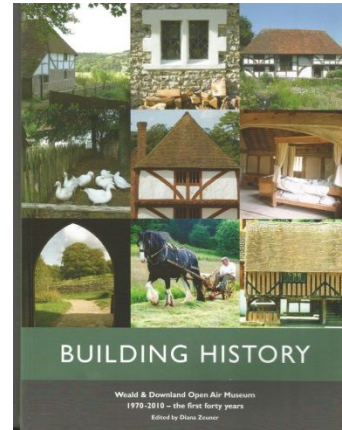
The Museum has recently been awarded a **Heritage Lottery Fund* grant** to develop a new visitor centre known as the Gateway Project and site interpretation together with the ability to re-present two historic buildings as exhibits. First conceived over ten years ago, much work has been done to seek out the best solutions, involving and consulting stakeholders and visitors. This great venture will point towards the Museum's sustainability for the future.

The **Gateway Project**, as it has become known, intends to be more than just a 'gateway' to the Museum. It will provide new 'gateways' to learning, participation and activities as well as being a "Gateway" to the **South Downs National Park**. The Project will transform the way that visitors experience the Museum from the moment they enter the site. The 'Gateway' comprises two clusters of buildings by the Museum's millpond, providing enticing vistas as people enter the site, with a central courtyard, and designed to meet the needs and expectations of our audiences. The southern cluster will include a new ticketing and retail facility, leading to interpretation galleries. These will enhance visitors' understanding of the site, collections and the landscape from which our buildings have originated. The northern cluster will house the new catering facilities and there will be a learning and community space for use as a classroom and a meeting room.

Work has been started on preparing the site by removing the two existing historic buildings which will be re-erected elsewhere on the Museum grounds. It is anticipated the building period will take some 18 months and will be ready for opening to visitors in 2017.

Richard Pailthorpe, Museum Director, Weald & Downland Open Air Museum
www.wealddown.co.uk

The **Heritage Lottery funding system makes it the largest dedicated funder of heritage in the UK since 1994, a leading advocate for the value of heritage that supports the full breadth of heritage projects, invests £375 million each year, is represented across the United Kingdom and offers grants from £3,000 to £5 million. The HLF places special emphasis on outcomes that make heritage, people and their communities converge around achieving successful projects. For more information, see <http://www.hlf.org.uk/>.*



*The **Weald & Downland Open Air Museum**, an entirely independent institution, celebrated its fortieth anniversary with the publication of a book detailing the highs and lows, trials and tribulations, and eventual triumphs of this exceptional undertaking. See the **Resources** Section in Newsletter N°5 for a review of “**Building History**”, the 40th-anniversary look back and forward from the Weald & Downland.*

AIMA Members’ Events, News, Portraits



International Colloquium

“Animal-Keeping and Traditional Plant Cultivation in Museum Education”

National Museum of Agriculture and Food Industry

Szreniawa, Poland, 13-15 May 2016

The National Museum of Agriculture and Food Industry in Szreniawa invites you to the conference on “Animal Keeping and Traditional Plant Cultivation in Museum Education”, which will be held on 13, 14, 15 May 2016 in the conference hall of Szreniawa’s manor house. The main conference proceedings will be on 13 and 14 May and on 15 May, there is the Pentecost educational open-air shows with presentations of working farm animals in everyday life and historic rituals of a Polish village.

The conference is organized in cooperation with the International Association of Agricultural Museums (AIMA), the **National Heritage Board of Poland** and the **Association of Open Air Museums in Poland**. The main goal of the conference is to create an **international experience exchange forum** and a basis for good museum practices.

Our main attention will focus on **7 thematic fields** in which papers and presentations will be delivered:

1. Farm Animal Keeping and Traditional Plant Cultivation in a Context of Agricultural and Related Museum Education Missions
2. Shows of Animal Use and Plant Cultivation in Association with Phenology of Field Work Cadence as a Complement to Permanent Exhibitions
3. Forms, Methods and Contents of Museum Education with the Use of Farm Animals and Cultivation in a context of Specific Audience Groups
4. Animals and Agriculture in an Ethnographic Context (Customs and Rituals in Traditional Field Works)
5. Popularization and Spreading of Domestic Breeds and Plant Varieties
6. Museum Farm as a Pattern of Traditional Breeding Systems and Cultivation which can be useful for Modern Eco-Farms
7. Farm Animal Behaviourism in a Context of Using Animals in Education

Dr. Jan Maćkowiak, Director of the National Museum of Agriculture and Food Industry in Szreniawa. **Contact** person: Marianna Czerwińska, Adjunct Curator, Rural and Agricultural Heritage Research Department, E-mail: litoral.marianna@gmail.com Tel. +48 6181097 80



Portrait of an AIMA Member Museum: The National Museum of Agriculture in Slobozia, Romania

We recall that the museum in Slobozia and the Ialomita County Council played a critical role in relaunching the AIMA when the museum held CIMA 16 in 2011 and enabled AIMA members to become acquainted with a variety of regions in Romania. The proceedings from that congress are available: [CIMA XVI Proceedings BREAD AND WINE Historical, ethnological, technological and cultural parallels](#). Please contact [Angelica Buzoianu mna_slobozia@yahoo.com](mailto:Angelica.Buzoianu@mna_slobozia@yahoo.com)



In 2014 we opened a **new permanent exhibition called ‘A Walk through the Village World’** to use our collections objects effectively to call upon visitors’ memories and bring back to life the realities of Romanian villages, including the festive events, customs and traditions nearly forgotten today. This involved considerable effort and investment in recovery, restoration and evaluation of objects that had often come into our collections with insufficient information on ownership, dating, origin, etc. We have focused on **nearly twenty highlights**, including the grain barns, traditional occupations and craftsmanship, vintage photography and cameras, tillage tools and machinery (including vintage), the clock collection, transport vehicles, weather instruments, household items, textile-processing implements, beekeeping material and practices, our bottle collection, fire extinguishers, the wine-making and horticulture collections.



Effectively exhibiting our collections enhances the museum’s communication with visitors and underwrites our efforts to maintain viable financial funding. We have especially endeavored to move from a traditional, rigid structure, to a more flexible one, adapted to our visitors’ environment and needs on the community, county and national levels. **Our museum is today the only one in the country focusing on agriculture**, so that quality, professionalism, renewal and continuity are our by-words to contribute to contemporary Romanian cultural life.

In 2015, we will be organizing permanent **creativity workshops** on the following subjects: ritual bread (Holy child bread (*prunci*), *pominete*, *mucenic* (Holy Forty or 40 Martyrs of Sebaste type of bread), gingerbread, ring-shaped bread, etc.); a toys and games creation workshop; birdhouse-building; old-time social evenings (*Șezătoare*) with hand-stitching activities for old and young following traditional patterns; flower arrangements using resources from the museum parkland; the “wheat-wreath” workshop for wreathing and plaiting wheat ears; “Grandma’s Pantry” workshop for preparing traditional dishes, putting up jams and pickles; and a communication workshop entitled “Let’s Talk!”. However, we also offer **story-telling, folk poems and carols** sung in the villages of Bărăgan, as well as demonstrations of ancient **traditions and customs** related to the Romanian peasant’s calendar, such as ‘Epiphany or The Twelfth Day’, ‘*Dragobete*’ – which is a traditional Romanian spring celebration holiday, “*Mărțișorul*”- another spring fertility holiday, Easter, and “*Caloianul*” – a ritual celebrated in early spring or at any time to counter drought or excessive rainfall. There are also workshops devoted to other festive times such as the beginning of winter, plough songs, wishing wells. We also have “hunting days” when children prepare and then go hunting for specific items on display, make original bookmarks that will be awarded a prize, or encourage visitors to choose their own “favorite museum object”.

We hope to weave the modern into the traditional so that our visitors, young and old, can create their own voyages through time and their own stories of how they **construct meaning** in their lives.

Of course, we also have our **fair days**, as for Rice Day in September, when we gather all the implements, machinery and manpower to carry out the entire cycle for this and other food products, such as honey, wines, apples, bread-making, and beyond, to silk and flowers. We do not neglect “**contemporary attitudes**” and have a fair devoted to these with Romanian artists working in graphics, painting, ceramics and sculpture.



All our activities have been enhanced by our **new Householder’s Home** (originally 1936-1938) rebuilt from 2013 on as an illustration of 20th-century life, but constructed with a traditional system of *paianta* walls (based on filling the empty spaces of a wooden framework with various materials, such as adobe bricks, trellis, clay plastered slats, etc.) and iron sheeting. We have also kept the original design elements and woodwork of the doors, windows, *florarie* (a type of wooden lace used for house decorations), pillars, *floraria pridvoarelor* (repetitive wooden decorative elements in the lace style used for hallways, verandahs or porches), and the beams belonging to the initial cornices. All the wooden

furniture is crafted using fir tree wood and is hand painted with geometrical and floral motifs, then the rooms are decorated with objects from the museum's collections of ceramic vessels, textiles, household items, and light fixtures.

From the original provided by Angelica Buzoianu, mna_slobozia@yahoo.com

Local Heritage and Mills Days / France



France has a rich and varied historical, cultural, landscape, architectural and artistic heritage. The **Local Heritage and Mills Days (JPPM)** is an annual event highlighting the country's heritage through many activities. For the last 19 years, these heritage days have appealed to people interested in a better acquaintance with heritage, landscapes and traditional know-how in French regions.

Events focus on a **different theme every year**: earth (from raw earth to bricks or terracotta), stone (rough to cut), waterside heritage (mills, fountains, bridges, canals, locks), roads and paths, heritage in the round (from haystack to millstone), the Middle Ages, etc., all highlighting local heritage. Every year, **150,000 visitors take part in some 1,500 events**, thus contributing to local activity and enhancing the image of rural areas.

Organized mainly by associations and museums, but also by townships, tourism professionals, specialized craft people and even by individuals or volunteers, these events provide an opportunity to explore the wealth and diversity of local heritage and landscapes.

What does “local heritage” mean?

Belonging to a distant or more recent past and is of architectural, historical interest, or even an object of curiosity: our heritage. Not yet listed or registered and that we want to leave to future generations. Things that speak to us of everyday life. For example: *houses, farms, barns, dovecotes, mills, market halls, agricultural life, public or religious buildings, maritime heritage, theaters, wash houses, artisans' workshops, small factories or shops, but also landscapes, sites, gardens, low walls, hedges, croplands, music and dance, stories and legends, cuisine, crafts and trades...*

What are the events organized in the framework of the Local Heritage and Mills Days?

The JPPMs focus on conviviality and exchange, so guided visits of sites, gardens, museums, as well as walks, discovery treks, exhibits, skills demonstrations, and fêtes, competitions, paper chases for all, are among the highlights of the theme days. The **AFMA** is one of seven national federations that coordinate, promote and co-finance this event to enhance the activities of our member associations and museums, who take part in it for free.

2016 JPPM: “Crafts, Trades and Skills”.

2016 will be the 19th anniversary of the JPPMs in France and, to celebrate, the theme chosen is **crafts, trades and skills**. Every third Saturday and Sunday in June are the high points of exchange with people who keep up traditions and skills, as well as providing the opportunity to

discover local heritage. Perhaps this can be an example for agricultural museums in other countries?

Pierre Del Porto, AFMA President
pierre.delporto@gmail.com, AFMA:

<http://www.afma.asso.fr/> 2016 JPPM information at: <http://patrimoine-environnement.fr/nos-actions/connaitre/journees-du-patrimoine-de-pays-et-des-moulins/>

Two-Thirds of Us Engaging with rural memories using digital-folk arts Some scenes from Central India

*AIMA Executive Committee Member **Surajit Sarkar** uses multi-media approaches to valorizing the work of traditional farmers in India and is Associate Professor and Coordinator of the Centre for Community Knowledge at Ambedkar University Delhi.*

Re-presenting memory...digitally

Driven away from the centre-stage in a fast globalising country, the decreasing importance of agriculture in the national economy (14% in 2012) means that rural concerns in India seem no longer of interest to many, unlike even three decades ago. Yet, despite unprecedented urbanisation, India still remains a predominantly rural land, home to about 70% of the population (2011 census). A socio-economic process is now fast marginalising agricultural traditions, and making farming expensive, leading small farmers (<1-2 acres), the majority of India's farming population, to lease or sell their land to big landowners or commercial agricultural interests.

As the examples below reveal, these traditions can however be the source of knowledge to resolve the challenges of the present. Still existing today are rich memories of farming practises, techniques, tools and traditions. These memories have been and are documented by a whole array of agencies, ranging from agriculture and water management NGOs, to cultural groups and universities engaged in rural studies. However, this collection remains dispersed, and is not visible locally. We see here one set of examples that use innovative forms of artistic provocation of local publics, by focusing on old knowledge as something more than nostalgia or eulogising of tradition. Using the folk arts to provoke a discussion on agricultural life is the objective of many groups, from different parts of the country.

Scene 1 – Exhibition and performance of rural challenges

Hearing of a forthcoming public exhibition of rural memory in 2005, an environmental studies teacher in the local high school requested if the organisers could spare a video camera and operator for a few days. A farmer himself, he wanted to get his students to map the farm and natural bio-diversity in his home village. The resulting video was shown in an open-air public forum, accompanied by a live description by the students of what they discovered. By interspersing this film and other short films with locally composed songs and theatre, on the themes of *Jal, Jangal, Zameen* (water, forest, land), the public display enthused many. Subsequently, the local check dam and water harvesting support group was able to extend their support to



Inside tent with locally made films on agricultural folklore

include other non-farming residents, and successfully appeal to the irrigation department to repair the damaged check dam that was responsible for maintaining the water table for farm and town.

To see the performance on the street, visit www.jatantrust.org/maps/carvan_video2.html

Scene 2 – Documenting traditional farming narratives

In 2009, a young computer science post-graduate could not forget his experience of documenting a lecture demonstration of sickles, blades, and other agricultural tools. The discovery that a particular sickle could have multiple uses, each action with its own name, while another tool he had seen before was called by different names depending on use, reminded him of “forgotten information from the neighbourhood”. Reactions to the public exhibition of local agricultural narratives enthused a larger group of college-going youth, whose connection to farming was intermittent at best, to collect local agricultural histories. Collecting narratives around traditional agricultural measures, by 2013 they uncovered a history of farming settlements, changes in crops and techniques, the expansion of agricultural lands and its consequences for the tribal populations.



Four-generation-old wooden grain measure

Scene 3 – Knowledge commons and the agricultural experience

Across three districts in the dryland farming region of hilly central India, farming documentation teams found farmers using a variety of paddy (rice) – Number 16 – as the seed of choice to maintain food security in the face of highly variable rainfall patterns. As the name suggests, the seed is not traditional or local, yet the local agriculture departments expressed ignorance about the provenance of the seed. A few years later in 2012, a science reporter who had worked in central India in the 1970s mentioned having helped plant this paddy seed at an experimental farm. The continuing fertility of the variety over at least fifty years ruled out a lab-bred hybrid origin, marking it as a pre-green revolution (mid-1960s) variety.

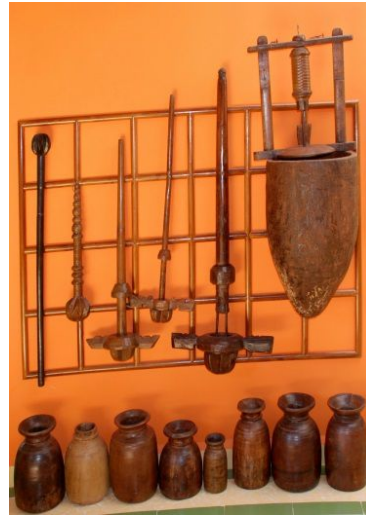
No longer distributed officially from the late 1960s, seed ‘Number 16’ was first distributed in the mid-1920s, at a time when the most successful seeds in an agro-climatic zone were distributed throughout the zone. This example drew attention to such ‘under-the-radar’ community-used adaptations to ensure food security, and highlights the need to integrate traditional, community-based knowledge in the policymaking process.

To see this narrative and some others, visit www.jatantrust.org/museum.html Surajit Sarkar, Centre for Community Knowledge, Ambedkar University Delhi, India, surajit.cck@aud.ac.in

Portrait of Goa Chitra Ethnographic Museum



Coconut oil extractor and dehusking mills



Traditional implements used to churn milk

Photos Courtesy of Victor Gomes

*Collections all over the world face different challenges, from difficulties in seeing their way towards ensured continuity, to simply getting started. Here is an example of a collection in Goa, India, sent in by AIMA Executive Committee member **Surajit Sarkar**. Please take up the invitation to “visit” the Goa Chitra Ethnographic Museum online, where you can meet its dedicated founder, **Victor Gomes**.*

The charming **Goa Chitra Ethnographic Museum** houses a large collection of traditional agricultural tools from one region of India. This little rural complex in Benaulim, south Goa, seeks to address “the loss of hundreds of years of accumulated wisdom in agrarian practices, the rich tradition of implements, tools, arts, crafts and heritage of our ancestors and their

sensitivity to the environment” by saving tools and technologies of the agrarian past. Almost four thousand traditional implements, vessels and tools that evolved over centuries in the agrarian heartland of Goa in the service of farming and other traditional trades are visible and their uses explained in a one-hour guided tour. What's best is that these items are showcased in the context of a working organic farm, so you see many of these tools in use.

For more details see - <http://www.goachitra.com/index.html> or contact Victor Gomes <goachitra@gmail.com>

Surajit Sarkar, Centre for Community Knowledge, Ambedkar University Delhi, surajit.cck@aud.ac.in

Animals in Museums Working Group

Working Group Leaders: Pierre Del Porto, Cozette Griffin-Kremer, Jan Maćkowiak
Survey “Animals in Museums”: Pierre Del Porto at pierre.delporto@gmail.com
Colloquium “Animal Keeping and Traditional Plant Cultivation in Museum Education”:
Marianna Czerwinska litoral.marianna@gmail.com for Jan Maćkowiak
Other questions: Cozette Griffin-Kremer at griffin.kremer@wanadoo.fr

Photo-essay

From Pete Watson at Howell Living History Farm pwatson@comcast.net and
<http://www.howellfarm.org/>





Rare & Traditional Breed Show / Weald & Downland Open Air Museum / Sunday 17 July 2016

Come and see cattle, sheep, pigs, goats and poultry in this delightful agricultural show for rare and traditional breeds. With prizes, plus classes for young handlers, it's one of the most popular shows of its kind in the South East of England.

Please contact Jenny Rudd, Marketing2@wealddown.co.uk for more information

Weald & Downland Open Air Museum: <http://www.wealddown.co.uk/visit/> a very **user-friendly website, as it is in English, French, German and Dutch!**

The Amazing Impact of Furry and Feathered Interpreters

Jeannette Beranger, Research & Technical Programs Manager at The Livestock Conservancy, joins us again for an article on her experiences in the United States in using animals as the star performers in audience contact.

For nearly 20 years, I was in charge of a Heritage breed farmyard exhibit within a facility that enjoyed over a million visitors a year. It never ceased to amaze me how the farmyard, with its universal appeal to young and old, is often overlooked as a unique opportunity for living history museums to touch visitors on a very personal level. From infancy, children are exposed to farm animals through stories, nursery rhymes, and picture books. This holds true for people from all walks of life and throughout the world. The farmyard in turn has a built-in capacity to reach a wider audience than any other exhibit in an

institution, since farm animals are a natural draw for visitors. When involving endangered breeds of livestock and poultry, they can be used as a vehicle to introduce visitors to the concept of how easy it is to lose important pieces of history and culture. There are many examples of breeds that helped to establish, build, and sustain the communities they were once found in. No matter what country your facility is located in, early on there would have been breeds that had an important impact on your region and its history. To quote former Livestock Conservancy Director Don Bixby, **“Like artwork,**

architecture, language, and other artifacts, rare breeds enlighten us about the needs, interests, skills, and values of the people who preceded us.” Many living history museums in America do incorporate animals in their interpretive programs and for this article I want to discuss **two very innovative but different approaches** that have resulted in **tremendous success** for both institutions.



Kevyn Miller with Randall Lineback oxen

Conner Prairie Interactive History Park is located in Fishers, Indiana. The park includes an 1836 prairie town that incorporates farm animals as a means to engage their visitors in a meaningful way. **Kevyn Miller** is the Livestock Manager for the park and he credits the key to the success of their programs to their Board of Directors that have been open-minded to the potential benefits of programs with animals. The **strategy has paid off** and attendance for the park has increased every year since their April-October animal encounters program began in 2007. The program incorporates rare breeds such as English Longhorn cattle, Ossabaw Island hogs, Arapawa goats, Leicester Longwool sheep and Tunis sheep. Visitors have the opportunity to interact with the animals and their keepers who are always available to answer questions. In 2014, the park reached record-breaking attendance levels and currently attracts more than 340,000 visitors annually.

Conner Prairie has become an important **steward** to the conservation of the breeds they work with. They maintain one of only a few English Longhorn herds in the country and have a robust program for the

other breeds they work with. These animals are an important component of their **Animal Encounters Program** that reaches out to local groups and individuals interested in learning more about the animals and how to work with them. A **low-stress livestock handling** class was developed with the area’s Future Farmers of America (FFA) chapter. Out of that program a secondary Youth Agricultural Captain Program was created for class participants who excel in leadership and mentoring skills. This program is meant to be a more in-depth learning experience with hands-on opportunities to help the staff with the animal chores around the farm. Participants also receive interpretation training so they can interact with farm visitors effectively and teach about the animals and importance of livestock and poultry conservation.

Several paid **“Prairie Pursuits”** classes are offered during the time of year when the Animal Encounters Program is closed for the season. A popular class in **“How to Keep a Chicken”** is often well attended along with an occasional **ox-driving class** that gives individuals a rare opportunity to interact with the park’s teams of oxen.



Ossabaw piglets drinking

The park’s herd of rugged **Ossabaw Island hogs** are a popular attraction. The pigs are allowed to roam in spacious fields and live in family groups as they would have on their native island. Aside from the interpretive opportunities, the pigs offer the park an **income stream from meat production** provided to a local butcher at the Smoking Goose Meatery. The park

delivers pigs to a local abattoir. Noted butcher Chris Eley then buys and picks up the finished hogs that are then turned into a wide array of highly acclaimed charcuterie products for his shop. Some of these products are featured during the Connor Prairie's trendy "Prairie Plate" food vendor event that brings in further income for the park.

Sheep are also popular residents on the farm and shine during the park's **Sheep to Blanket** weekend. The event highlights shearing, spinning, and the herding of the sheep at the park. The sheep bring further income to the park by being sold as freezer lamb but those that are of breeding quality will be used to create **starter flocks** to put in the hands of stewards that will continue to propagate the breeds.

When it comes to innovation with animals, few rival **Colonial Williamsburg's** living history museum and historic district in Virginia. Animals have been a vital component to Williamsburg's programs for nearly 30 years and their services and products can be found throughout the property. Breeds were chosen to give the most authentic 18th-century experience possible for the visitors. Animals featured include Leicester Longwool sheep, **Milking Shorthorn** and Milking Devon cattle, **Nankin Bantam** and **Dominique chickens**, as well as Canadian horses.



Elaine Shirley and Nankin at Williamsburg demo



Dominique rooster at Williamsburg

At Williamsburg, breeding-quality animals are sold to help start new populations for their endangered breeds. The others that are not slated to breed are used in many ways in their interpretive programs. Cattle, pigs, sheep, and poultry are butchered and the carcasses are used for **cooking** demonstrations in Williamsburg's kitchens. Some of the more **creative and historically accurate uses of the animal products** include turkey and goose feathers being used for quill pens, beef fat that is used for the production of pomades, boar bristles used by their shoemakers for stitching, plasterers using cow hair as binders, and pig bladders used to seal the tops of pickle jars. Cow and sheep hides are tanned and sold or used for display.

Williamsburg is nationally known for their **stewardship** of the **critically endangered Leicester Longwool** and they maintain genetically significant flocks on the property. This breed is noted for the lustrous quality of its wool. Their flocks are publically shorn with some of the wool being used for on-property demonstrations and the rest is commercially processed into yarn, roving,* and quilt batts** which are sold in Williamsburg's gift shops.

Of course they have an ample supply of **manure** from all of the animals that is utilized to its greatest potential in Williamsburg's compost piles for the extensive gardens on the property.

Not all historic properties can afford to maintain large populations or multiple species, but there are many ways that even a small project can make a difference through the visitors you reach and educate. For those facilities that don't have a lot of room or have challenging environments to work with, there are many choices with **specially adapted or smaller livestock and poultry breeds** that can be the right fit for any situation while bringing the opportunity to create income streams and new life to a historic facility.

*Roving: a continuous strand of loosely twisted and drawn fibers, such as wool, flax, silk, or cotton, ready to be spun. (American Heritage® Dictionary

of the English Language online, Fifth Edition. Copyright © 2011)

**Batt: pieces of fabric used for stuffing; batting (same source)

Resources:

An Introduction to Heritage Breeds, by D. Philip Sponenberg, Jeannette Beranger, and Alison Martin, Storey Publishing (2014)

The Livestock Conservancy –

www.livestockconservancy.org

Colonial Williamsburg – www.history.org

Conner Prairie – www.connerprairie.org

Smoking Goose Meatery –

www.smokinggoose.com

Jeannette Beranger jberanger@albc-usa.org

Teaser for readers



Have any idea what this is?



Where might these oxdrivers be working?

See the answer in the next issue

Networking with AIMA's friends: a world of diversity and common interests

The COMPA in Chartres: new postal address for the AIMA in France

*For members familiar with the AIMA's recent history, the association was temporarily hosted by the Musée National des Arts et Traditions Populaires in Paris, which was replaced by the MuCEM (Musée des Cultures de l'Europe et de la Méditerranée) in Marseille some years ago. This left the AIMA without a postal address, very important for official procedures with French authorities. Thanks to negotiations carried on by the Treasurer, Pierre Del Porto, the AIMA has now graciously been granted host status, along with other associations, at the **COMPA, Conservatoire de l'Agriculture, in Chartres**, by the Director, Monsieur Jean-Marc Providence. This is especially significant for the AIMA, as the executive committee had the May 2011 relaunch meeting at the COMPA, hosted by Madame Mireille Bonnebas and her team, which set us on the road to further consolidation in subsequent meetings. We wish to extend our sincere thanks to Monsieur Providence and his team and are pleased to note that the COMPA will be reopening this spring after major works and reorganization. Please go visit, if you are in the Paris-Chartres area. The official address is now 1 rue de la République, 28300 Mainvilliers-Chartres, France. However, all correspondence should be addressed by e-mail to the AIMA officers listed under **Contact Us**.*

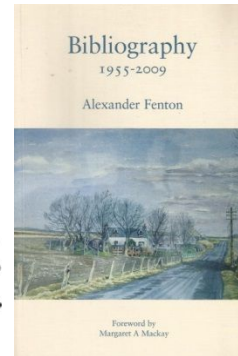


The COMPA will reopen for visitors in April 2016 with a GIGANTIC new mascot named **TractoBrick**, a life-size replica of the **Claas Arion 460 tractor** which was awarded the 2015 Gold Medal at the Paris Agricultural Machine Fair. TractoBrick will be made of more than 800,000 Lego plastic construction blocks, emblematic of childhood dreams of machinery round the world and will stand beside other tractors from the COMPA collection in the nave of the renovated building, which is also a stone's throw from the magnificent Chartres Cathedral. TractoBrick will be the museum's ambassador to national and international visitors on the TractoTour. <http://www.lecompa.fr/>

Society for Folk Life Studies and Material Studies Scholar Alexander Fenton



folk life



Alexander Fenton

Bibliography

Like the National Museum of Rural Life in Kitchside, Scotland, the SFLS was instrumental in giving the AIMA a new momentum, since several SFLS members were present at the 2012 Kitchside meeting – Duncan Dornan, Elaine Edwards, Hugh Cheape and Gavin Sprott, the two latter coming from afar and other duties to be with former AIMA President, François Sigaut. In fact, Hugh Cheape had come directly from delivering the eulogy in honor of Alexander Fenton, a cosmopolitan scholar, who has had a profound influence on European ethnology. He founded the European Ethnological Research Centre at Edinburgh University, as well as writing and publishing extensively in many European languages. This bibliography is available in both print and online pdf at

<http://www.siefhome.org/downloads/publications/elibrary/fenton.pdf> and ranges over nearly every imaginable subject in European tangible and intangible culture. Many of his books are available for free online at Kindle free books.

Also note that the yearly SFLS Newsletter has regularly mentioned the AIMA meetings and the Society is one of our most active networking contacts.

Founded in 1961, the **Society for Folk Life Studies**' major aim is interdisciplinary study of regional cultures and. It is the only organisation in Britain that brings together curators, historians, geographers, musicologists, linguists and many other people to explore the regional identity of the British Isles and beyond currently has an international membership of around five hundred people and institutions. Its main activities are organising conferences and study days as well as publishing a **refereed journal, Folk Life**, appearing twice yearly.



Then, on the canals



Part of the Black Country Museum

The **annual conference for 2015** was held at the **Black Country Living Museum in Dudley, England**, where emphasis was on canals and steam power as leisure and heritage attractions, the issues of authenticity and utility in museum collections and demonstrations and the particular challenges of building conservation on heritage sites, a special feature of the Black Country museum in this area where local identity is marked by the **industrial**

revolution and the enormous strains it placed on the surrounding region to produce enough **food** to feed its inhabitants. As ever, the 13 papers presented were closely linked with these subjects and the direct access to the museum, as well as to visits to the museum’s branch facilities to see traditional crafts such as chain-making, leather-making and locksmithing.



Leather-making workshop



boiler operator on canal boat



chain-making demonstration

2016 CONFERENCE, DUBLIN

Next year’s conference will meet in Dublin, 8-11 September, the centenary year of two major events in Irish and European history: the Easter Rising and the Battle of the Somme, so that the conference themes - “memorialisation” and “identity” – will be largely devoted to how they are remembered, both historically and symbolically, all the while setting them in their wider historical, social and cultural contexts. <http://www.folklifestudies.org.uk/>

Elaine Edwards, E.Edwards@nms.ac.uk

ALHFAM (Association of Living History, Farming and Agricultural Museums) ALHFAM Annual Conference

2016, 12-16 June in Baton Rouge, Louisiana

The Association for Living History, Farm & Agricultural Museums will meet in Baton Rouge, Louisiana from June 12 through 16, 2016. The conference will be hosted by Louisiana State University Rural Life Museum and the theme is *Commemoration, Preservation, and Education* and we welcome you to take part.



AIMA President Merli Sild baking rye bread at the 2015 ALHFAM meeting with AIMA Member Judith Sheridan on the right

ALHFAM serves those involved in living historical farms, agricultural museums and outdoor museums of history and folklife. Since its founding in 1970, ALHFAM has been at the forefront of the growth and

professionalization of the use of living history techniques in museum programs. ALHFAM members and member institutions can be found across the United States and Canada and in many other countries.

We offer special services and information to our members, such as A.S.K., the ALHFAM Skill & Knowledge Base, a digital information system that unifies and shares an extensive collection of ALHFAM reference works, training materials and other resources. The system currently contains all of the articles from the ALHFAM yearly Conference Proceedings and all ALHFAM Bulletin

articles from 2005 to present, as well as material provided by ALHFAM members such as Tiller's International and Howell Living History Farm. A.S.K. will soon contain regional conference presentations, Professional Interest Group (PIG*) materials, the ALHFAM Replica Resource List and video clips recorded during skill training programs and workshops.

**The "PIGs" concentrate on member specialty areas such as collections, farming, first-person interpretation,*

historic clothing and textiles, foodways, trades and skills, military re-enactments, machinery, educational programs, traditional seeds and plants, digital resources.

For more information, please write AIMA member Judith Sheridan ALHFAM, 8774 State Route 45, North Bloomfield, OH 44450 USA sheridan@orwell.net and see the ALHFAM website at <http://www.alhfam.org/>

Commonwealth Association of Museums (CAM)

Following on the contacts made during the June 2015 ICOM meeting in Paris, Catherine Cole has been most kind to give us an introduction to the CAM and to accept a comparable description of the AIMA for the CAM Bulletin in hopes of finding some further networking leads among our member museums and friends.

Established at the 1974 ICOM conference, the Commonwealth Association of Museums (CAM) is one of about 80 recognised Commonwealth Organisations as well as an Affiliated Organisation of ICOM. Since 1983 CAM has been based in Alberta, Canada. The **Commonwealth represents 53 countries and 2.38 billion people, nearly a third of the world's population.** As heritage organisations museums may be more aware than some of the shared **colonial history and conflicted legacy**, language and governance, legal and educational systems among Commonwealth nations. Each country has its own national narrative but there are common threads and shared contemporary issues arising from our histories.

The diaspora of individuals and artifacts among Commonwealth nations has shaped both origin and arrival cities and countries in ways that CAM is uniquely placed to explore. CAM's members share **Commonwealth values** rather than any particular type of collection or theme. **CAM's vision** is of "*Museums in which museum workers and communities are able to fully participate in the development of a*

peaceful, equitable and sustainable society" and our mandate is: "*To develop the capacity of museum workers and museums to inspire and shape people's lives.*"

CAM's programmes include a triennial general assembly, periodic regional workshops, a *Distance Learning Programme in Basic Museum Studies*, an international internship programme, research and demonstration projects, the bi-monthly *CAM Bulletin*, website, and occasional publications (now e-publications). **CAM members with an agricultural focus** may be interested in collaborating with AIMA for joint projects. CAM is currently working in collaboration with the Commonwealth Human Ecology Council to develop a travelling exhibition on the scientific and cultural aspects of fish and fishing in fishing dependent communities; the **relationship between agriculture and development** might be one theme we could explore together.

Catherine C. Cole, Secretary-General;
CatherineC.Cole@telus.net
<http://www.maltwood.uvic.ca/cam/>



Participants in CAM's 2014 triennial symposium about community engagement, *Taking it to the Streets*, Glasgow.

A Masterful Record of Biodiversity: the "Francesco Garnier Valletti" Fruit Museum



*Following on CIMA 17 in 2014, when one of the earliest and most active of AIMA members, Dr. Gaetano Forni attended with his friends, we have kept on networking with Dr. **Mauro Ambrosoli**, who kindly contributed this article, with the assistance of Madame **Paola Costanzo** of the Turin Museums Authority.*

The "Francesco Garnier Valletti" Fruit Museum

Housed in an historical scientific University building, the Fruit Museum exhibits a collection of over a thousand "*artificial modelled fruits*" modelled at the end of the 19th century by Francesco Garnier Valletti. This unusual and exceptional collection of modelled fruit is on display in the original scientific showcases of the Royal Station of Agrarian Chemistry that was founded in 1871, to become later, in 1967, the Experimental Institute for Plant Nutrition Operative Division of Turin.

Thanks to the reconstruction, complete with its original furnishings, of the laboratory of analysis, of the halls of the pomological collection, of the library and of the director's office of the Agrarian Chemistry Station, the Fruit Museum enhances and promotes its historical and scientific patrimony. The museum also covers its history full of events, from the establishment of the Agrarian Chemistry Station in 1871 to the present day, an essential part of a rather **unknown aspect of the history of the city: Turin's development of applied research in agriculture** between the 19th and 20th centuries.



Heart and centre of the Museum is its extraordinary **pomological collection**, which includes 1021 items, mainly fruits and very few vegetables: hundreds of varieties of apples (284), pears (490), peaches (67), apricots (39), plum (14), grapes (44), both classified and unclassified varieties. Acquired between 1927 and 1935, the collection was accurately restored and studied and, at last, it is now on display to the public, offering a chance to learn about the life and work of Francesco Garnier Valletti. Born in Giaveno (Turin) in 1808, Francesco Garnier Valletti was very clever with an eccentric personality, at the same time artisan, artist but also a scientist. He was the last to model and reproduce artificial fruits in an unparalleled way. He died in Turin in 1889.

The museum allows us to immerse ourselves in the past as well as giving us a chance to ponder on the truly contemporary issue of **biodiversity**.

Mauro Ambrosoli mauro.ambrosoli@uniud.it,

with the assistance of Paola Costanzo Paola.Costanzo@comune.torino.it

www.museodellafrutta.it

info-museodellafrutta@comune.torino.it



*The Italian website of the **Museo della Frutta** is entirely devoted to the work of Francesco Garnier Valletti in constructing one of the world's most extensive collections of artificial fruit and vegetables, meant from the beginning to preserve knowledge of food sources already suffering from the reduction in biodiversity. See:*

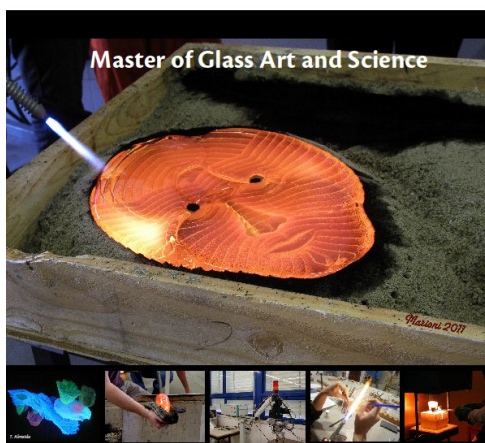
<http://www.museodellafrutta.it/valletti/> Are there any collections of artificial fruit and vegetables in AIMA member museums?

Meet GLASS and VICARTE

*GLASS will interest all AIMA member museums and their friends who have collections of glassware, work on restoration or relocation of historical buildings, and many related subjects. Please don't hesitate to contact **Teresa Medici** to explore project prospectives.*

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For more information and pre-registration: www.vicarte.org and find us at Facebook
email: vicarte.diretor@fct.unl.pt, Fax/Ph: +351 21 294 83 27

Courtesy GLASS of work by Paul Marioni (see <http://www.cmog.org/bio/paul-marioni>)

Glass: cultural heritage in everyday life

Throughout **history**, glass has permeated every aspect of human life in many different cultures, from luxury goods to everyday objects, in an endless variety of forms and colors. It constitutes a challenging material for artistic expression, being impossible to shape by hand and necessitating the use of extremely high temperatures. Glass vessels, windowpanes, beads, scientific devices, glass sculptures, or table glass, from Antiquity to modern times, are today most familiar to all of us, and an important part of our cultural heritage as well. **Glass is a material of the future, due to its environmental friendliness**, and the many physical-chemical properties, which could be explored not only industrially but also with significant artistic and social impact. Glass objects can be touched, stored, used, and exhibited, but the complexity of skills and craftsmanship can only be experienced.

GLASS and **VICARTE** are two organizations whose members share a common love for glass as tangible and intangible heritage. **Their goal is to promote the investigation and the preservation of glass heritage and the dissemination of this knowledge to society by the way of complementary approaches.**

GLASS is the ICOM International Committee for Museums and Glass collections. It is open to **curators and conservators** of glass and to all ICOM members having an interest in glass. The committee gathers around 100 members, coming from more than 20 different countries, that do research and care for glass in all its aspect, **from Antiquity to contemporary**, including archaeology, history, technology, conservation matters, art, design, or industrial production. Members receive informal newsletters, with updated news on glass conference and exhibitions, and participate in annual meetings in locations worldwide. The main purpose of these meetings is to strengthen the connection among people interested in sharing knowledge on glass heritage with a sort of “hang on” approach. Usually one week long, the meetings offer the possibility to discuss relevant topics and to extend the experience by visiting glass collections, glass factories and workshops, or glass artists’ studios. Since 2012, the committee has published **Reviews on Glass**, an annual online magazine that collects papers based on the lectures presented at the GLASS Annual Meetings, offering also interviews with experts and artists and news about glass from all around the world (<http://network.icom.museum/glass/our-publications/journal/>).

VICARTE is a research unit born as a partnership between the Faculty of Fine

Arts of the Universidade de Lisboa and the Faculty of Sciences and Technology of the Universidade NOVA de Lisboa (Lisbon, Portugal). **Research** at VICARTE aims to connect the present and the past by investing in the study of cultural heritage artefacts in the framework of archaeometry, conservation science, and technical art history, by studying traditional and historical production practices, by developing new materials for glass and ceramics contemporary art, and by exploring different aesthetic concepts in art. To achieve these goals, VICARTE brings together specialists from art, design, science, technology, history, archaeology, and conservation fields, to create and make available expertise and know-how that may support decision-making processes regarding the study and the preservation of collections. VICARTE founded in 2009 the **Master in Glass Art and Science, one of the newest and most innovative concepts in glass education**, and is responsible for the supervision of Master and **PhD thesis in Conservation of glass and ceramic**.

Contact: Teresa Medici, teresa.medici@gmail.com, Secretary of GLASS the ICOM International Committee for Museums and Glass collections
<http://network.icom.museum/glass/> member of VICARTE - Glass and Ceramic for the Arts
<http://www.vicarte.org/> -

Latest news! The **German UNESCO Commission** has also accepted hand-made glass preparation among six other skills as **intangible cultural heritage** on a national level. Glass-makers in Germany especially hope this will underwrite efforts to promote education and training so that the art, which suffered considerably from economic and industrial shifts in the second half of the twentieth century, can be sustained and furthered.



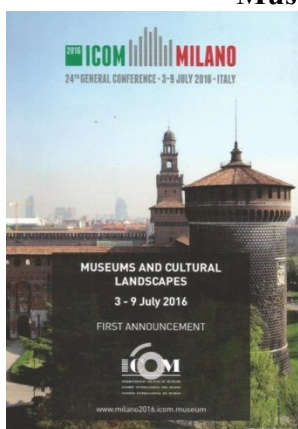
Hand-shaping glass with the aid of the wooden instrument called a *Wulgerholz* in German, Photo LWL/Tegeler

News from ICOM



As follow-up to the June 2015 ICOM meeting in Paris, see the **report in AIMA Newsletter N°5** and the **official ICOM minutes** now available online at http://icom.museum/fileadmin/user_upload/pdf/Advisory_Minutes/150930_AC_80_minutes_v5_ENG.pdf

ICOM Milano 2016 24th General Conference, 3-9 July 2016, Italy “Museums and Cultural Landscapes”



ICOM President Hans-Martin Hinz and Conference Host Alberto Garlandini invite museums worldwide to join them in a context of rich and diverse cultural heritage to discuss issues vital the present and future. Museums everywhere are striving to redefine their roles and position **in relation to their communities and to the cultural heritage beyond their walls**, most especially museums’ responsibilities for defending the heritage that surrounds them. Both Dr.Hinz and Dr. Garlandinia stress the opportunities for networking and

also analyzing museums’ roles as custodians, interpreters, protagonists for new investigation of cultural heritage and actors in its preservation and promotion. As noted in **AIMA Newsletter N°5**, each ICOM conference has a **travel grant program**. The deadline for application was 14 December 2015, but this is an offering that should be kept in mind for future conference venues. The **Kyoto 2019** organizers noted at the June 2015 meeting that there would be **200 travel grants** available for applicants who qualify, mainly targeting young professionals with an average €1800 assistance package. For more information on ICOM conference travel grants and guidelines on applications, see <http://network.icom.museum/icom-milano-2016/practical-info/grants/> ICOM Milano 2016 “Museums and Cultural Landscapes” see www.milano2016.icom.museum

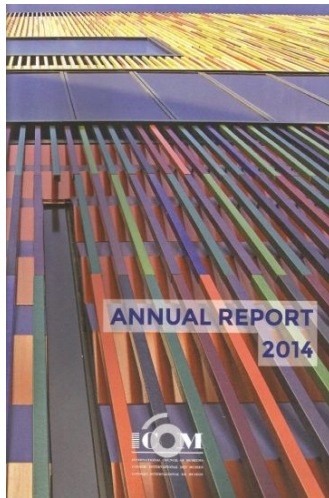


The **ICOM Code of Ethics for Museums** provides a detailed discussion of the following **8 points** that enter into a broadly agreed sum of museums’ roles: 1. preserve, interpret and promote the natural and cultural inheritance of humanity, 2. hold their collections in trust for the benefit of

society and its development, 3. hold primary evidence for establishing and furthering knowledge, 4. provide opportunities for the appreciation, understanding and management of the natural and cultural heritage, 5. hold resources that provide opportunities for other public services and benefits, 6. work in close collaboration with the communities from which their collections originate as well as those they serve, 7. operate in a legal manner, and 8. operate in a professional manner.

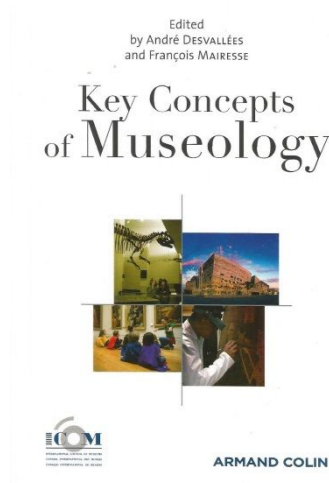
Available in pdf online in 17 languages at <http://archives.icom.museum/ethics.html>

English version at <http://icom.museum/the-vision/code-of-ethics/>



The **ICOM 2014 Annual Report** emphasized strengthening the voice of museums in global exchanges in such matters as joint work with UNESCO or furthering copyright law as regards issues specifically concerning museums and playing a role in societal debates. The last includes efforts to save endangered museums, combatting abuse in heritage management and intervening in conflict zones. The ICOM stresses the need for extending its expertise globally through **training** (40 venues for training sessions in 2014) and advising in areas with emerging

museum landscapes, as well as a more inclusive policy in publishing professional documents. Special insistence is laid upon **promoting ethical conduct and making reference material available to all**. The report also contains **financial data** that give an idea of operating capacities. Resources in 2014 stood at €3,940,962, with the average staff number at 24, and there is considerable support to the network in the form of **bursaries** for attending meetings or special projects, most particularly for the international committees. Finally, the list of national and international committee publications include material that may especially interest AIMA members, such as digitalization, museum education programs, costume collections, historic site conservation and **news from AIMA networking friends** such as GLASS or the CAM (Commonwealth Association of Museums). Report available online at http://icom.museum/fileadmin/user_upload/pdf/Activity_report/ICOM_activity_report_2015_eng.pdf



The booklet **Key Concepts of Museology**, edited by André Desvallées and François Mairesse, is intended as an appetizer for

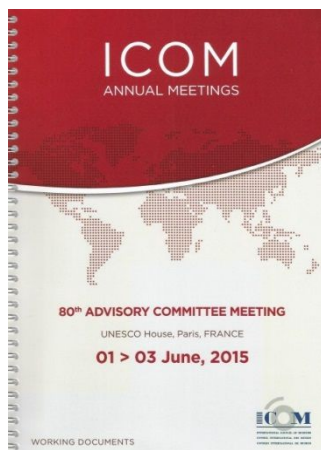
the forthcoming edition of the *Dictionary of Museology*. Since the very definition of “museum” is often debated among ICOM members, a glance at that entry alone reveals both the contemporary elements of debate and the historical contexts in which were established, with discussion of particular configurations such as the French *écomusée* concept or the emergence of cyber museums (a term the authors prefer to “virtual museums”). Available online at

http://icom.museum/fileadmin/user_upload/pdf/Key_Concepts_of_Museology/Museologie_Anglais_BD.pdf

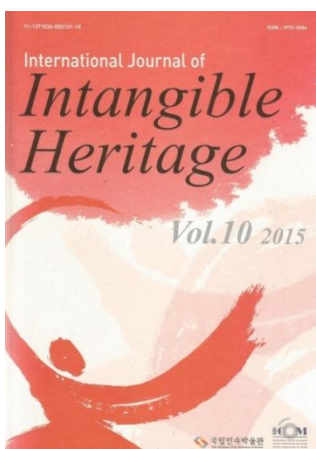


The 22-page **ICOM News** N°3 for 2014 has articles from authors in Australia, Canada, Sweden, China, Spain, Pakistan,

Bosnia and Herzegovina, and special reports on subjects such as the spread of International Museum Day, museums and financial crises plus an article on funding collections, the regular ethics workshops during ICOM annual meetings, and the highly topical subject of the commodification of cultural objects. An important point made at the June 2014 ICOM International meeting in Paris is that publications are available in English, French and Spanish, check out weblink <http://icom.museum/media/icom-news-magazine/icom-news-2015-no1/>



The **80th session of the ICOM Advisory Committee Meeting in June 2015** (37 pages) included topics to be discussion during the International Meeting in Paris, with the annual report, an update on ICOM governance, the latest discussion on the **definition of museum, the new strategic plan**, “Where we want ICOM to be in ten years”, and voting for the themes for upcoming International Museum Days in 2017 2018. “Museums and hard history” won for 2017 and “Museums and the digital world” for 2018.



Last, but not least, ICOM’s refereed ***International Journal of Intangible***

Heritage, published in English and Korean, may interest many AIMA members, as it invites submission of articles for publication by anyone engaged in International Cultural Heritage. Volume 10 for 2015 includes articles by authors working in the Philippines, Serbia (3), Mexico, the United Kingdom, Korea (3), the Netherlands, Turkey, Denmark (2), Germany, Thailand, India, and China. Articles are divided into the “**Viewpoints**” on more general topics, the “**Main Papers**”, “**Short Papers**” and then the two “**Book Reviews**”. Subjects vary widely from “intangible natural heritage” in the

form of forests as a proposed new category, ritual performance and cultural hegemony, Catholic and pre-European ritual syncretism in Mexico, threatened oral traditions expressed in dialect, critique of the UNESCO intangible heritage

convention, local action for intangible heritage protection, and conservation or adaptations of craftsmanship. This issue has just come out online at <http://www.ijih.org/mainMgr.ijih?cmd=mainPageView>

Resources

Useful Online Information for AIMA Members

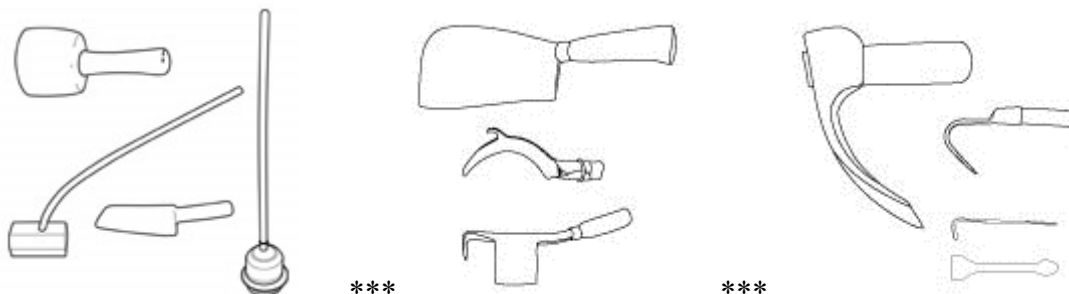
EXARC: The Value of an Archaeological Open Air Museum is in..... its use!



The AIMA has been actively networking with **EXARC** (<http://exarc.net/>), see the full presentation in **Newsletters N°4 and N°5**. The association has four internal networks for Archaeological Open Air Museums, Experimental Archaeology, Ancient Technology and Interpretation. EXARC Director, Roeland Paardekooper, has provided us with much assistance and

advice, as well as prospects for developing collaborative ventures. He is also the author of the book *The Value of an Archaeological Open Air Museum is in its use*. An extensive review of its contents by Ronan O’Flaherty (2014/1 issue) is available on the EXARC website at <http://exarc.net/issue-2014-1/mm/book-review-value-open-air-archaeological-museum-its-use-roeland-paardekooper> and it is fruitful reading for those working in agricultural and rural life museums. Contact Roeland Paardekooper r.p.paardekooper@exarc.net

Museum for Old Techniques Online Tool Identification



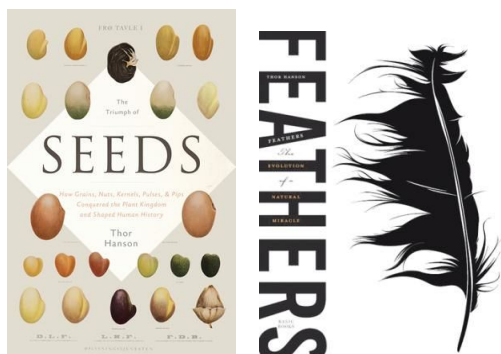
The **Museum for Old Techniques** in Grimbergen, Belgium, is interesting in itself and all the more so because they have a well-developed tool identification system. For the museum, see <http://www.mot.be/w/1/index.php/MuseumEn/Museum> (with entry for French and Flemish), especially the section **ID-DOC** at <http://www.mot.be/w/1/index.php/IDDOCEn/IDDOC>

National Geographic Society on Agriculture



The **National Geographic Society** has devoted special coverage over recent years to **agriculture** in the broadest sense, including soils, water, sustainability and the big issues of food for all, as well as articles on specific practices and regions in the world. For example, there is an excellent 2013 article on **hay-making in Romania** available to download at <http://ngm.nationalgeographic.com/2013/07/transylvania-hay/nicolson-text> and a photographic essay at <http://ngm.nationalgeographic.com/2013/07/transylvania-hay/effendi-photography> (Thanks to **Lisa Sparks Carpenter** at Colonial Williamsburg for this reference.)

Books and Reports



Thor Hanson. *The triumph of seeds: how grains, nuts, kernels, pulses, & pips conquered the plant kingdom and shaped human history*. xxv, 277 pp., illustrations. New York: Basic Books, 2015. ISBN 9780465055999.

Thor Hanson. *Feathers: The Evolution of a Natural Miracle*. 336 pp, illustrations. Basic Books, New York, 2011. ISBN 978-0-465-02013-3.

Thor Hanson is a field biologist and science writer acclaimed for the readability and balanced presentation of competing

theories in science, so these two books are obvious choices of inspiration for museums with a strong science or “nature & environment” orientation. What they have to offer **agricultural and rural life museums** is some of the specific points discussed in each. In the case of *Seeds*, there is a remarkable and accessible explanation of their “**baby in a box**” structure, with all the appurtenant debates on that and the mysteries inherent in dormancy and germination, as well as some of the other intriguing properties of seeds, for example, as providing heinous means of political assassination, or a challenge to rodents’ dental evolution. The **famous players** are dealt with, as seen from a seed perspective that provides novel views of Wallace and Darwin, Mendel, and the all-sacrificing Vavilov and his team in their seed vault besieged by war. **Seed banks** from those of local farmers to the Doomsday Vault in Svalbardt are put in the perspective of their aspirations in the face

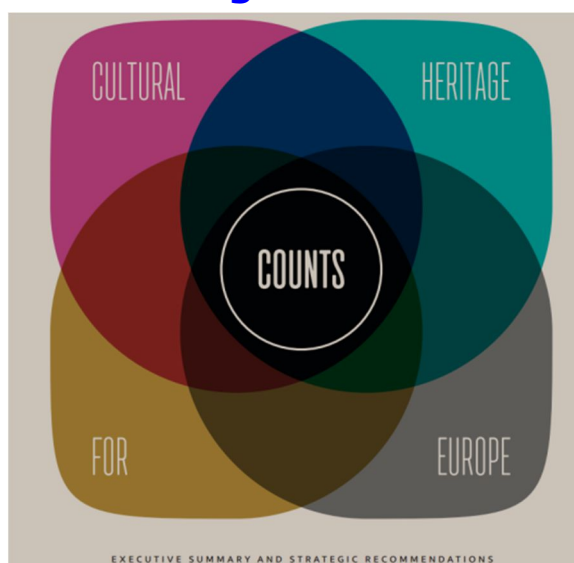
of biodiversity destruction. Seeds themselves are treated as big players, from how they protect themselves from undue tampering and guarantee their effective dispersal, even to their very real connection with aeronautic innovation, from gliders to stealth bombers. Of course, all the **major cereal crops** from barley to rye and millet, on to rice and wheat, as well as many of the minor, but promising, are discussed, as is the relation of cereal crops to the emergence of the energy boost to early hominins available in **cooked foods**. On to the first – hotly debated – experiments with agriculture, the role of seeds in **fermented beverages** or in joys of life such as coffee and chocolate, the international grain trade and the conveying of plague rats, the profit margins of the spice trade, not to mention nuts, a vast variety of seed products, or the seeds of cotton, sowing slavery and enabling the industrial revolution.

Hanson's earlier book on **feathers** holds just as many surprises and touches, as a field biologist would, on the important references to evolution, including the intense debates surrounding the “coming out” of feathers, with their basic structures, among dinosaurs and the fascinating, competing theories – seeking proof in the fossil record and finding it – of flight. Here, **feathers parallel seeds** in their deep impact on human thinking about **aerodynamics**, the effects of “bird strike” on airplane disasters and feather forensics, while the prehistoric fletching of arrows accompanied major innovations in **hunting and warfare**. There is the superb diversity of birds themselves, from golden eagle to hummingbird, nuthatches to Nubian vultures, as well as people's perceptions of them, from the earliest bird representation – the owl in Lascaux cave – to Freud and Jung's conflicting interpretations of feathers and flight in dreams. Birds are concerned by featheredness as well as

baldness, and feathers' capacities to waterproof, cool and insulate contribute mightily to the present-day quest for alternatives to HVAC systems. Feathers provide birds with another way to make **sounds**, as they provide humans with forms of **money** and, above all, the ultimate in artefact and **body decoration**. As Darwin noted of birds, the “head is the seat of decoration”, from Kamehameha's crowns and cloaks to the feathered hat that ruled fashion for decades, as a consumer-driven, multimillion-dollar business involving speculation that would put a tulip bubble dealer to shame, all to perish in the face of a world war and survive today in islands of entertainment, such as the dancers' costumes in Las Vegas, while powderdown was long the main ingredient in powderpuffs.

However, it is the attention to **homely details** that may touch those in **agricultural and rural life museums** most: the use of feathers, especially down, in bedding and insulation, and the industrial scale of the down industry at the basis of many local economies; their use in fly-fishing, today still a thriving industry-cum-craft affecting the uses of the countryside; their long service as toothpicks and most especially, as writing instruments, superseding the reed and being overtaken in their turn by the metal nib. The quill industry touches on diet and foodways, as well, since the fêted roast goose of Dickens' Christmas Tale was itself mainly a by-product of the demand for writing quills, which was never satisfied by the supply available. As for **popular beliefs**, legend, myth and religions abound in feathers and birds – take only angels as an example – and scientists today study feathers for their evolutionary emergence and future, but also as an object of fun, since many birds appear to play vigorously with their own, or other birds', feathers. CGK

Cultural Heritage Counts for Europe



Cultural Heritage Counts for Europe. The full and executive reports are downloadable at <http://www.encatc.org/culturalheritagecountsforeurope/outcomes/> *Nota Bene* for AIMA Newsletter readers who would like more information in their own languages: these reports are posted **in EU languages** as they are translated, so they are theoretically available online, but you must hunt! The Polish version has just been translated and is up at <http://www.encatc.org/culturalheritagecountsforeurope/polish-translation-of-chcfe-final-report-is-now-online/> If and when you find the others, please let us know!

The results of this report were presented quite recently – in the June 2015 Oslo meeting during the regular annual Europa Nostra meeting. The full report runs to 297 pages, whereas the executive summary stands at a mere 34. The difference is in the detail devoted in the full version to **“four-pillar” impacts** – economic, social, cultural and environmental – but most especially to region-specific analyses that demarcate Central and Western Europe. The executive summary stresses from beginning to end evidence-based research and case studies as the main methodological approach in assessing cultural heritage and how to deal with it within the framework of the **Europe 2020 strategy for “smart, sustainable and inclusive growth”**. There are plenty of buzzwords, but the report also points out the **trends**: the move from conservation-led to value-led approaches, including the need for more pertinent and reliable statistics and the highly identity commitment to a **“new narrative” for Europe**. This study per force addresses the

issue of **defining “cultural heritage”** and stresses the importance of including intangible heritage such as skills and beliefs as inseparable from tangible and immovable assets. The **three levels** referred to in the report are **macro** with the appurtenant theoretical literature and indicators worldwide, the **meso** concentrating on the European Union and the **micro** devoted to case studies. As would be expected, early efforts stuck mainly to economic analyses and the cultural-social-environmental evidence was only gradually built up from the 1990s on and remains generally lacking for a holistic approach embracing all four domains, as well as having been undertaken in highly variable fashion over Union member states. One of the key implications is that EU fund investment in such **“four-pillar” objectives** has positive impact beyond what was originally intended by the projects involved.

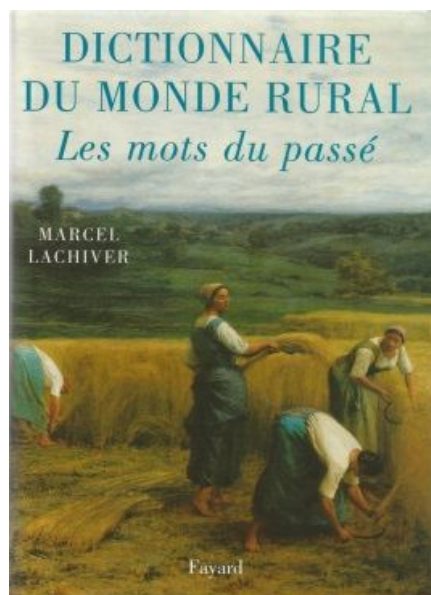
The report and its expression of how European heritage assessment authorities envision their own relationship with

partners at every level is interesting for museums, associations, business leaders and researchers, since the discussion ranges from image and symbol to health

and nutrition issues and on to social cohesion, housing stock management and real estate market development. CGK

Classics, Large and Small

Marcel Lachiver's *Illustrated Dictionary of Rural Life*



Lhermitte, La Moisson, Musée des Beaux Arts, Carcassonne

Marcel Lachiver, illustrations collected by Perrine Mane. *Dictionnaire du Monde Rural, Les mots du passé*. 1766 pp, 62 colour plates, 187 b/w illustrations. Paris: Fayard, 1997. ISBN 2-213-59587-9.

It suffices to glimpse the illustrations here, from medieval to late nineteenth-century, to grasp the importance of this work for the history of agriculture within and well beyond France. Some illustrations are evocative and debatable, as in any corpus of iconography, but all “speak” of the myriad of **rural activities over the centuries**. Other illustrations are

remarkable for their technical accuracy, and all are fuel for broader **comparison across borders**. The dictionary vocabulary entries provide a stunning demonstration that “**standard**” languages – be it French, English, Japanese or Chinese – often pale in comparison with the **languages of agricultural and more generally rural work**. As we know from François Sigaut’s in-depth studies of tillage or harvesting techniques, our vocabulary in standard languages may frequently stand in contradiction with the meanings conveyed in regional, dialect or local terminology. For readers familiar with French, the fine cross-referencing of entries can open up an entire field of enquiry. For those seeking **inspiration for museum exhibits** on the basis of illustrations, from how to shell nuts (see the illustration of spiked shoes to hull chestnuts), to how hold yourself in order to withstand the strain of harvesting with a sickle, there is no end to the delights. The entry for *jachère* (fallow) alone provides a brief course in what it means to a language and to our knowledge of agriculture, when techniques change and are lost. For those who enjoy challenges, find an English translation of *jointée*, the amount of grain that can be held in two hands joined, a good way to measure the **wealth of rural traditions**. CGK

ANNEX 1



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Scientific Committee

Organizing Committee

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Hisashi Horio *Understanding agricultural technology*

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Peter Watson *Accessing collections through digital technology*

Kaarel Vissel *Collections of the Estonian Agricultural Museum*

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01 « Sur les techniques agricoles anciennes : où en sont les recherches sur l'atlas des agricultures préindustrielles ? » (sans résumé)

Atelier 02 Mouette Barboff, Marie-Christine Aubin « Faux et faucilles » Résumé

Atelier 03 « L'homme, l'outil, l'environnement, la société... que serions-nous sans nos outils » (sans résumé)

Atelier 04 « Les musées et les chercheurs : comment créer des synergies ? » (voir résumé dans AIMA Newsletter N°4 en français and see summary in English Newsletter N°4)

Authors' Biographies

Congress and post-Congress Photographs

Editorial Disclaimer: editors and contributors have made every effort to identify copyright-holders of online material. We apologize for any errors or omissions and would be grateful to be notified of any corrections, which will be incorporated in future issues of this Newsletter.

Call for membership dues 2016



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

AIMA Membership Application 2016

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

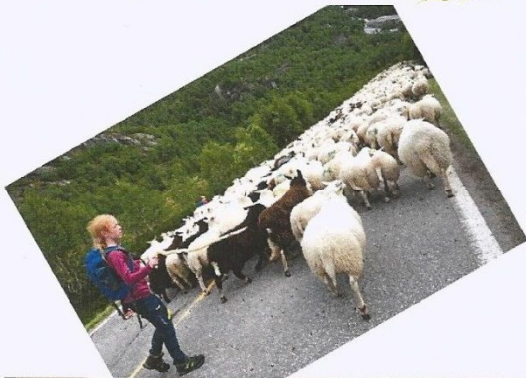
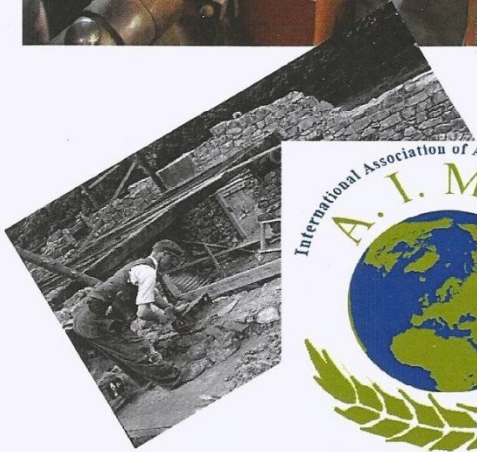
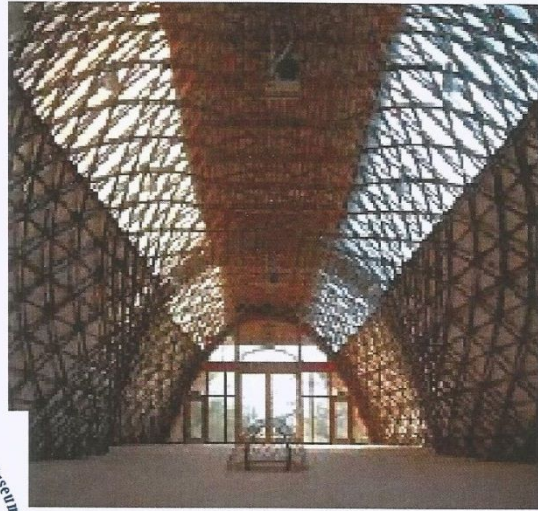
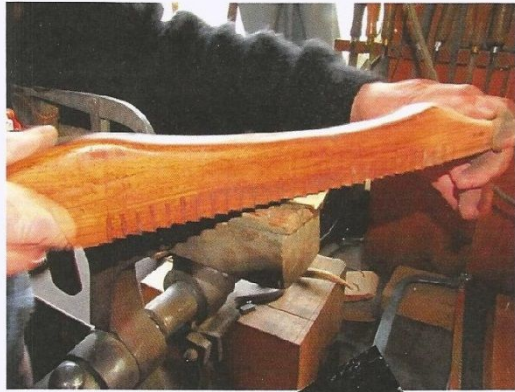
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Please Note:

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



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